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| International federation of film archives |
| FIAF Moving Image Cataloguing Manual |
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# Introduction

The moving image field has changed dramatically in recent years, with technological advances revolutionizing cataloguing, preservation, and access practices. To help cataloguers and archivists respond to these changes, FIAF presents the *FIAF Moving Image Cataloguing Manual (FIAF Manual)*, a revision of the 1991 *FIAF Cataloguing Rules for Film Archives (FIAF Rules)*. These new guidelines, created by the FIAF Cataloguing and Documentation Commission and the FIAF Cataloguing Rules Revision Working Group, will help cataloguers create cataloguing or metadata records that will meet requirements of new database technologies and new metadata standards while remaining compatible with older methods and standards.

The cataloguing of moving images encompasses the complex, professional tasks of gathering and arranging data within systems upon which an institution depends. Indeed, accurate, well-organized descriptions of both filmographic and technical information about an institution’s collection serve as the basis for informed internal use such as preservation, collections development, and outreach or exhibition. They further constitute the key to accessing collections by external users such as scholars, researchers and the general public – both now and for future generations.[[1]](#footnote-2)

Like all archival materials, moving images are archived so that they may be available to future generations. Their origin or provenance is a key element to understanding their significance. Their historical context shows their relationship(s) to other works and, in cases of works with multiple manifestations, the development of individual works. Knowledge of this historical context and development of materials can be useful in their preservation.[[2]](#footnote-3)

This manual is intended to address some of the limitations moving image archives face when using guidelines and systems developed primarily for general libraries. General library catalogues are built to support the discovery of a specific publication and its various editions. This discovery is facilitated by a focus on the creation of access points for author, title and/or subject. Many libraries catalogue through bibliographic utilities to pool effort by sharing records of these single publications (manifestations). While this shared bibliographic model works well for libraries since many will have exact copies of the same publication, it does not provide all the functions that moving image archives need. Because moving image archives’ collections often include unique or rare holdings, such as pre-print elements, master prints, and unreleased material in addition to viewing copies, they need catalogues that go beyond the functions of a library catalogue to meet many of the collection management needs of archives. The *FIAF Manual* is intended to provide guidance in creating metadata or cataloguing records that fulfill these functions.

This revision of the 1991 guidelines recognises that institutions use a variety of systems and data structures and may find it difficult to implement far-ranging changes in their cataloguing practices. The revisions suggested in this manual will help archives harmonize their practices with related standards, models, and schema, including:

1. The conceptual model *Functional Requirements for Bibliographic Records* (FRBR), published in 1998 by the International Federation of Libraries Association. FRBR is one of the models underlying *RDA:* *Resource Description and Access*[[3]](#footnote-4), and it provides “a framework that identifies and clearly defines the entities of interest to users of bibliographic records, the attributes of each entity, and the types of relationships that operate between entities.”[[4]](#footnote-5)
2. *RDA:* *Resource Description and Access* (RDA), co-published in 2010 by the American Library Association, the Canadian Library Association, and Chartered Institute of Library and Information Professionals. RDA was developed as a new standard for resource description and access designed for the digital world. It is intended to cover all types of content and media.[[5]](#footnote-6)
3. The European Standards Committee (CEN) Cinematographic Works Standard (CWS) (EN 15744 and EN 15907). This two-part standard defines the metadata essential for facilitating data exchange between databases and consistent identification of moving images. The metadata schema (EN 15907), which is based in part upon the FRBR conceptual model, was approved in 2010 and disseminated through four workshops held from Oct. 2010- June 2011.

For further information about the relationship of this set of guidelines to FRBR, RDA and EN 15907, see[Appendix F.3](#_F.3_Relationship_of)**.**

Although these guidelines are structured to correspond closely with the above standards/models/schema, and use associated terminology, they cover the fundamentals for cataloguers for the construction and management of data and records in whatever system or standards used by an institution.

# 0. Preliminary Notes

## 0.1 Purpose, scope and use

### 0.1.1 Purpose

The primary purposes of the *FIAF Manual* are to suggest recommendations for the description and identification of moving images (with an emphasis on archival moving images), and to define the elements of description to facilitate the exchange of information.

### 0.1.2 Scope

The manual is designed for use by institutions with moving image collections and cataloguers of moving images as a guide in the preparation of cataloguing records or descriptive metadata. The recommendations apply to generalized film and television collections, and may require elaboration in more specialized institutions whose holdings are exclusively of a single format or type, e.g., commercials, newsfilm, unedited footage, etc.

Moving images include a range of materials upon which sequences of visual images have been recorded or registered and which create the illusion of movement when projected, broadcast, or played back (by means of a television set, computer or equivalent devices). Such images may or may not be accompanied by sound. The definition includes moving images of all types, e.g., features, shorts, news footage, trailers, outtakes, screen tests, educational and training documents, experimental or independent productions, study films or video, home movies, unedited materials, television broadcasts, commercials, spot announcements, and recorded performances of concerts, ballets, plays, etc. It encompasses both live action and animation and includes all analogue and digital formats.

### 0.1.3 Use

Instead of defining levels of cataloguing, this manual outlines core elements for moving image description. The core elements provide the basis for identification of a resource and for facilitating the exchange of data from one system to another.

This manual also provides a list of all the data elements associated with the entities described. Thus, this approach provides a framework for the minimum and maximum amount of descriptive information allowed in a range of moving image cataloguing activities existing in a great variety of environments. Institutions are encouraged to include as many of the non-core elements as goals and circumstances permit.

## 0.2 Core elements of description[[6]](#footnote-7)

Includes the following:

* Title
* Series / Serial
* Cast
* Credits (including production companies)
* Country of Reference
* \*Original Format
* \*Original Length
* \*Original Duration
* \*Original Language
* Year of Reference
* Identifier
* Genre
* Content Description

\*The concept of “original” in this manual indicates the first known manifestation of the Work, which is not determined by its release status. The concept of “original” must be flexible enough to be applied to released and unreleased Works. For a released Work, we tend to refer to the “original” Work as the first known release of the first known manifestation. For Works that are not released (e.g., a home movie), the “original” Work is simply the first known manifestation.

### 0.2.1 Elements of description across Works, Variants, Manifestations, and Items

The full list of elements of description for each entity is set out in the following chart and in Chapters 1-3.

Extended hierarchy model: 4 levels

Full hierarchy model: 3 levels

Shallow hierarchy model: 2 levels

## 

## 0.3 Display issues

Although these guidelines are primarily focused on content, many users may also welcome some guidance in data presentation. Section 0.3 gathers some of the common display questions with recommendations.

## 0.3.1 Punctuation

These guidelines do not mandate the use of any particular data presentation standard, such as ISBD punctuation. However, ISBD punctuation is recommended if punctuation guidance is desired. Please consult ISBD (<http://www.ifla.org/files/assets/cataloguing/isbd/isbd_wwr_20100510_clean.pdf>) for general guidance and examples or Appendix H for moving image-specific examples from the 1991 *FIAF Rules*.

Additionally, these guidelines do advocate consistent usage where punctuation is needed as a cataloguing construction, for example, to separate Form elements in the creation of Partially or Fully Supplied/Devised Titles (e.g., Jaws. Rushes.).

For transcribed elements, record punctuation as found. For all other elements, record punctuation as found on the source(s) of information.

## 0.3.2 Capitalization and Articles

Some institutions render Work titles in capitals – all upper-case– as a simple typographical method of identifying these key items of information, while others only capitalize the first letter of a title, in accordance with ISBD. Either usage is permitted by these guidelines, although institutions may prefer to retain the conventional practice of capitalising only the first letter of a title and any proper names as dictated by the usage of the language in which the information is given. Users should recognize that using all capitals may create problems in the future when migrating to new systems. Therefore, it is recommended that an institution transition to ISBD capitalization when and where possible.

When an “all capitals” practice is followed, institutions have the additional option of reducing to lower case words which are of minor importance to the substantive title (for filing purposes, etc.), such as sub-titles, a definite or indefinite article appearing as the first word of a title, etc. Experience has shown that this practice can make it easier for staff in institutions handling multi-lingual material to recognize, for filing purposes and interpretation, the different significance of words that are articles in one language but not in others.

We recommend, (where permitted now or in the future), the conventional practice of capitalising only the first letter of a title and other letters as dictated by the usage of the language in which the information is given and placing articles in separate fields in keeping with the way systems are being developed. Alternately some systems (using MARC21) indicate the number of non-filing characters to skip in alphabetization.

Examples:

Alternative practices / ISBD practice:

Die Hard / Die hard

Die DREIGROSCHENOPER / Die Dreigroschenoper

LES PATTERSON SAVES THE WORLD / Les Patterson saves the world

Les MISERABLES / Les miserables

American in Paris, An / An American in Paris

Optionally, institutions may choose to follow any established standard rules for

capitalization.

## 0.4 Language and script of the description

Where possible, elements for the Work are recorded in the language and/or script of the original Work and may be transcribed from the Item of an original manifestation of the Work or taken from other sources.

Elements for the Variant, Manifestation and Item are recorded in the language of the Variant, Manifestation or Item and should be transcribed from the Item or from other sources in the appropriate language.

Scripts, symbols or other characters that cannot be transcribed as presented or are other than that used by the cataloguing agency or institution may, if necessary, be transliterated in the script of the institution or replaced with a cataloguer’s description. Use a recognized standard for transliteration such as [ISO 9](http://www.iso.org/iso/iso_catalogue/catalogue_tc/catalogue_detail.htm?csnumber=3589) or [ALA-LC Romanization Tables](http://www.loc.gov/catdir/cpso/roman.html). Give an explanatory note for the addition, if necessary. Optionally, enclose the cataloguer’s description in square brackets.

Example:

Original Chinese Title: 精武英雄

English Transliterated Title: Fist of Legend

## 0.5 Abbreviations

For transcribed elements: transcribe abbreviations as found. For all other elements, generally do not abbreviate words. Optionally, additional non-preferred Help title types may also be added to assist in user searching and accessibility (see [Title Types and Titles](#Title_Types) section).

## 0.6 Examples

The examples given throughout the guidelines are illustrative and not prescriptive (unless stated otherwise. They follow *The Chicago manual of style[[7]](#footnote-8)* for the sake of consistency. They are intended to illuminate the provisions of the guidelines to which they are attached, rather than to extend those provisions. Therefore, neither the examples nor the form in which they are presented should be taken as instructions, unless the accompanying text specifically states that they should. Most examples are from actual titles; in the few made-up examples an attempt has been made to formulate realistic data. Examples of complete entries in various languages may be found in Appendix (yet to be developed). Examples of the elements of description in different data structures (MARC, ISBD, etc.) are shown in [Appendix G, Elements of Description comparison](#_Appendix_G,_Elements).

## 0.7 Errors

Begin with what the source of information says and correct it only when it is known to be ambiguous or erroneous. Correction must be done in such a way that the resource remains recognizable to the users unaware of the error.[[8]](#footnote-9) Record intentionally misspelled words as found.

As these guidelines recognize the importance of researched information in the catalogue entry, unintentional errors or inaccuracies from the Item should not be reproduced at the Work or Variant levels.

## 0.8 Alternatives and options

Certain of the individual guidelines or parts of guidelines in this manual are introduced by the words, “alternatively” or “optionally.” Optional provisions arise from the recognition that different solutions to a problem and differing levels of detail and specificity are appropriate in different contexts. Some alternatives and options should be decided as a matter of cataloguing policy for a particular catalogue or archive and should therefore be exercised either always or never. Other alternatives and options should be exercised case-by-case. It is recommended that all institutions which undertake cataloguing distinguish between these two types of options and keep a record of their policy decisions and of the circumstances in which a particular option may be applied.

The necessity for judgment and interpretation by the cataloguer is recognized in these guidelines. Such judgment and interpretation may be based on the requirements of a particular catalogue or upon the use of the items being catalogued. The need for judgment is indicated in these guidelines by phrases such as “if appropriate,” “if important” and “if necessary.” These indicate recognition of the fact that uniform regulation of catalogues is neither possible nor desirable, and encourage the application of individual judgment based on specific local knowledge. This statement in no way contradicts the value of standardization. Such judgments must be applied consistently within a particular context and must be documented by the individual archive.

In addition, adherence to these structures and standards may not be wholly appropriate or possible for some institutions, given the differences in current practice, available cataloguing tools, and other issues. We have tried to design guidelines that can be applied where feasible, but which are not meant to be prescriptive.

# 1. Moving Image Works and Variants

## 1.0 Definitions[[9]](#footnote-10)

Definitions of Moving Image Works and Variants as used in these guidelines.

### 1.0.1 Moving Image Work

A moving image Work comprises both the intellectual or artistic content and the process of realisation in a cinematographic medium, e.g., what it is called, when it was made, who made it, who was in it, what it is about, etc.

A Work as a conceptual entity is the topmost level of description. It may be published or unpublished, complete (whole) or incomplete (unfinished or missing content), edited or unedited. It is intended to function as the “node” that relates all Variants and Manifestations of a Work to a common creation. A Work contains the characteristics that are inherited across any Variant, Manifestation, or Item derived from that Work. It also reflects the original intentions of its realization, including: circumstances of the creation process such as date(s) and place(s) of production, most contributions by agents such as directors, screenwriters, production companies and cast members, as well as certain statements about the contents.[[10]](#footnote-11)

Works may have one-to-many relationships with instances of Variant and Manifestation/Item and many-to-many relationships with instances of Agent(s,) Event(s), Content(s), Subject(s) and Other Relation(s).[[11]](#footnote-12)

Works include:

* moving image realizations based on new scripts or on pre-existing textual works such as novels, plays, etc.

Examples:

Hamlet (UK, 1948 - Laurence Olivier)

Hamlet (USA, 1996 - Kenneth Branagh)

Les misérables, (France, 1958 - Jean-Paul Le Chanois)

Les Misérables (USA,1998 - Bille August)

Trollflöjten (Sweden, 1975 - Ingmar Bergman)

Il flauto magico (Italy, 1976 -Giulio Gianini and Emanuele Luzzati)

Tosca (Italy, 1939 - Karl Koch)

Tosca (Italy, 1973 - Luigi Magni)

* moving image realizations of pre-existing non-moving image performance works such as concerts, original theatre performances, sports events, etc.[[12]](#footnote-13)

Examples:

Simon and Garfunkel: The Concert in Central Park (USA, 1982 - Michael Lindsay-Hogg)

Olympia 1. Teil - Fest der Völker (Germany, 1938 -Leni Riefenstahl)

Olympia 2. Teil - Fest der Schönheit (Germany,1938 - Leni Riefenstahl)

Marathon (Spain, 1992 - Carlos Saura)

* moving images created by use of automatic devices such as surveillance cameras, scientific or medical instruments, etc.[[13]](#footnote-14)

### 1.0.2 Moving Image Variant (i.e., Versions)[[14]](#footnote-15)

A moving image Variant is an entity that may be used to indicate *any change* to content-related characteristics that do not significantly change the overall content of a Work as a whole. Such Variants can be produced by minor additions, deletions or substitutions to the content. As a general guideline, changes that would result in a different content description should be treated as a separate Work rather than a Variant.

Changes that could be described as Variants are detailed below (cf. 1.1.2 Boundaries between Moving Image Works and Variants) and may include the addition of subtitles, dubbing, and editing as a result of censorship or adjustment of duration, e.g. for TV programming. For institutions that have made a policy decision not to use the Variant, these changes may constitute Manifestation differences.

The determination of a Variant requires human analysis, and as such is an interpretative practice. It is not always easy to establish what the Variants may be. For example, an institution may have a television recording of a motion picture broadcast but no way of comparing it with an original theatrical copy as to whether it has been altered in terms of subtle censorship of content or duration.

Therefore, this entity is optional. If employed, each instance of a Variant is related to a Work and can have one-to-many relationships with instances of Manifestation(s), Event(s), Agent(s) and Other Relation(s). If no Variant of a Work exists or is known to exist, then this entity can be omitted, connecting an instance of a Work with one or more instances of Manifestation.

## 1.1 Boundaries (e.g., between Works, between Works and Variants, etc.)

This section looks at instances of when an entity constitutes a new Work or a Variant of a Work.

### 1.1.1 Boundaries between Moving Image Works

These guidelines recognize that real world cataloguing needs and data structures necessitate practical applications of conceptual modeling. To that end, the recommendations made in this chapter about determining boundaries for Works and Variants are based on an approach that emphasizes effective, efficient and economic data creation and maintenance: information that is common to all realizations of a Work or Variant is recorded once and is comprised of the information of most interest to users. The Work description or record contains the index terms for describing a Work in the catalogue and fulfills the functions of disambiguation (distinguishes Works containing similar or identical titles) and collocation (brings together all the materials that are related to the Work and all Variants of a given Work). Variations in information describing the Work result in Variants or Manifestations, or new Works.

The boundaries between one Work and another are drawn on the basis of the following alterations to the content:[[15]](#footnote-16)

Change in footage and/or changes in continuity (primary editing)[[16]](#footnote-17)

* + remakes of the same story/plot

Example:

*The Man Who Knew Too Much* (UK, 1934, Alfred Hitchcock)

*The Man Who Knew Too Much* (UK, 1936, Alfred Hitchcock)

*T’amerò sempre* (Italy, 1933 - Mario Camerini)

*T’amerò sempre* (Italy, 1943 - Mario Camerini)

*Planet of the apes* (USA, 1968 - Franklin J. Schaffner)

*Planet of the apes* (USA, 2001 - Tim Burton)

*Scarface* (USA, 1932 - Howard Hawks)

*Scarface* (USA, 1983 - Brian De Palma)

*Die Dreigroschenoper* (Germany, 1931 - Georg Wilhelm Pabst)

*Die Dreigroschenoper* (Germany ,1962 - Wolfgang Staudte)

* + different language versions shot at same time, released simultaneously, sometimes with different casts

Example:

*Dracula* (USA, 1931, Tod Browning, Spanish and English)

*Anna Christie* (USA, 1930, Clarence Brown, English; 1931,German)

*Der Fangschuß* (France/Germany, 1976, Volker Schlöndorff, German)

*Le Coup de grâce* (France/Germany, 1976, Volker Schlöndorff, French)

*Die Dreigroschenoper* (Germany, 1931, Georg Wilhelm Pabst, German)

*L’opéra de quat’sous* (France, 1931, Georg Wilhelm Pabst, French)

*La canzone dell’amore* (USA,1930, Gennaro Righelli, English)

*Liebeslied* (Germany, 1930, Constantin J. Davis, German)

*La dernière berceuse* (France, 1930, Jean Cassagne, French)

* + editing of the same raw footage by different people into different sequences

Example:

Several separate Works made from the footage taken on Captain Robert Falcon Scott’s Antarctic expedition, 1910-13.

Change in textual aspect

* + complete alteration of dialogue and/or narration of an existing work

Example: *What’s Up Tiger Lily* (1966)

Change in performance/performers

* + each cinematographic realization of a work meant to be performed

Example: each performance of Shakespeare’s *Macbeth*

removal and/or replacement of substantially most of the contributors (e.g., cast and/or crew), associated with a work

Example: *Chickens Come Home* (1931)

If much of the original textual material remains, most of the original footage remains in roughly the same continuity, however abridged, and substantially most of the contributors are the same, the existence of alterations more often than not constitute a Variant, rather than a new Work.

### 1.1.2 Boundaries between Moving Image Works and Variants[[17]](#footnote-18)

The boundaries between a moving image Work and its Variant(s) may be drawn on the basis of one or more of the following alterations to the content:[[18]](#footnote-19)

Change in footage and/or change in continuity (secondary editing)

* + different footage used from the original realization of the Work, even where footage used was shot at the same time and edited together by the same people, or following the pattern set by original creators.

Example:

*The Rules of the Game* (1939): exists only as a Variant of the original Work, made partially from alternate takes to those used in the original release.

Various realizations of *Blade Runner* (1982, 1986, 1992, 2007)

*Mr. Arkadin* (France-Spain-Switzerland, 1955, Orson Welles):eight different Variants between 1955 and 1956, each one with differences in footage and editing. Among them, three have the title *Confidential Report*).[[19]](#footnote-20)

* + editing of a Work to create realizations that are shorter in extent/duration

Example:

*The Lone Climber* (UK, 1949) (59 minutes)

Shortened Variant: *The Lone Climber* (UK, 1972) (21 minutes)

Example:

Works censored or edited for television broadcast, for showing on airplanes, for showing in different parts of the country/world, etc.

Annie Leibovitz, *Life through a Lens* (USA, 2007-01-03), broadcast in TV series *American Masters*

Shortened Variant (for British television): Annie Leibovitz, *Life through a Lens* (UK, 2008-06-10), broadcast in TV series *Imagine*

*Last Tango in Paris*(USA, 1972, Bernardo Bertolucci)

Censored Variant: *Ultimo tango a Parigi* (Italy, 1988, Broadcast)

* + addition of new footage to a Work

Example:

to update informational/educational content; for preservation/restoration; to offer different endings or alternate takes

*Blackmail* (UK, 1929 - Alfred Hitchcock)

Augmented Variant: UK – 1929 (longer, with some scenes shot on purpose)[[20]](#footnote-21)

*Little Shop of Horrors* (USA, 1986, Frank Oz)

Augmented Variant: alternate ending of 23 minutes, included in the 2012 Warner Home Video - Blu-ray, DVD edition

*Nosferatu. Eine Symphonie des Grauens* (Germany, 1922, Friedrich Wilhelm Murnau)

Preservation/Restoration Variant: restoration by Friedrich-Wilhelm Murnau-Stiftung; Luciano Berriatùa (restorer) – Germany - 2005/6 (reconstruction based on different sources)[[21]](#footnote-22)

Change in textual aspect

* + partial alteration of dialogue and/or narration of an existing Work, including the removal and/or addition of dialogue (audio and/or intertitles)

Example:

The addition or removal of explanatory text, dubbing, subtitles

*Star Wars Episode II: Attack of the Clones* (2002) was dubbed into 19 foreign language versions, which were released on the same date as the English language version[[22]](#footnote-23),[[23]](#footnote-24)

*Cabiria* (Italy, 1914, Giovanni Pastrone)

Sonorized Variant: Italy, 1931

*A dog’s life* (USA, 1918, Charles Chaplin)

Sonorized Variant: *Vita da cani* - sonorized with Italian intertitles - 193?

*The yellow Mask* (USA, 1930, Harry Lachman)

Augmented Variant: *Il principe corsaro,* - 1931: only with music, songs and sound effects, plus new Italian intertitles, but without dialogue, according to a 1930 law, which involved the first spoken foreign films distributed in Italy).

*Hallelujah*! (USA, 1929, King Vidor)

Augmented Variant: *Alleluia!* - addition of music, songs, sound effects, and new Italian intertitles, but without dialogue; Italy, 1930

*La presa di Roma* (Italy, 1905)

Preservation/restoration Variant*:*  addition of stills and explanation texts; Italy, 2007, Restoration by Centro Sperimentale di Cinematografia-Cineteca Nazionale.

Change in performance/performers

* + removal and/or replacement and/or addition of any one or more of the contributors (e.g., cast and/or crew), but not substantially most, associated with a Work

Example: restored versions of works often include credits for the responsible individuals and institutions

*Nosferatu. Eine Symphonie des Grauens* (Germany, 1922, Friedrich Wilhelm Murnau)

Preservation/augmented Variant – 2005/6: restoration by the Friedrich-Wilhelm Murnau-Stiftung; Luciano Berriatùa (restorer)

*Die freudlose Gasse* (Germany, 1925 - Georg Wilhelm Pabst);

Preservation/augmented Variant – Germany – 2008. Digitale Restaurierung: Filmarchiv Austria, Wien, Stephanie Gratzer in Zusammenarbeit mit der Galerie Krems; Wissenschaftliche Beratung: Stephan Droessler, Nikolaus Wostry; Projectleitung: Ernst Kleininger, Nikolaus Wostry (from the credits on the DVD)

*Kita-kitsune Monogatari* (Japan, 1978 - Koreyoshi Kurahara); original narrator voice: Eiji Okada; Augmented variant with added prologue and English narration: *The Glacier Fox in Search of the Northern Sun* – USA – 1979:narrator voice: Arthur Hill.

Example: language versions may credit the individuals responsible for dubbing or subtitles

*Senso* (Italy, 1954 - Luchino Visconti)

Subtitled Variant: French subtitles - 1955: subtitles by Georges Sadoul

*Cinderella* (USA, 1950 -Clyde Geronimi, Wilfred Jackson, Hamilton Luske)

Dubbed variant: *Cendrillon*, French (spoken language) - France - 1991: Dominique Poulain, voice of Cinderella)

*Sons of the Desert* (USA, 1933, William A. Seiter):

Dubbed Variant 1:*I figli del deserto* – Italian (spoken language) -1935: Carlo Cassola, voice of Oliver Hardy;

Dubbed Variant 2:, *I figli del deserto* – Italian (spoken language) 1946: Alberto Sordi, voice of Oliver Hardy.

### 1.1.3 Boundaries between Moving Image Variants

It is possible for a moving image Variant to be modified in such a way as to create a new Variant related to the previous one.[[24]](#footnote-25) The boundaries between one Variant and another may be drawn on the basis of the following alterations to the content:[[25]](#footnote-26)

Change in continuity (secondary editing)

* + revision or modification of already edited footage of completed work

Example: In 2007, some in-flight showings of *The Queen* (2006) distributed to Delta and other airlines had all references to the word "God" edited out by an overzealous and inexperienced employee.[[26]](#footnote-27)

* + abridgements or additions to existing content

Example: a release of a dubbed film abridged or augmented

*Il Gattopardo* (Italy. France,1963 - Luchino Visconti)\*\* (example n. 4)

Dubbed/ Abridged: *The Leopard*, English (spoken language) -1963 – USA – 161’(Theatrical distribution in USA, the 20th Century Fox cut 45 minutes);

Subtitled: *The Leopard*, English (spoken language) -1980 – USA (reintegrates the original running time of 187’)[[27]](#footnote-28).

Change in textual aspect

* + same dialogue and/or narration rendered in different spoken, sung or written languages

Example: a release of a foreign film (dubbed), subtitled in a different language

*Die kleine und die grosse Liebe* (Germany, 1938 - Joseph von Backy)

Dubbed/Subtitled Variant: *Il piccolo e il grande amore*, Italian (spoken language), English (subtitles) – Italy - 1938

Change in performance/performers

* + addition, removal and/or replacement of some of the contributors (e.g., cast and/or crew), associated with a Work

Example: The re-dubbed North American English version of the Japanese movie, *Godzilla 2000: Millennium* (1999), includes the following credits unique to this Variant:[[28]](#footnote-29)

Dubbing Director: Mike Schlesinger

Media: Cinema/TV/VHS/DVD

Dubbing Studio: Tristar Pictures/Sony Pictures Entertainment

|  |  |  |
| --- | --- | --- |
| Character | Japanese actor | Tristar Pictures English dub |
| Godzilla | Tsutomu Kitagawa | |
| Yuji Shinoda | Takehiro Murata | Francois Chau |
| Yuki Ichinose | Naomi Nishida | Denise Iketani |
| Shiro Miyasaka | Shiro Sano | Jack Ong |
| Mitsuo Katagiri | Hiroshi Abe | Ron Yuan |
| Io Shinoda | Mayu Suzuki | Rachel Crane |
| Orga | Makoto Ito | |

If much of the original textual material remains, most of the original footage remains in roughly the same continuity, however abridged, and substantially most of the contributors are the same, the existence of alterations more often than not constitute a new Variant, rather than a new Work.

1.2 Attributes of a moving image Work/Variant

|  |
| --- |
| 1.2.1 Work/Variant Description Type  1.2.2 Variant Type |

1.3 Elements of a moving image Work/Variant

1.3.1 Work/Variant Identifier

1.3.2 Title

1.3.3 Country of reference

1.3.4 Year/Date of reference

1.3.5 Subject terms

1.3.6 Content description

1.3.7 Notes

1.3.8 History of the Work/Variant

1.4- Relationships of a moving image Work/Variant

|  |
| --- |
| 1.4.1 Agent(s) |
| 1.4.2 Event(s) |
| 1.4.3 Other Relationships |
| 1.4.4 Variants  1.4.5 Manifestations |

## 1.2 Attributes of a moving image Work/Variant

### 1.2.1 Moving Image Work/VariantDescription Type[[29]](#footnote-30)

The description type establishes the focus of the Work being catalogued, whether it is a complete Work in one part, a Work made up of several parts, or a physical group or collection of Works. Record the level of description of the work being catalogued, for example, “analytic,” “monographic,” “serial,” etc., according to a controlled vocabulary. See Appendix A, Value Lists, 1. [Work/Variant Description Types](#Work_Variant_Description_Types).

### 1.2.2 Moving Image Variant Type[[30]](#footnote-31)

Identify and describe the kind of change from a moving image Work that gives rise to any instance(s) of a moving image Variant. Selection should be made from a controlled list of values. See Appendix A, Value Lists, [2. Variant Types](#Variant_Type).

## 1.3 Elements of a moving image Work/Variant

### 1.3.1 Moving Image Work/Variant Identifier

Create an unambiguous reference to the Work/Variant using a unique identifier.

Use a specific numerical or alphanumerical reference such as an URI (Uniform Resource Identifier), the International Standard Audiovisual Number (ISAN), EIDR (Entertainment Identifier Registry), VIAF (Virtual International Authority File). Use what makes sense for your institution; we are not recommending a particular resource.

Additionally, institutions may wish to record a local Work/Variant record identifier such as or a number issued by a government department or other official body in an individual country or one auto-generated by an institution’s information or asset management system.

Example:

*Cabiria* (Italy, 1914 – Piero Fosco)

Work identifier – ISAN number: ISAN 0000-0000-7B37-0000-J-0000-0000-H

*Volver* (Spain, 2006 – Pedro Almodovar)

Work identifier – ISAN number: ISAN 0000-0001-6B16-0000-Y-0000-0000-9

Metropolis (Germany, 1927, Fritz Lang)

Work identifier -- VIAF number: 219448355

The Boxer (United States, Ireland; 1997, Jim Sheridan)

Work identifier – EIDR number: 10.5240/5896-B203-017D-11A5-EB7F-W

### 1.3.2 Title

Record at least one title, identifying phrase, or name for the moving image Work or Variant. This title will be the “preferred title” (also referred to as “main” or “original” title) of the Work or Variant. Generally, it is the title of a moving image Work or Variant when first released, broadcast, published or transmitted (i.e. mounted online) in the country or countries of origin. It may differ from the title found on a particular manifestation of the Work or Variant. See [A.2.1 Preferred](#_A.2.2_Preferred) for additional information.

If the Work/Variant or Manifestation includes multiple titles, such as a title in another language for a dubbed or subtitled variant, record the relevant Variant titles and associate a “Title Type” to each title for differentiation between the various types of titles (see [Titles and Title Types](#_Appendix_A,_Titles)).

Example:

*Gone with the Wind* (USA.1939 - dir Victor Fleming)

*Gone with the Wind* - Preferred Title of the Work

*Via col vento* - Variant title - Dubbed (Italian)

*Gejaagd door de win –* Variant title - Dubbed (Dutch)

*Autant en emporte le vent* – Variant title - Dubbed – (French)

風と共に去りぬ -Variant title - Dubbed (Japanese)

Аленький цветочек (USRR, 1952 - Lev Atamanov)[[31]](#footnote-32)

Аленький цветочек - Title of the Work

*Alenkiy tsvetochek*: Alternative (transliterated) title of Work/ Variant (Preferred title if systems don’t use Cyrillic)

*Feuerrotes Blümchen* - Variant title – Dubbed (German)

*The Scarlet Flower* - Variant title – Dubbed (English)

*La passeggiata* (Italy, 1953 - Renato Rascel)

*La passeggiata* – Preferred Title of the Work

*La prospettiva* - Alternative title (Working title)[[32]](#footnote-33)

*Anathan*, (1953, Japan - Joseph von Sternberg)

*Anathan –* Preferred Title of the Work

*The saga of Anathan* – Alternative Title of the Work/Variant

See [Appendix E](#_E.1__Definition) for titling of Aggregates.

For guidance on wording, order, spelling, punctuation, accentuation and capitalization, see [Chapter 0, Prelim](#Style_Guide)inary Notes.

For sources of information for the Title, see [Sources of Information](#SOurces_of_Information).

### 1.3.3 Country of reference

Where known and applicable, record the geographic origin of the moving image Work/Variant. This should be the country or countries where the principal offices or production facilities of the production company or companies are located.[[33]](#footnote-34) Where an official national certificate or designation of a Work exists, use this as the authoritative source, e.g., Italian government department designates what is officially an Italian film.[[34]](#footnote-35) When more than one place is associated with a Work/Variant, choose the place(s) with primary importance.

Record the country of origin using the full form of the country name, e.g., Great Britain rather than GB, by taking the most suitable value(s) from a controlled list. This can be an in-house list but the use of a standard list such as ISO 3166 is preferable (http://www.iso.org/iso/country\_codes/iso\_3166\_code\_lists/country\_names\_and\_code\_elements.htm).

Optionally, record the country code as found in ISO 3166-1-alpha 2.

If the country name has changed, record the name of the country as it was at the time of production, e.g., Czechoslovakia for a Work/Variant produced in 1970, but Czech Republic or Slovakia for one from 2012.[[35]](#footnote-36)

### 1.3.4 Year/Date

A year or fuller date (e.g., day/month/year) is essential to identifying a moving image Work and, where applicable, its Variants. There is no primary or “preferred” year or date except within the context of the type of Work and, where applicable, its Variants. That is, typically, an original date of release or broadcast is essential for identifying a moving image Work and its Variants. In the absence of a release or broadcast date, provide a year of creation or production.

The year or date should be associated with an event in the lifecycle of the Work or its Variants (see [1.4.2 Events](#Events_1_4_2)). For Works, the year/date is typically related to events such as its creation, availability (i.e., publication, release, distribution, broadcast or transmission) or registration (e.g., for copyright or intellectual property purposes).

For Variants, the year/date is typically related to its creation, availability, registration or bestowal of an award (e.g. the subtitled version of a foreign language motion picture, or a Variant of the original Work, is the entity nominated for an award). A common use of year/date is chronological ordering of lists of Works and their Variants.[[36]](#footnote-37)

More than one year or date may be associated with a Work or its Variants. For example, in the case of a Work comprising segments produced in different years (for example, a home movie); list the years, if known, e.g., 1955, 1956, 1959.[[37]](#footnote-38)

Similarly, a Work may have a production date of 1962, a copyright date of December 1963, and a first release date of 1964.

Record any dates associated with the Work or its Variants formatted according to [ISO 8601](http://www.iso.org/iso/catalogue_detail?csnumber=40874) or other available resources, such as [EDTF](http://www.loc.gov/standards/datetime/) (Extended Date Time Format).

Where possible, supply an approximate Year/Date if unknown in conjunction with precision qualifiers, eg. Circa, before, after, decade (avoiding abbreviations for clarity), square brackets, or other conventions as chosen by an institution.

Examples:[[38]](#footnote-39)

1971 or 1972 One year or the other

[1969?] Probable Year

1969?

Circa 1969 (with qualifying note to indicate date is probably 1969)

[Circa 1960] Approximate Year

Circa 1960

1960 circa

191- Decade certain

Decade 1910

1910 decade

[191-?] Probable decade

1910 decade (with qualifying note to indicate that date is probable decade date)

Decade 1910 (as above)

between 1906 and 1912 Use for time spans, the outside limits of which can be precisely determined

1906 1912 (where system has date start/ date end functionality)

In instances such as these, a note should be given which further explains the Year/Date.

Example:[[39]](#footnote-40) [PERSONAL RECORD. EUGENE MEYER FAMILY. FAMILY CAMPING TRIP THROUGH THE CANADIAN ROCKIES]. -- US, 1926.

[Note] Year from notes accompanying item, attached to inventory, and from Merlo Pusey’s Eugene Meyer, (New York: Knopf, 1974), p.195.

### 1.3.5 Language(s)

A moving image Work is conceived and presented in a particular textual language or set of languages. Changes to the original language(s), as in the case of dubbing, are considered minor and can constitute a Variant of a moving image Work.

Alternatively, such minor changes can constitute a new Manifestation of a moving image Work rather than a Variant. Institutions using cataloging structures that do not distinguish Variant level information (for example, those that create records primarily at the Manifestation level), should apply this alternative.

Indicate the language(s) (e.g., Italian) and usage(s) (e.g., Italian intertitles) in which the moving image Variant/Manifestation is written, spoken or sung, if applicable. More than one language can occur in different forms, depending on how the content is expressed (e.g., French dialogue and English subtitles).

Record the language(s) by taking the most suitable value(s) from a controlled list of languages. This can be an in-house list but prefer the use of a standard language list such as the ISO 639 codes, including ISO 639-2, 693-3 and 639-5 (http://www.loc.gov/standards/iso639-2/langhome.html).

Optionally, record the language code as found in ISO 639, where allowable.

If no language can be determined, the information can be omitted or indicated by a value of "unknown".

Record the usage type of a language by taking the most suitable term from a controlled list elaborated in-house or referring to an existing authoritative list*.* See Appendix A, Value Lists, [7. Manifestation Language](#Man_Lang_Usage_Types) [Usage Types](#Man_Lang_Usage_Types).

Optionally, record language usage type at the Manifestation/Item level (see [2.3.3 Language](#_2.3.3_Language)). A value of “original” can be added to the Language element here to indicate that statements made about the language(s) for a particular Manifestation/Item are indicative of the language(s) of the “original” Work.[[40]](#footnote-41)

### 

### 1.3.6 Content description (e.g., Synopses, shotlists, etc.)[[41]](#footnote-42)

#### 1.3.6.1 Moving Image Works

Write a concise, objective, non-critical summary of the content of the moving image Work. The content description should be written in a style that is easy to read. It should not include technical terms, abbreviations, or allusions significant to a specialist audience. Avoid slang expressions and colloquialisms fashionable at the time of writing, and, where several catalogers are viewing independently, they should, ideally, try to achieve a common written style. If acceptable summaries are already available in secondary sources, catalogers may use these, instead of taking the time to prepare summaries of their own.[[42]](#footnote-43) If using summaries exactly as written, put the summary in quotes and note the source of the summary.

Example[[43]](#footnote-44)

An historical drama set in 16th century England in which King Henry VIII divorces his wife, Catherine of Aragon, and marries Anne Boleyn, a former lady-in-waiting, who is in love with Sir Thomas Wyatt. After several years, Henry becomes infatuated with Lady Jane Seymour and arranges to have the innocent Anne found in a compromising situation with Sir Thomas. Anne is tried for infidelity, found guilty, and executed.

A content description may also be a listing of the contents of an aggregate Work/Variant (see [Appendix E. Aggregates](#_E.1__Definition)).

Example:[[44]](#footnote-45)

Title: Pathe News [Excerpts No. 6]

Contents: “Newest U.S. Submarine Goes into Commission,” PATHE NEWS NO. 60 [1921] (160 ft.) -- “Span of New Memorial Bridge to Connect N.H. and Maine,” PATHE NEWS NO. 57 [1923] (72 ft.) -- “Celebrate 300th Anniversary of Settling of Portsmouth,” PATHE NEWS NO. 69 [1923] (99 ft.) -- “World’s Largest Sub Takes First Plunge,” PATHE NEWS NO. 93 [1927], (c) 21Nov27; MP4478 (134 ft.) -- “New Memorial Bridge between N.H. and Maine!” PATHE NEWS NO. 70 [1923] (105 ft.) -- “Launch Largest Submarine Cruiser,” PATHE SOUND NEWS NO. 1 [1930], (c) 29Dec29; MP1025 (80 ft.).

The content description can be based on a viewing of the work, accompanying documentation, or secondary sources, but the source should be clearly noted.

For unedited Works, where time and resources permit, each scene should be summarized. If there are shots of particular significance or interest – of, for example, prominent people or places – these should be recorded. Otherwise a general description of scenes and sequences will suffice.[[45]](#footnote-46)

Include a qualifying keyword or otherwise denote the type of summary (e.g. synopsis, shotlist, review).[[46]](#footnote-47)

#### 

#### 1.3.6.2 Moving Image Variants

If applicable, add information about the content of the moving image Variant where it differs from the content of the Work.

### 1.3.7 Notes

Notes for moving image Works/Variants are annotations providing additional information or clarification relating specifically to Works/Variants attributes and relationships.[[47]](#footnote-48) See [Cataloguer’s Notes](#Cat_Notes).

### 1.3.8 History

Record historical information about the moving image Work/Variant that is of value for your users, such as copyright status, censorship history, and the like. This historical information may be recorded in association with instances of Events or Agents.

#### 1.3.8.1 Custodial history

Write a brief custodial history of the Work/Variant if known, particularly for rare and unique materials. Indicate the current holding institution of the original or master material if known.

Example: Stephen to send simplified version of example used.

#### 1.3.8.2 Censorship history

Document information related to the censorship history of a Work/Variant, including:[[48]](#footnote-49)

* any events in which a Manifestation/Item of a Work/Variant was evaluated by a censorship body or an accredited rating agency
* the geographic region for which the verdict is (was) valid
* any identifier issued by the agency uniquely identifying the act of rating or censorship and associated documents such as censorship visa or rating certificates
* the outcome of the act of rating or censorship

Example:

*À bout de souffle* (France, 1960 - Jean-Luc Godard)

In Italy, this film has three different theatrical distributions, corresponding to three different visas (“visto di censura”) from the official censorship body (Ufficio di revisione cinematografica).[[49]](#footnote-50)

Censored Variant: Theatrical distribution in Italy – censorship visa n. 32329 – date: 05/07/1960 – Length 2463m – original French - not for under 16 years

Dubbed, Censored Variant: Theatrical distribution in Italy – censorship visa n. 57609 – date: 23/01/1971 - Length 2440m. – Italian

Dubbed, Censored Variant: Theatrical distribution in Italy– censorship visa n. 64662 – date: 20/05/1974 - Length 2430m. – Italian dubbed

#### 1.3.8.3 Other Work/Variant History

Any other relevant information or clarifications pertaining to the Work/Variant. For example:

* any changes of director, crew, or cast part-way through production

*Tosca* (Italy, 1939 - Karl Koch)

The film was started by Jean Renoir, but after the beginning, Renoir escaped to France because of World War II. The film was completed by his assistant Karl Koch, with Luchino Visconti as assistant.

* any demise of members of the cast or crew associated with the production
* explanations regarding length of time between production and release, e.g., due to funding issues, an initial banning, delayed release due to sensitivity over subject matter and world events, etc.

*La porta del cielo* (Italy, 1945 - Vittorio De Sica)

The shooting of the film lasted almost one year (February - November 1944) throughout the period of Nazi occupation of Rome and served as an excuse to hide and protect Jewish people, anti-fascists, etc...

La grande illusion (France,1937 - Jean Renoir)

The shooting of the film lasted two years (1935-1936) and the first projection was in 1937.

## 1.4 Relationships of a moving image Work/Variant (e.g., links/associations with other entities/records)

A relationship associates an instance of a moving image Work/Variant with another instance of an entity.

Relationships can be implemented in many ways, depending on the purpose, the modeling paradigm, or architectural constraints of the chosen platform. These guidelines are intended to be data structure neutral.[[50]](#footnote-51) Therefore, these guidelines cannot prescribe exactly how to demonstrate relationships. Instead they recommend that certain relationships be established without instruction on how precisely those links be made manifest, i.e., whether by physical associative record linking or “see also” text conventions.

A Work may have relationships with the following:

* Agent(s)
* Event(s)
* Subject(s)
* Variant(s)
* Manifestation(s)
* Other (including other Works)

A Variant may have relationships with the following:

* Agent(s)
* Event(s)
* Work(s)
* Manifestation(s)
* Other (including other Variants)

### 1.4.1 Agents (i.e., Person, Corporate Body, Family and Person Group, e.g., credits, distributor, etc.)

An Agent is defined as an entity that is involved in the creation, realization, curation or exploitation of a Work/Variant and who is considered to have major responsibility for or be of major importance to the Work/Variant. Typical distinctions between Agent types are Person, Corporate Body, Family and Person Group.[[51]](#footnote-52) This includes cast and credits for the Work/Variant.

Agent(s) may also have relationships to an instance of a specific Event or of an “Other” relationship in connection with the Work/Variant.

Because responsibility for moving image materials is most often complex and highly diverse, institutions—particularly those with special interests—should determine the types of activities they wish to include. These activities may vary from institution to institution according to the types of moving image material held. For example, an institution holding primarily television material likely considers the activity of producer more important than that of director. Institutions whose collections are primarily composed of motion picture material might equally value the activities of directors and producers. Provide access to Agents when they have made an important contribution to the particular Work or Variant, even when the type of responsibility (credit function) is one that may not be considered major in other Works/Variants or types of Works/Variants.[[52]](#footnote-53)

Optionally, record multiple instances of Agent, e.g., cast and credits, associated with aggregated Works/Variants. (See [Appendix E.6 Credits (i.e., Agents) for Aggregates](#_Appendix_E,_Aggregates).)

#### 1.4.1.1 Agent Activity

This describes the activity of the Agent in relation to the moving image Work/Variant (e.g. credit terms).

Record one or more Agent Activity terms, for example, “animator,” “cast,” “choreographer,” etc., to express the nature of the agent’s relationship to the Work or Variant. Choose the single most specific term, if possible. Selection should be made from a controlled list of terms, such as the [FIAF Glossary of Filmographic Terms](http://www.fiafnet.org/publications/GlossaryMasterCombo17.htm). See also Appendix A, Value Lists, 3. [Work/Variant Agent Types](#Work_Variant_Agent_Types).

If no suggested terms apply, compose a term to describe the relationship between the Agent and the Work/Variant being catalogued. If the relationship is ambiguous, use a value to indicate this, for example, “unknown” or “on-screen participant” to indicate a person appearing on screen in a capacity that is indeterminate or not covered by typical terms.[[53]](#footnote-54) Optionally, when the role performed by an Agent is probable but not certain, provide the function name followed by a question mark.

Besides the principal Agent Activity suggested, institutions, particularly those with special interests, should create and apply in-house value lists of other specific Agent Types, which may vary from institution to institution.

Record in a note any additional details that cannot be expressed through controlled terms. (e.g. “appears only in final scene”, etc.). If a name is known to be fictitious, or requires clarification, make a note giving the actual name, etc.

For recording the attributes of Agents (e.g. first name, last name, nationality, etc.), refer to authoritative sources such as applicable RDA chapters for recording attributes of Persons, Families, and Corporate Bodies or tools such as the Virtual International Authority File (VIAF) (viaf.org), Library of Congress Name Authority File (authorities.loc.gov), Library of Congress Linked Data Service (id.loc.gov), Getty Union List of Artists Names (ULAN).

Optionally, if the Agent is credited under a name that is not identical with the preferred name from an authority file, record the name as used in the current instance of the related entity.[[54]](#footnote-55)

Examples:

Bob Robertson (pseudonym/screen name used by the director Sergio Leone at the beginning of the career)

Terence Hill (pseudonym/screen name used by the actor Mario Girotti in the most known part of his career)

Sofia Lazzaro (first pseudonym/screen name used by the actress Sophia Loren, whose birth name is Sofia Villani Scicolone).

Give the Agent(s) and Agent Activity in the terms and language in which they appear, either in the sources of information or in the language of the institution, or both. If more than one Agent is associated with a particular role connected with a Work/Variant or Event, where possible or desirable, record the names in the order indicated by the sequence, layout, or typography of the names on the source of information. Preserving the ordering of the credited persons should be determined by the requirements of individual institutions.[[55]](#footnote-56)

Example: *Les Enfants du Paradis*

réalisation, Marcel Carné scenario et dialogue, Jacques Prevert

musique, Maurice Thiriet

or *Enfants du Paradis, Les*

director, Marcel Carné

script and dialogue, Jacques Prevert

music, Maurice Thiriet

Example:

*Star Wars*

Director, George Lucas

Executive Producer, George Lucas

Producer, Gary Kurtz

Screenplay, George Lucas

### 1.4.2 Events (e.g., IPR registration, screenings, awards, etc.)[[56]](#footnote-57)

An Event characterises occurrences in the lifecycle of a moving image Work or its Variants. Instances of any Event type can have Agent and “Other” relationships.

Record one or more Event type, for example, “publication,” “copyright/IPR registration,” “festival showing,” etc., to express the nature of the Event’s relationship to the Work/Variant. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 4. [Event Types](#Event_Types).

### 1.4.3 Subject terms

Provide access to the Work by means of subjects (or subject identifiers) that describe the content of the Work (i.e., what the Work is *about*). Use an existing data value standard such as *Library of Congress Subject Headings (LCSH)*.[[57]](#footnote-58) Alternatively or additionally, use standards such as Universal Decimal Classification (UDC), Dewey Decimal Classification (DDC), or equivalent in country in which you are working, or an in-house data value standard.

In addition, access to the Work can be provided by means of genre(s) and/or form(s) (or identifiers) of which the Work is an example (i.e., what the Work *is*). Form describes the format and/or purpose of a Work, e.g., “short” and “animation” are particular forms. Genre describes categories of Works, characterized by similar plots, themes, settings, situations, and characters. Examples of genres are westerns and thrillers.[[58]](#footnote-59) Use an existing and widely used data value standard such as *Library of Congress Thesaurus for Genre/Form Terms in Libraries and Archives (LCGFT).* Or, equivalent in country where work is being done or in-house controlled vocabulary genre thesaurus.

Examples:

Main title A trip down Market Street before the fire / [Miles Brothers].[[59]](#footnote-60)

Published/Created United States.

[United States : Miles Brothers, 1906].

Summary The following is a scene-by-scene description of the film: [Frame: 0300 (part 1)] The film begins looking northeast on Market Street just west of the intersection of Hyde, Grove and 8th streets. The dark building at right is the Odd Fellows Hall and the grey building beyond (across 8th St.) is the Grant Building (1905). A white postal service automobile is at left center. The three large buildings receding down Market Street at left are [0319 (part 1)] the Murphy Building (1889), [0353 (part 1)] the Donohoe Building (1890), and the Flood Building (1905). The distant tower of the Call Building (1897) is at center right. Roadwork is underway at far left, and a city water wagon is at right. [0428 (part 1)] After a break in continuity, the film jumps ahead one block and approaches the intersection of Taylor St. and Golden Gate Ave. on the left. [0565 (part 1)] The view includes the prominent Flood Building on the left, the distant Ferry Building in the center, the domed Call Building at right center and the Emporium department store (1896) with the white side wall, on the right. The newly finished Call Building, the largest office building in the west, was the latest addition to San Francisco's skyline in a building boom that had begun in the 1890's. All of the buildings named above were either rebuilt or refitted after the 1906 earthquake and fire. [0603 (part 1)] The cut masonry facade at right, beyond 6th, is Hale Brothers Dry Goods. [1216 (part 1)]. Etc.

Subjects Market Street (San Francisco, Calif.)

Street-railroads--California--San Francisco.

Horse-drawn vehicles--California--San Francisco.

City traffic--California--San Francisco.

Pedestrians--California--San Francisco.

Automobiles--California--San Francisco.

Form/Genre Actualities (Motion pictures)

Short films.

Silent films.

Nonfiction films.

MARDI GRAS PARADE. -- US : Thomas A. Edison, Inc. [producer, distributor], [190-?].

**Summary**: Early actuality footage, shot from a single location on a street in New Orleans, showing a Mardi Gras parade. Mule drawn floats, children and adults in costumes, and brass bands march down the street, as crowds of spectators mill about the sidewalks, sometimes spilling into the street.

**Subjects**: 1. Carnival -- Louisiana -- New Orleans. 2. Parades -- Louisiana -- New

Orleans. 3. Holidays.

**Genres**: 1. Actualities. 2. Shorts.

BRITISH CANADIAN PATHE NEWS. NO. 83A / L.E. Ouimet presents. -- CA : British Canadian Pathe News [producer], 1919 ; CA : Specialty Film Ltd. [distributor], 1919.

**Contents**: London: Ilford Municipal Market proves great success (43 ft.) -- Yarmouth, Eng.: Happy hours by the sea (46 ft.) -- Lauzon, Que.: World’s largest drydock (84 ft.) -- Toronto: Cycle racing at Exhibition Park (218 ft.) -- Kingston: [Geo. Vernot, Canadian swimmer, demonstrates strokes] (140 ft.) -- Fresno, Cal.: [Staged train wreck at fair] (69 ft.) -- Gary, Ind.: [Federal troops in big steel centers as result of recent riots] (150 ft.) -- Getting together, an animated cartoon by Bert Green (65 ft.) – A Review of events in Great Britain: Yarmouth: Deutschland, German Navy ship, now tourist attraction; London: “Pussyfoot” Johnson trying to make Britain “dry;” Doncaster: horse racing; Manchester: statue of Abraham Lincoln unveiled, gift of the U.S. to England’s great Cotton City (123 ft.).

**Subjects**: 1. Markets -- England -- London. 2. London (England) -- Description. 3. Seaside resorts -- England. 4. Yarmouth (Isle of Wight) -- Description. 5. Drydocks -- Canada. 6. Saint Henri (Quebec) -- Description. 7. Bicycle racing -- Canada. 8. Swimming -- Canada. 9. Strikes and lockouts -- Steel industry -- United States. 10. Prohibition -- England. 11. Horse-racing -- England. 12. Doncaster (South Yorkshire) -- Description. 13. Lincoln, Abraham, 1809-1865 -- Statues. 14. Manchester (Greater Manchester) -- Description.

Genre: 1. Newsreels.

**O Beijo da mulher aranha** = **Kiss of the spider woman** / director, Hector Babenco ; producer, David Weisman ; screenplay, Leonard Schrader. -- BR : HB Filmes [producer], 1895 ; US Sugarloaf Films [producer], 1985 ; US : Island Alive [distributor], 1985.

**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. Both men could not be farther apart in personal attitudes, lifestyles, and emotional makeup: Molina is a glib raconteur, who dwells in a fantasy world of glamorous movies from yesteryear, of romantic screen heroes and tragic heroines. Valentin is a self-disciplined intellectual who is devoted to the cause of human rights and his political concerns. Each night in the darkness of their cell, Molina spins a fantastic yarn of celluloid romance and intrigue, a Nazi propaganda film he once saw, involving the unlikely love affair between a ravishing French chanteuse caught up in the Resistance, with the handsome chief of German counter-intelligence for Occupied France. At first, Valentin is repelled by Molina and his tale. Their relationship is like a constant sparring match between two radically different but equally desperate human beings trying to maintain their identities under terribly confining and numbing conditions. Gradually, they come to understand each other and to form a bond of friendship, fraternal love, and self-sacrifice.

**Subjects**: 1. Prisoners -- Drama. 2. Interpersonal relations -- Drama. 3. Homosexuality, Male -- Drama. 4. Political prisoners -- Drama. 5. Torture -- Drama.

**Genres**: 1. Drama. 2. Features.

### 1.4.4 Other relationships[[60]](#footnote-61)

If desired or appropriate, express relationships that are not covered by the Agent, Subject, and Event relationships, including all kinds of aggregation and re-use of Works and their Variants. (See [Appendix E. Aggregates](#_Appendix_E,_Aggregates).)

Commonly-occurring relationships include:[[61]](#footnote-62)

Work(s) that the moving image Work is based on (e.g. moving images adapted from novels, plays, etc.)

Work(s) that the moving image Work is a performance of (moving image recordings made of live stage presentations of music, plays, dance, etc.)

Work(s) that the moving image Work forms part of (e.g. series, serials, aggregations/compilations)

Work(s) that the moving image Work has a sequential relationship with (e.g. sequels, prequels, serials, series)

Work(s) about the moving image Work (e.g. documentary about the making of a feature film or TV programme)

Record one or more “Other” relationship type terms to express the nature of the relationship to the Work/Variant, choosing the most specific term possible from existing relator terms lists, for example, “based on,” “contained in,” etc. Selection should be made from a controlled list of values. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 5. [Work/Variant Other Relationship Types](#Work_Variant_Other_Relationship_Types).

Or, compose a term to describe the relationship between the Work being catalogued and the related Work.

In a note, add any additional information concerning the relationship considered relevant.

Describe or demonstrate Work-to-Work relationships through linking to the Work identifier of the related Work, through the usage of relator terms, or according to the confines of your data structure.

#### 1.4.4.1 Moving image Works based on pre-existing moving image Works

A moving image Work based on a pre-existing moving image Work should be identified as a Variant of the same Work unless it has been so significantly changed as to have become a new related Work.[[62]](#footnote-63) See 1.1.1 [Boundaries between Moving Image Works](#Work_Work_Boundaries) and 1.1.2 [Boundaries between Moving Image Works and Variants](#Work_Variant_Boundaries) for determining when a Work should be identified as a new, but related Work and when it should be identified as a Variant of the original Work.

#### 1.4.4.2 Moving image Works based on pre-existing non-moving image Works

A moving image Work based on a pre-existing non-moving image Work should be identified as a new Work.

Example:

W1 *Gone With the Wind* (1936)

Author, Margaret Mitchell

W2 *Gone With the Wind* (1939)

Director, Victor Fleming

### 1.4.5 Variants

Express the relationship between a moving image Work and a moving image Variant (e.g., Part/part of). Describe or demonstrate Work-to-Variant relationships through linking to the Work identifier, through the usage of relator terms, or according to the confines of your data structure.

### 1.4.6 Manifestations

Express the relationship between a moving image Work or Variant and a moving image Manifestation (e.g., Part/part of). Describe or demonstrate Work-to-Manifestation relationships through linking to the Work identifier, through the usage of relator terms, or according to the confines of your data structure.

# 2. Moving Image Manifestations (e.g. pre-releases, releases, broadcasts, unreleased, etc.)

## 2.0 Definition

A moving image Manifestation is the embodiment of a moving image Work/Variant. Manifestations include all analogue, digital and online media.

It possesses common characteristics with respect to shared intellectual content and physical format, e.g., releases, broadcasts, etc.

It may be whole or incomplete or a fragment.

A Manifestation is not exclusively bound to a single Work/Variant, since it canbe anaggregatefor reasons connected to the publication, to the commercial release, or for mere convenience. A Manifestation therefore can be associated or linked to more than one Work/Variant, where allowable.

**For Aggregate Manifestations see** [**Appendix E. Aggregates**](#_E.1__Definition)**.**

## 2.1 Boundaries between moving image Manifestations

The boundaries between one moving image Manifestationand another are drawn on the basis of two criteria: changes in the publication context and changes in format.[[63]](#footnote-64) The distinction between one Manifestation and another can be made according to one of the two criteria or the presence of both.

### 2.1.1 Changes in the publication context

If the embodiment of a Work/Variant involves contextual changes, related to the publication or release process, the resulting product is a new Manifestation, e.g., a change from theatrical release to home video distribution.

In this case, create a new Manifestation and characterize it according to a controlled list*.* A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 7. [Manifestation Types](#Manifestation_Types).

### 2.1.2 Changes in the format

If the embodiment of Work/Variant involves changes in format, the resulting product is a new Manifestation, e.g., a change from 35mm to 70mm.

Create a new Manifestation when there is evidence of at least one (or more than one) of the following changes to the format:

Changes to the physical artefact or the digital file on which it is fixed;

Changes to the display characteristics (i.e. in aspect ratio, sound or colour characteristics, etc.);

Change in the container (i.e. cassette to cartridge as container for a tape**).**

Include and describe any of the distinguishing physical changes according to the guidelines in [2.3.4 Format](#_2.3.4_Format_of).

The example below shows a number of possible Manifestations of the original Italian version of *Il gattopardo* (Luchino Visconti, 1963).

Example: change in format

*Il Gattopardo* (Luchino Visconti, 1963) [[64]](#footnote-65)

M1 Theatrical release, 35mm, Cinemascope – aspect ratio 2,35 : 1

M2 Theatrical release, 70mm, Cinemascope – aspect ratio 2,20 : 1

Example: change in format and publication context

*Il Gattopardo* (Luchino Visconti, 1963)

M3 Home video publication, DVD - aspect ratio 2,21 :1 – Medusa Video, Italia, 00/00/2009

2.2 - Attributes of a moving image Manifestation

|  |
| --- |
| 2.2.1 Manifestation Type |

2.3 - Elements of a moving image Manifestation

2.3.1 Identifier

2.3.2 Title

2.3.3 Language

2.3.4 Format

2.3.5 Extent

2.3.6 Notes

2.4 - Relationships of a moving image Manifestation

|  |
| --- |
| 2.4.1 Agent(s) |
| 2.4.2 Event(s) |
| 2.4.3 Other Relationships (including other Manifestations) |
| 2.4.4 Item(s)  2.4.5? |

## 2.2 Attributes of a moving image Manifestation

### 2.2.1 Manifestation Type

The moving imageManifestation Type is the consequence of a specific event leading to the creation of a specific Work/Variant, or, in other words, it is the result of the goals pursued by the person, company, etc. (i.e., the Agent(s)) responsible for the embodiment as it happened.

The Manifestation Type is expressed by a phrase denoting the relationship between the Manifestation and the associated Work/Variant, according to the particular event that originated the embodiment, for example, “pre-release,” “theatrical distribution,” “not for release,” etc.

Record the Manifestation Type by taking the most suitable term from a controlled list. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 6. [Manifestation Types](#Manifestation_Types).

If it is impossible to determine the specific Manifestation Type the information can be omitted or indicated by a value of "unknown.”

**Statements made about Language, Format and/or Extent may have an added value of “original” to indicate characteristics of an “original Work,” where such a concept is required or desired.[[65]](#footnote-66) Associating the value of “original” with a particular Manifestation indicates it has privileged status in relation to other possible Manifestations.**

## 2.3 Elements of a moving image Manifestation

### 2.3.1 Identifier

Create an unambiguous reference to the Manifestation, such as a specific standard number issued by an official body (i.e. V-ISAN[[66]](#footnote-67) or DOI[[67]](#footnote-68)), or a system-automated assigned ID number.

If one or more identifiers are available, record each according to its standardised syntax, where allowable.

Example:

*Lola rennt* (Germany, 1998 – Tom Tykwer)

Work identifier: ISAN 0000-0000-606A-0000-0-0000-0000-3

Variant identifier (original German): ISAN 0000-0000-606A-0000-0-0000-0002-0

Manifestation identifier: Home video publication (2007) – *Run Lola Run* - DVD – English – V-ISAN: ISAN 0000-0000-606A-0000-0-0000-0001-1 (DVD-31943)

*Shichinin no samurai* (Japan, 1954 - Akira Kurosawa)

Work identifier: ISAN 0000-0001-61AE-0000-1-0000-0001-W

Variant identifier (Dubbed Spanish - Castellano): *Los Siete Samurai*: ISAN 0000-0001-61AE-0000-1-0000-0001-W

*Les chevaliers du ciel* (France, 2005 - Gérard Pirès)

Manifestation identifier: Home video publication – DVD - Fox Pathé Europa (publisher) - 2006 - ISAN 0000-0001-8CFA-0000-I-0000-000-

Work: **8 1/2** (Italy, 1962 – Federico Fellini)\*\* (example n. 10)

*Otto e mezzo* – Alternative title of the Work

Work identifier: ISAN 0000-0000-161F-0000-W-0000-0000-F

Manifestation identifier: V- ISAN 0000-0000-161F-0000-W-0000-0002-B –

Italian (spoken); Japanese (subtitles) - DVD – Blu-ray - 2013/01/11 – Japan)

### 2.3.2 Title

Record at least one title, identifying phrase, or name for the Manifestation Title. This is a transcribed element, reflecting the title as it appears onscreen.

If multiple titles are recorded, where allowable, associate a “Title Type” to a title for differentiation between the various types of titles (see [Title Types](#Title_Types) section).

The title of a Manifestation can sometimes differ, either slightly or wholly from the title of the Variant or Work to which it is linked. This may be the case, for example, with the acquisition of an incomplete Manifestation lacking a title or with a title added by the source of the acquisition.

See [Appendix E.4](#_E.4_Titling_of)  for titling of Aggregates.

For guidance on wording, order, spelling, punctuation, accentuation and capitalization, see [Chapter 0, Preliminary Notes](#Style_Guide).

For sources of information for the Manifestation Title, see [Sources of Information](#SOurces_of_Information).

### 2.3.3 Language

The written, spoken or sung language(s) of the moving image Manifestation and usage, i.e., further qualification regarding the language relating to whether it is dialogue, dubbed, subtitles, intertitles, etc.

#### 2.3.3.1 Language terms

Where possible, record the language(s) using the full form of name, e.g., French, Italian, etc. rather than abbreviations or codes by taking the most suitable value(s) from a controlled list. This can be an in-house list but prefer the use of a standard language list such as ISO 639 (<http://www.loc.gov/standards/iso639-2/php/code_list.php>).

Optionally, record the language code as found in ISO 639.

If no language can be determined, the information can be omitted or indicated by a value of "unknown".

#### 2.3.3.2 Usage Type

More than one language can occur in different forms, depending on how the content is expressed: the usage type of the languages defines the form with which the language is expressed, for example, spoken, sung, written, etc.

Record the usage type of a language by taking the most suitable value from a controlled list*.* A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 7. [Manifestation Language Usage Types](#Man_Lang_Usage_Types).

If usage type(s) cannot be determined, indicate a value of "unknown".

Examples:

*Caccia Tragica* (Giuseppe De Santis, 1947)

Not for release (archival) – 35mm – Italian (spoken), Romanian (intertitles)

*New York Stories*, (Woody Allen, Francis Ford Coppola, Martin Scorsese, 198

Home video publication – DVD, English (spoken); - Italian, German; English, Italian, German, French, Spanish (subtitles) - Buena Vista (publisher), 2002/05/16

***Physical Description Elements (i.e., Format and Extent)***

***A majority of the physical description elements of moving image Manifestations are intended to be inherited by the Items, as they serve as the exemplars of Manifestations. In some databases, selection of a physical carrier type initiates provision of element fields relevant to that type at a Manifestation level, or an Item level, or both. Ideally the information need only be recorded once irrespective to where in the data structure an institution must place it. Therefore guidelines for the treatment of physical description elements are explained fully in the Manifestation chapter. The Item chapter contains a listing of item-specific elements. Physical properties such as Extent and Format at the Manifestation level represent the “ideal,” and item-specific elements will capture where it differs from this “ideal” at the Item level.***

### 2.3.4 Format of a moving image Manifestation

The format of a Manifestation is the description of the physical artefact or the digital file on which it is fixed.

The concept of format as applied to Manifestations is the “ideal” representation of all the physical items or computer files that bear the same characteristics and descend from a common Work/Variant.

The information about the format of a Manifestation plays a relevant role because any change in format represents a criterion to determine the boundaries between one Manifestation and another (see [2.1 Boundaries between moving image Manifestations](#Manifestation_Boundaries)).

Record a new Manifestation of a Work/Variant when there is evidence of at least one, or more than one, of the following changes associated to the format:

* Changes to the physical artefact or the digital file on which it is fixed;
* Changes to the display characteristics (i.e. in aspect ratio, sound or colour characteristics, etc.);
* Change in the container (i.e. cassette to cartridge as container for a tape**).**

In a note (See [Cataloguer’s Notes](#Cat_Notes)), explain the format changes used to determine the Manifestation in hand as different and “new” in comparison with any other, already identified and described Manifestation.

The description of the format of a Manifestation is articulated in the following elements:

* **Carrier type**
* **Projection characteristics**
* **Sound characteristics**
* **Color characteristics**

#### 2.3.4.1 Carrier type of a moving image Manifestation

Carrier type is the medium on or the encoding format in which the Manifestation is fixed.

Its description consists of a **general carrier type**, which describes the basic properties of the Manifestation’s physical format, for example, film, video tape, digital file, etc., and a **specific carrier type**, which corresponds to the gauge, in case of films and tapes, and/or to a term usually derived from the technical system with which the content information has been fixed on the carrier (i.e. a brand name process, a broadcast system, an encoding format or other technical specifications).

For reasons of clarity and to avoid redundancy, optionally, institutions can decide to skip the general carrier type description, since it is already implicit in the specific carrier type.

Record the **general carrier type,** selecting from a suitable controlled list. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, D.[8.1 Manifestation General Carrier Type](#_D.8.1_Manifestation/Item_General).

Record the **specific carrier type**, by indicating:

1. The width of the film stock or of the magnetic or digital tape on which the Manifestation is fixed;
2. A term describing the file type and the encoding format with which the content information has been fixed on the carrier.

#### 2.3.4.2 Projection characteristics of a moving image Manifestation

The projection characteristics of a Manifestation include aspect ratio and aperture or image format.

**Aspect Ratio**

The aspect ratio (also known as projection ratio) is the projected image area visible on screen, expressed as a value of width to height (the value of height always being "1"), for example, 2.34:1, 2.39:1. Selection should be made from a controlled list of values. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.14 Aspect Ratio](#_D.8.14_Aspect_Ratio).

The aspect ratio reflects the compositional intentions of the original content makers and the intended presentation of the moving image content.[[68]](#footnote-69) If the aspect ratio of a Work/Variant is altered, moving image information is lost, creating a Manifestation/Item with different moving image content.[[69]](#footnote-70) The Manifestation should reflect the projected image of the Work/Variant that it represents, rather than that on the Item. Institutions may record variations in projection characteristics as Item-specifics, rather than create multiple Manifestations.

**Aperture/Image Format**

The actual exposed image or picture area as it appears on the moving image itself, for example Academy, Full screen, etc. The image format does not necessarily bear any relation to the preferred projection ratio (aspect ratio) of the moving image.[[70]](#footnote-71) Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.15 Aperture](#_D.8.15_Aperture).

#### 2.3.4.3 Sound characteristics of a moving image Manifestation

Sound characteristics are technical specifications relating to the encoding of sound on a Manifestation.[[71]](#footnote-72)

Its description consists of a statement about the presence or absence of sound, and optionally, in case of presence, of the description of the method with which the sound has been fixed.

Indicate the presence or absence of sound in the Manifestation, i.e. “sound,” “silent,” “mute”, “combined” or “mixed” etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.4 Manifestation/Item Sound Type](#_D.8.4_Manifestation/Item_Sound).

Optionally, use a value indicating if the Manifestation includes recorded sound or not (i.e.: has sound: yes/no).

In case of presence of sound, optionally, if considered relevant, record the name of the physical principle of sound recording, for example, “Needle,”, “Optical,” “Magnetic,” etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.5 Manifestation/Item Sound Encoding Type](#_D.8.5_Manifestation/Item_Sound).

If the Work/Variant associated with the Manifestation in hand originally had sound, but the Manifestation lacks sound, describe it as silent (or mute) and give a note to that effect.[[72]](#footnote-73)

If the Work/Variant associated with the Manifestation in hand originally was silent, but the Manifestation has sound, describe it as sound and make a note to that effect.

#### 2.3.4.4 Colour characteristics of a moving image Manifestation

The presence of colour(s), tone(s), etc. in a Manifestation.[[73]](#footnote-74)

Colour is also the specific colours, tones, etc. (including black and white) present in a moving image contained in a Manifestation.[[74]](#footnote-75)

It consists of a designation of the colour state and, optionally, of the description of the colour system.

Record the colour state of a Manifestation, for example, Black and white (tinted), Colour, Colour + Black & White, etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.11 Manifestation/Item Colour Type](#_D.8.11_Manifestation/Item_Colour).

Optionally, if considered relevant, describe the system or process by which colour is fixed on the carrier or as part of the digital encoding, for example, Pathécolor, Technicolor, NTSC, etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.12 Manifestation/Item Colour Standard](#_D.8.12_Manifestation/Item_Colour) – Film/Video.

### 2.3.5 Extent of a moving image Manifestation[[75]](#footnote-76)

The concept of extent as applied to Manifestations is the “ideal” **physical, logical or temporal** units and not a description of a real physical object, which is a characteristic of any single Item.

The extent of a Manifestation must be recorded as a reference for the completeness of all the related Items, also using appropriate authoritative secondary sources where feasible.

#### 2.3.5.1 Logical extent of a moving image Manifestation

Logical extent is the number of discrete logical **units** which make up the Manifestation, both for analogue (e.g. reels, cassettes, discs) and digital (cassettes, discs, files), considering that the digital Manifestations may be bound to a physical carrier (such as DVD) or exist without a defined carrier (such as online streaming media, podcasts, etc.).

Example:

A home video publication: DVD in 2 discs

A theatrical print: in 6 reels

A hard-disk stored film in 3 files

Record the number of the logical units of a Manifestation in Arabic numerals, and, if necessary, specify the type of unit, for example, reel, roll, disc, file, etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.6 Manifestation Unit Types](#_D.8.6_Manifestation_Unit).

If the number of the logical units of a Manifestation is uncertain, use a question mark following the unit count[[76]](#footnote-77) or record the uncertain number preceded by “approximately.”[[77]](#footnote-78)

If the number of the logical units of a Manifestation is indeterminate, record the information using a value of “unknown.”

Alternatively, provide for a distinguishing “precision” field specifying if the unit number is exact, approximate or unknown.

#### 2.3.5.2 Physical extent of a moving image Manifestation[[78]](#footnote-79)

Physical extent is the total “ideal” **length or footage** of the medium carrying the moving image Manifestation (using appropriate authoritative secondary sources where feasible such as filmographies, censorship visas, etc.).

The actual length is a characteristic of a singular Item since it can be different for multiple Items exemplifying the same Manifestation.

Record the total length in Arabic numerals, in meters or feet.

If the length of a Manifestation is uncertain, use a question mark following the unit count or record the uncertain number preceded by “approximately.” In a note, give an explanation for the estimated footage or meter count, where known.

If the length of a Manifestation is unknown, record the information using a value of “unknown.”

Alternatively, provide for a distinguishing “precision” field specifying if the length is exact, approximate or unknown.

For the treatment of the physical extent of individual units for a Manifestation composed of more than one logical unit, see [Appendix E. Aggregates](#_Appendix_E,_Aggregates).

#### 2.3.5.3 Temporal extent of a moving image Manifestation[[79]](#footnote-80)

Temporal extent is total **duration/running time** under normal or specific playback conditions (e.g. a specific frame rate).[[80]](#footnote-81) It represents the concept of “ideal” duration/running time (i.e., the duration reported on the moving image Manifestation itself – i.e., on the container, on the accompanying material, on the wrapper of metadata in a digital file or reported by authoritative secondary sources such as filmographies, censorship visas, etc.). In cases where it is known that the time on the Manifestation is incorrect and all Items will inherit the same incorrect duration, record the accurate duration and make a note about the error/discrepancy found on the Manifestation.

The actual duration is usually considered a characteristic of a singular moving image Item, since it can differ among multiple Items exemplifying the same Manifestation.

Record, in Arabic numerals, the total duration/running time in minutes, normally rounded off to the nearest minute. Optionally, include minutes and seconds.

If the duration/running time of a Manifestation is uncertain, use a question mark following the unit count or record the uncertain number preceded by “approximately.”

In a note, give an explanation for the estimated duration/running time, if such information applies. [[81]](#footnote-82)

If the duration/running time of a Manifestation is unknown, record the information using a value of “unknown.”

Alternatively, provide for a distinguishing “precision” field specifying if the duration/running time is exact, approximate or unknown.

Temporal extent of an Aggregate Manifestation

For Aggregate Manifestations record the extent of the whole, ie. the total of all the units that constitute the Aggregate. In addition there is the option to qualify this with details of the temporal extent of each individual unit in either a Notes field, or in multiple occurrences of the temporal extent fields, depending on what systems used permit or an institution decides.

Example:

DVD “The Audrey Hepburn Collection” contains 3 films, all with extra features. The running times for each of those 3 units are given on the container.

The total running time of these may be added as temporal extent, with additional clarifying note detailing the running times of the individual units.

For more information about Aggregates see [Appendix E. Aggregates](#_Appendix_E,_Aggregates).

Temporal extent of a Manifestation associated to a Work/Variant of the silent era

When recording duration of Manifestations of a Work/Variant of the silent era, take into account that the rate of frames per second varied over the years and between Variants/Manifestations. Also take into account the so-called “stretch frame” practice, adopted after the silent era, which “increases the number of frames printed on a film to enable films shot at silent speeds to be projected at sound speed and retain the original temporal characteristics.”[[82]](#footnote-83)

In a note, indicate the frame rate on which the duration is based or if the Manifestation is the result of a “stretch frame” practice.[[83]](#footnote-84)

### 2.3.6 Notes for moving image Manifestations

Notes for Manifestations are annotations providing additional information relating specifically to Manifestation attributes and relationships.[[84]](#footnote-85) See [Cataloguer’s Notes](#Cat_Notes).

## 2.4 Relationships of a moving image Manifestation

A relationship associates an instance of Manifestation with another instance of an entity.

Relationships can be implemented in many ways, depending on the purpose, the modelling paradigm, or architectural constraints of the chosen platform. These guidelines are intended to be data structure neutral.[[85]](#footnote-86) Therefore, these guidelines cannot prescribe exactly how to demonstrate relationships. Instead they recommend that certain relationships be established without instruction on how precisely those links be made manifest.

A Manifestation may have relationships with the following:

* **Agent(s)**
* **Event(s)**
* **Other**
* **Item**

### 2.4.1 Agent(s)

An Agent for moving image Manifestations is defined as an entity that is involved in the exploitation (release, distribution, broadcasting), publishing, manufacturing or preservation of a Manifestation and who is considered to have major responsibility for or be of major importance to the Manifestation. Typical distinctions between agent types are Person, Corporate Body, Family and Person Group.[[86]](#footnote-87)

Agent(s) may also have relationships to an instance of a specific Event or of an “Other” relationship in connection with the Manifestation.

Because responsibility for moving image materials is most often complex and highly diverse, institutions—particularly those with special interests—should determine the types of roles they wish to include. These roles may vary from institution to institution according to the types of moving image material held. For example, an institution holding television material would probably consider, for Manifestations, the function of *broadcaster* more important than that of *distributor*. The opposite would be the case for institutions whose collections are composed of motion picture material. Provide access to Agents when they have made an important contribution to the particular Manifestation, even when the type of responsibility (credit function) is one that may not be considered major in other Manifestations.[[87]](#footnote-88)

In the case of aggregate Manifestations, if desirable and applicable, record multiple instances of Agent associated with the aggregated content.

#### 2.4.1.1 Agent Activity

Describes the activity of the Agent(s) to make explicit the relationship(s) between the Agent(s) and the Manifestation.

Record one or more Agent activity terms, for example, “distributor,” “broadcaster,” “broadcast channel,” etc., to express the nature of the agent’s relationship to the Manifestation. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [9. Manifestation Agent Types.](#Man_Agent_Types)

Choose the single most specific term, if possible. If no suggested terms apply, compose a term to describe the relationship between the creator and the Manifestation being catalogued. If the relationship is ambiguous, use a value to indicate this, for example, “unknown” to indicate a person performing in a capacity that is uncertain or not covered by typical terms.[[88]](#footnote-89) Optionally, when the activity performed by an Agent is probable but not certain, provide the function name followed by a question mark.

Besides the principal Agent Activities suggested, institutions, particularly those with special interests, should create and apply in-house value lists of other specific Agent activities, which may vary from institution to institution.

Record in a note any additional details that cannot be expressed through controlled terms. (e.g. “appears only in final scene”, etc.). If a name is known to be fictitious, or requires clarification, make a note giving the actual name, etc.

For recording the attributes of Agents (e.g. first name, last name, nationality, etc.), refer to authoritative sources such as *Functional requirements for authority data: a conceptual model* or tools such as the [Library of Congress Name Authority File](http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?RefCodes=3&ref=1&hd=1,1&SEQ=20130523194229&Search_Arg=Ethnology-United%20States&Search_Code=SHED_&CNT=100&PID=mYzkzT0fYryqza3XpBkr08lSvjsf&SID=8).[[89]](#footnote-90) Optionally, if the Agent is credited under a name that is not identical with the preferred name from an authority file, record the name as used in the current instance of the related entity.[[90]](#footnote-91)

Give the Agent(s) and Agent Activity in the terms and language in which they appear, either in the sources of information or in the language of the institution, or both. If more than one Agent is associated with a particular role connected with a Manifestation or Event, where possible or desirable, record the names in the order indicated by the sequence, layout, or typography of the names on the source of information. Preserving the ordering of the credited persons should be determined by the requirements of individual institutions.[[91]](#footnote-92)

Example:

Broadcaster: CBS

Broadcast Channel: BBC1

Distributor: GUO Film Distributors

Publisher: Buena Vista International

### 2.4.2 Events

An Event characterises occurrences in the life cycle of a moving image Manifestation. Instances of any Event type can have Agent and “Other” relationships.

Record one or more Event type, for example, “decision,” “manufacture,” etc., to express the nature of the Event’s relationship to the Manifestation. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 4. [Event Types](#Event_Types).

### 2.4.3 “Other” relationships

Expresses relationships that are not covered by the Agent and Event relationships, including all kinds of aggregation. (See [Appendix E. Aggregates](#_Appendix_E,_Aggregates).)

Commonly-occurring relationships include:

Manifestations that the moving image Manifestation forms part of (e.g. series, serials, aggregations/compilations)

Manifestation(s) that the moving image Manifestation has a sequential relationship with (e.g. sequels, prequels, serials, series)

Manifestation(s) about the moving image Manifestation (e.g. a review relating to a DVD home video publication), advertising materials referring to a specific theatrical distribution), related materials such as censorship visas, laboratory technical papers, etc.)

Record one or more “Other” relationship type to express the nature of the relationship to the Manifestation, choosing the most specific term possible from existing relator terms lists, for example, “commentary on,” “review of,” etc. Selection should be made from a controlled list of values. A suggested list, which is open and not exhaustive, can be found in Appendix D, Value Lists, X. Manifestation Other Relationship types.

Or, compose a term to describe the relationship between the Manifestation being catalogued and the related Manifestation.

In a note, add any additional information concerning the relationship considered relevant.

Describe or demonstrate Manifestation-to-Manifestation relationships through linking to the Manifestation identifier of the related Manifestation, through the usage of relator terms, or according to the confines of your data structure.

If the cataloguing system allows the procedure, attach a digital file that reproduces any associated “document.”

### 2.4.4 Items

Express the relationship between a moving image Manifestation and a moving image Item.

# 3. Moving Image Items (i.e., analogue/digital prints and copies)

## 3.0 Definition

A moving image Item is the physical product of a Manifestation of a Work or Variant, i.e. the physical copy of a Work or Variant.

It may be whole or incomplete or a fragment. In the case of purely digital media, an Item is defined as the availability of the computer file, irrespective of the number of backup copies that may exist.[[92]](#footnote-93)

3.1 - Elements of a moving image Item

|  |
| --- |
| 3.1.1 – Identifier  3.1.2 – Title  3.1.3 – Holding institution  3.1.4 – Material type  3.1.5 – Item specifics  3.1.6 – Access conditions  3.1.7 – Notes |

3.2 Boundaries between moving image Manifestations

3.3 - Relationships of a moving image Item

3.3.1 - Agent(s)

3.3.2 - Event(s)

3.3.3 - Other Relationships

## 3.1 Elements of a moving image Item

### 3.1.1 Identifier

Create an unambiguous numerical or alphanumerical reference to the moving image Item, such as a call number, shelf mark or similar, to uniquely identify the copy.[[93]](#footnote-94) This may be in addition to separate Acquisition and Accession number(s) or identifier(s).

### 3.1.2 Title

Record at least one title, identifying phrase, or name for the moving image Item Title.

If multiple titles are recorded, where allowable, associate a “Title Type” to a title for differentiation between the various types of titles (see [Title Types](#Title_Types) section).

In most cases the title of an Item will be the same as that of the Manifestation to which it pertains.

The title of an Item can sometimes differ, either slightly or wholly from the title of the Manifestation, and/or Work/Variant to which it is linked. In particular, this may be the case where an incomplete physical product of the Manifestation has been acquired.

For the treatment of Aggregates as applied to Items, see [Appendix E](#_Appendix_E,_Aggregates) for titling of Aggregates.

For guidance on wording, order, spelling, punctuation, accentuation and capitalization, see [Chapter 0, Preliminary](#Style_Guide) Notes.

For sources of information for the Title, see [Sources of Information](#SOurces_of_Information).

### 3.1.3 Holding institution[[94]](#footnote-95)

Record the name of the institution possessing the moving image Item or authorized to make it available.

Optionally, if available, record a suitable UIR, or a registered namespace identifier for the institution.

***Physical Description Elements***

***A majority of the physical description elements of moving image Items are intended to be inherited from the Manifestations, as they serve as the exemplars of Manifestations. In some databases, selection of a physical carrier type initiates provision of element fields relevant to that type at a Manifestation level, or an Item level, or both. Ideally the information need only be recorded once irrespective to where in the data structure an institution must place it. Therefore guidelines for the treatment of physical description elements are explained fully in the Manifestation chapter. This chapter contains Item-specific elements. For example, physical properties such as Extent and Format at the Manifestation level represent the “ideal,” and item-specific information will capture where it differs from this ideal. Only elements that are considered Item-specific have guidelines for the recording of data. Physical description elements that are considered Manifestation-specific, but which may be repeated at the Item level, contain hyperlinks to the relevant sections in the Manifestation chapter.***

### 3.1.4 Item Material type[[95]](#footnote-96)

Record the nature of the moving image Item, describing its place in the photochemical or digital production or duplication process, for example, “original negative,” “duplicate negative,” etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.8 Item Material Type](#_D.8.8_Item_Material).

### 3.1.5 Item-specifics

All moving image Item descriptions should contain details of the physical characteristics of the Items, their location, treatment and condition.

Institutions with archival moving images need to describe their holdings accurately for preservation, copying and reconstruction purposes. Often there will be physically separate Items, for example image, track, music, different colour bases, etc., which are all essential parts of a single moving image.[[96]](#footnote-97) Descriptive terminology covering all areas of physical description and attributes should be established in controlled lists of terms, to be applied in the relevant categories. The range of these and what they are can be established in-house or utilising an established list, for example, the [FIAF Glossary of Technical Terms](http://www.fiafnet.org/commissions/TC%20docs/Glossary%20Technical%20Terms%20v1%203.htm).

Each Item should have its own description, whether the physical characteristics between Items differ in one way or another, for example, in length, gauge, base, sound, etc., or, the Items acquired are duplicate identical copies.

Institutions may record as much technical information as they wish or need, but the Physical Description elements of an Item should ideally consist of the elements listed below in Section 3.1.5 as a minimum.

Further data relating to the condition, preservation, location, and, acquisition, accessioning, and source of the Item are also recommended elements for the Item (see [3.1.6 Access conditions](#_3.1.6_Access_conditions)).

These may be either added to the Item description itself or, where this is not possible, related to other separate files or databases, via physical link or text indication.

#### 3.1.5.1 Item Carrier Type (See [2.3.4.1 Carrier type of a moving image Manifestation](#Carrier_Type_Man_2_3_4_1))

The **general** (e.g., film, video, digital file, etc.) and **specific** (34mm, 1-inch, MOV, etc.) carrier type of the Manifestation/Item (see [2.3.4.1 Carrier type of a moving image Manifestation](#Carrier_Type_Man_2_3_4_1)). Record only if this information is not captured at the Manifestation level or if required at the Item level by the system in use.

#### 3.1.5.2 Item Status

Description of the preservation or access status of the Item, for example, Master, Viewing, etc. Select term from a controlled list. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.3 Item Preservation/Access status](#_D.8.3_Item_Preservation/Access).

#### 3.1.5.3 Sound (see [2.3.4.3 Sound characteristics of a moving image Manifestation](#Sound_Man_2_3_4_3))

Technical specifications relating to the encoding of sound in a moving image Manifestation/Item (see [2.3.4.3 Sound characteristics of a moving image Manifestation](#Sound_Man_2_3_4_3)). Record only if this information is not captured at the Manifestation level or if required at the Item level by the system in use.

#### 3.1.5.4 Unit number (See [2.3.5.1 Logical extent of a moving image Manifestation](#Logical_Extent_Man_2_3_5_1))

The number of discrete logical units that make up the moving image Item. Item unit number(s) may differ from that of the associated Manifestation. The unit number in Manifestation relates to the ideal, whereas the Item unit number refers to the actual units held by the institution, e.g., institution may have only acquired 3 reels of a 4-reel film.

#### 3.1.5.5 Base

The physical material or video format on which the Item is captured, for example, describing the flexible transparent material that supports a film items’ emulsion or a magnetic track, (e.g., acetate, acrylic, CTA, etc.). Select from controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.7 Item Base – Film or Video](#_D.8.7_Item_Base).

#### 3.1.5.6 Code Type – Digital

The video or audio compression standard used in the digital Item, for example, AVC, D10, MP4, etc. Select from controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.10 Item Code type – Digital](#_D.8.10_Item_Code).

#### 3.1.5.7 Colour ([See 2.3.4.4 Colour characteristics of a moving image Manifestation](#Colour_Man_2_3_4_4))

The presence of colour(s), tone(s), etc. in a Manifestation/Item.[[97]](#footnote-98)

Record only if this information is not captured at the Manifestation level or if required at the Item level by the system in use.

#### 3.1.5.8 Sound System (See also [2.3.4.3 Sound characteristics of a moving image Manifestation](#_2.3.4.3_Sound_characteristics))

Describes the technical or proprietary system used to record the sound on a Manifestation/Item, for example, Dolby SR, Dolby Digital, etc. Select from a controlled list. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.13 Item Sound System](#_D.8.13_Item_Sound).

#### 3.1.5.9 Projection characteristics (see [2.3.4.2 Projection characteristics of a moving image Manifestation](#Projection_Man_2_3_4_2))

The projection characteristics of a Manifestation/Item include aspect ratio and aperture or image format.

Record only if this information is not captured at the Manifestation level or if required at the Item level by the system in use.

#### 3.1.5.10 Physical Extent

Actual physical extent is a characteristic of a singular Item, since it can be different for multiple Items exemplifying the same moving image Manifestation.

Record footage for the film reel in feet or metres. This footage represents actual length, rather than the “ideal” length, which is recorded for Manifestations ([see 2.3.5.2 Physical extent of a moving image Manifestation](#Physical_Extent_Man_2_3_5_2)).

Numerical measurement indicating the size of the digital asset’s file(s), in KB, MB or GB. This could be two separate fields side by side–one for numbers and one for size measurement. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.9 Item File Size – Digital](#_D.8.9_Item_File).

If the length of an Item is uncertain, use a question mark following the unit count or record the uncertain number preceded by “approximately.” In a note, give an explanation for the estimated footage or meter count, where known.

If the length of an Item is indeterminate, record the information using a value of “unknown.”

Alternatively, provide for a distinguishing “precision” field specifying if the length is exact, approximate or unknown.

#### 3.1.5.11 Stock

Describes the specific film or video stock/brand on which the Item is captured, for example, Eastman Kodak, Fuji, 3M, etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.16 Item Stock – Film](#_D.8.16_Item_Stock).

#### 3.1.5.12 Temporal Extent

Duration in minutes (optionally, minutes and seconds) of the moving image(s) contained in the Item, not the total duration of the moving image Manifestation. This duration represents actual temporal extent, rather than the “ideal” temporal extent, which is recorded for Manifestations (see [2.3.5.3 Temporal extent of a moving image Manifestation](#Temporal_Extent_Man_2_3_5_3)). Actual duration is a characteristic of a singular Item, since it can differ among multiple Items exemplifying the same Manifestation.

If the duration/running time of an Item is uncertain, use a question mark following the unit count or record the uncertain number preceded by “approximately.” In a note, give an explanation for the estimated duration/running time, where known.

If the duration/running time of an Item is indeterminate, record the information using a value of “unknown.”

Alternatively, provide for a distinguishing “precision” field specifying if the duration/running time is exact, approximate or unknown.

3.1.5.12.1 Frame Rate/Transfer Speed (E.g., 24fps, 25fps) Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.18 Item Frame Rate/Transfer Speed – Digital](#_D.8.18_Item_Frame).

Frame Rate and Transfer Speed can sometimes be the same thing, and at other times different, depending on whether it is an Item that is being scanned onto a digital file or an Item that is a digital file to start with.

3.1.5.13 Bit Depth – Digital (E.g., 10, 16, 24, etc.) Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.17 Item Bit Depth – Digital](#_D.8.17_Item_Bit).

3.1.5.14 Resolution – Digital (E.g., Standard Definition, High Definition) Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.19 Item Resolution – Digital](#_D.8.19_Item_Resolution).

3.1.5.15 Source Device – Digital (E.g., Digital Rapids 80400278, DVSI, VT20, etc.) Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.20 Item Source Device – Digital](#_D.8.20_Item_Source).

#### 3.1.5.16 Video batch

The stock number of the tape the Item is captured on.

#### 3.1.5.17 Line standard – Video

Describes the number of scan lines which make up the image and indicates the resolution, for example, 405, 525. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, [D.8.22 Item Line Standard – Video](#_D.8.22_Item_Line).

### 3.1.6 Access conditions

Record any information on how and to whom the moving image Item can be made available, including details of the condition of the Item and of its treatment, preservation or restoration Events. This creates a condition and preservation history for the Item, and is also important for assessing conservation conditions and establishing and prioritising collections care and preservation activities.

#### 3.1.6.1 Item condition

Observations about conditions will typically happen in the course of an Event such as inspection of an Item. These observations should aim to be as clear and concise as possible, avoiding abbreviations and initials, and as far as possible using controlled vocabulary. For example, establish whether to use “scratched”, “scratches” or “scratch marks” and be as consistent as possible. This enables better searching and accessibility of data.

Ideally, elements covering information and details regarding the condition of an acquired Item would include those listed below.

This could be recorded using single or multiple specific headed fields (i.e., covering Base, Emulsion, Image, Perforations, etc.), and then sub-sections of the latter, to incorporate data ranging from graded scales designations (either numerical or alphabetical, for example 1-5, A-G, Perfect – Very Poor) with clear definitions of what each designation means; a condition terms selected from a controlled list; free text additional qualification or clarification in observations or comments sections; identification of technical assessor; and, dates.

Record the condition of the Item including its base and/or emulsion and/or perforations, where applicable. Selection should be made from a controlled list of terms, for example, “brittle,” “buckled,”, “tears,” etc. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 17. [Manifestation/Item Condition, Preservation and Restoration](#Man_Item_Condition).

Capture the date on which the condition of the Item was recorded (using ISO standard[[98]](#footnote-99)). Also, the identification of the individual who carried out the technical assessment and has recorded the condition should also be given. Any names should be given in full, rather than initials or abbreviations.

Note any indication that the Item is in need of servicing prior to being accessed for use.

#### 3.1.6.2 Item location

Item descriptions should indicate a storage location number in order to provide access and retrieval. Movements and changes of location should also be logged in order to ascertain the precise location of an Item at any given time. This could be a single simple field, or could include multiple fields to reflect various electronic package or barcode numbers that may be attached to each individual can or container, shelf, or whatever is applicable to an individual institution.

### 3.1.7 Notes for moving image Items (see [Cataloguer’s Notes](#Cat_Notes))

Notes for moving image Items are an annotation providing additional information relating specifically to Item attributes and relationships.[[99]](#footnote-100) See [Cataloguer’s Notes](#Cat_Notes).

## 3.2 Boundaries between moving image Items

The boundaries between moving image Items is determined primarily by the boundaries between Manifestations (see [2.1 Boundaries between moving image Manifestations](#Manifestation_Boundaries)). There may be multiple Items associated to a Manifestation that are, for all intents and purposes, exact copies, but which may have small differences that do not necessitate representation as a Manifestation. For example, an institution may have two DVD-R copies of the same Manifestation, with cosmetic differences in their labels.

## 3.3 Relationships of a moving image Item

A relationship associates an instance of moving image Item with another instance of an entity.

Relationships can be implemented in many ways, depending on the purpose, the modelling paradigm, or architectural constraints of the chosen platform. These guidelines are intended to be data structure neutral.[[100]](#footnote-101) Therefore, these guidelines cannot prescribe exactly how to demonstrate relationships. Instead they recommend that certain relationships be established without instruction on how precisely those links be made manifest.

An Item may have relationships with the following:

* **Agent(s)**
* **Event(s)**
* **Other**

### 3.3.1 Agent(s) (e.g., preservation technician, donor, etc.)

An Agent for moving image Items is defined as an entity that is involved in the acquisition, movement (for loans, inspection, storage, etc.), or preservation of a moving image Item and who is considered to have major responsibility for or be of major importance to the moving image Item. Typical distinctions between Agent types are Person, Corporate Body, Family and Person Group.[[101]](#footnote-102)

Agent(s) may also have relationships to an instance of a specific Event or of an “Other” relationship in connection with the Item.

Because responsibility for moving image materials is most often complex and highly diverse, institutions—particularly those with special interests—should determine the types of functions they wish to include in this area. These functions may vary from institution to institution according to the types of moving image material held.

#### 3.3.1.1 Agent Activity

Describes the activity of the Agent to make explicit the relationship(s) between the Agent and the moving image Item.

Record one or more Agent activity terms, for example, “preservationist,” “curator,” etc., to express the nature of the Agent’s relationship to the Item. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix D, Value Lists, X.XX Item Agent Activity.

Choose the single most specific term, if possible. If no suggested terms apply, compose a term to describe the relationship between the Agent and the Item. If the relationship is ambiguous, use a value to indicate this, for example, “unknown.” Optionally, when the role performed by an Agent is probable but not certain, provide the function name followed by a question mark, or by a qualifying note.

Besides the principal Agent Activities suggested, institutions, particularly those with special interests, should create and apply in-house value lists of other specific Agent activities, which may vary from institution to institution.

Record in a note any additional details that cannot be expressed through controlled terms. If a name is known to be fictitious, or requires clarification, make a note giving the actual name, etc.

For recording the attributes of Agents (e.g. first name, last name, nationality, etc.), refer to authoritative sources such as *Functional requirements for authority data: a conceptual model* or tools such as the [Library of Congress Name Authority File](http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?RefCodes=3&ref=1&hd=1,1&SEQ=20130523194229&Search_Arg=Ethnology-United%20States&Search_Code=SHED_&CNT=100&PID=mYzkzT0fYryqza3XpBkr08lSvjsf&SID=8).[[102]](#footnote-103) Optionally, if the Agent is credited under a name that is not identical with the preferred name from an authority file, record the name as used in the current instance of the related entity.[[103]](#footnote-104)

Provide access to the Agent(s) and Agent Activity in the terms and language in which they appear, either in the sources of information or in the language of the institution, or both. If more than one Agent is associated with a particular role connected with an Item or Event, where possible or desirable, record the names in the order indicated by the sequence, layout, or typography of the names on the source of information. Preserving the ordering of the credited persons should be determined by the requirements of individual institutions.[[104]](#footnote-105)

### 3.3.2 Events

An Event characterises occurrences in the life cycle of a moving image Item. Instances of any Event type can have Agent and “Other” relationships.

Record one or more Event types, for example, “preservation,” “inspection,” “acquisition,” etc., to express the nature of the Event’s relationship to the Item. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, 4. [Event Types](#Event_Types).

### 3.3.3 Other Relationships

Express relationships that are not covered by the Agent and Event relationships.

It is possible for a moving image Item to have a horizontal relationship with another Item as a related object. Such associative relationships are more prevalent and varied at the Work level, but there are instances where Items need to be related, for example, where an institution has separate Items for Yellow, Cyan and Magenta Separation Negatives, each of which have to be combined in Technicolor Three Colour Strip Process to make a new colour print. Or, in the case of restorations where separate Items or elements have been used to create a new restored Item.

Record one or more “Other” relationship type terms to express the nature of the relationship to the Item, choosing the most specific term possible from existing relator terms lists, for example, “accompanied by,” “contained in,” etc. Selection should be made from a controlled list of values. A suggested list, which is open and not exhaustive, can be found in Appendix A, Value Lists, X. Item Other Relationship Types.

In a note, add any additional information concerning the relationship considered relevant.

If the cataloguing system allows, attach a digital file that reproduces any associated “document.”

# Appendix A, Titles and Title Types

## A.1 Title

The following guidelines for recording Titles largely apply across all the WVMI (Work, Variant, Manifestation, Item) entities, and all Title Types. Certain guidelines are specified as applying to one or more of the WVMI entities where pertinent.

General Guidelines on Recording Titles

When recording a title, apply the guidelines on capitalization, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, in [Chapter 0, Preliminary Notes](#_Preliminary_Notes). If those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.[[105]](#footnote-106)

### A.1.1 Language[[106]](#footnote-107)

Record titles for Works/Variants in the language and script in which they appear on the sources from which they are taken.

Transcribe titles for Manifestations/Items in the language of the title frames or screens. Otherwise, record titles for Manifestations/Items in the language and script in which they appear on the sources from which they are taken.

Optionally, record a transliterated form of the title for any of the WVMI entities either as a substitute for, or in addition to, the form that appears on the source.

### A.1.2 Reflecting graphics of on-screen Titles

For graphics reasons, many moving image titles appear on screen all in capitals (e.g. 'ALIEN', 'LAWRENCE OF ARABIA'), or all in lower case (e.g. 'archipelago') and some are mixed ('ORANGES and SUNSHINE', 'young Hearts Run Free').

It may be important to your institution to differentiate between a graphics decision and a linguistic decision. In some cases, the filmmakers specify that a title is meant to be written a certain way, and in those cases you may choose to follow the filmmakers' wishes (e.g. 'sex, lies and videotape' is not capitalized; 'GoodFellas' takes a capital 'F' though the word is all capitals on screen.)[[107]](#footnote-108)

### A.1.3 Statements of responsibility

If the title on the Manifestation or Item includes a statement of responsibility, the name of a company, or a cast member, etc., do not include it as part of the title regardless of linguistic construction.

If the predominant form of the title in reference works includes a possessive statement of responsibility (e.g., “Il Casanova di Federico Fellini”/”Fellini's Casanova”), the cataloguer may include it as part of the title. In doubtful cases, do not include the possessive statement of responsibility as part of the title. In most cases the statement of responsibility or name was not intended to be part of the title, but was included for publicity purposes. Create alternative titles for cases where, in the judgment of the cataloguer, such titles would be helpful points of access.

Examples:

Work

Preferred title: Victor/Victoria

Alternative title: Blake Edwards’ Victor/Victoria (title from onscreen)

Work

Preferred title: Il Casanova di Federico Fellini

Alternative (Parallel) title: Fellini’s Casanova

Alternative title: Casanova

Variant

Preferred title for English language version: Fellini’s Casanova (Research indicates that the possessive form of proper name is part of the English release title.)

Alternative (Parallel) title for English language version: Il Casanova di Federico Fellini

Alternative title: Casanova

WVMI

Preferred title: Fisherman’s Luck?

Alternative (Part) title: Gandy Goose in Fisherman’s Luck?

### A.1.4 Possessives

Do not confuse possessive forms or other grammatically related phrases for statements of responsibility with such phrases or forms, which are not statements of responsibility, e.g., character names. Treat possessive forms as part of the title.

Examples:

Fatty’s Wedding Day

Eliza’s Romeo

Billy Bunter’s Double

### A.1.5 Other characters/unusual symbols

Where numbers, symbols (e.g. ½, &, +, %) or other characters (e.g. £, $, °) exist as part of the title, these should appear as they are on screen.[[108]](#footnote-109)

An alternative title should also be added giving the numbers, symbols or characters in writing (in the language of origin) to assist in searching and sorting for list production.

Examples:

8½ [Preferred/Title Proper]

Otto e mezzo [Alternative]

Catch-22 [Preferred/Title Proper]

Catch Twenty-two [Alternative]

37°2 le matin [Preferred/Title Proper]

Trente sept deux degrees le matin [Alternative]

Trente-sept deux le matin [Alternative]

37.2 degrees in the morning [Alternative]

The £25,000 Kiss [Preferred/Title Proper]

The Twenty Five Thousand Pounds Kiss [Alternative]

Se7en [Preferred/Title Proper]

Seven [Alternative]

Where possible a word should be used as a substitute when creating the title if a symbol or graphic design used cannot be replicated, with a note explaining this. See [Notes 1.3.7](#_1.3.7_Notes).

Example

I [HEART] HUCKABEES [Preferred/Title Proper]

I LOVE HUCKABEES [Alternative or Help Search]

(Onscreen title shows a heart symbol for the middle word.) [Note]

## A.2 Title Types

This manual recommends a title + title type approach for the treatment of various titles that may be associated with any Moving Image Work, Variant, Manifestation or Item (WVMI).

This would be done with separate title and title type fields in close proximity.

However, this approach is optional, considering that not all systems may be able to accommodate title types in fields that establish the relationship of the title type to the title. Additionally, not all systems will be able to represent clearly the WVMI entities. In such cases, where possible or considered useful, it is recommended that the title + title type include an additional element or description intended to denote the entity to which it belongs. The underlying philosophy is to associate as many titles to the respective entities as possible, within the bounds of time/resources and systems, to facilitate discovery.

The different titles types have been combined in a single section to aid in real-world cataloguing, where one may have an item-in-hand but be making assessments about the title of the Work or Variant associated to the Item, as well as physical characteristics that are particular to the Item but which do not signal a change in the content itself. This is often the case for archival moving images where titles can be readily changed, misidentified by a well-meaning collector, or completely eliminated before the material reaches an institution.[[109]](#footnote-110)

For guidance on wording, order, spelling, punctuation, accentuation and capitalization, see [Chapter 0, Preliminary Notes](#_Preliminary_Notes).

For sources of information for the Title, see Appendix C, [Sources of Information](#SOurces_of_Information).

**Primary Title Types[[110]](#footnote-111)**

|  |  |  |  |
| --- | --- | --- | --- |
| Title Types | | | |
| Work | Variant | Manifestation | Item |
| [Uniform](#_A.2.1__Uniform) | [Uniform](#_A.2.1__Uniform) |  |  |
| [Preferred](#_A.2.2_Preferred) | [Preferred](#_A.2.2_Preferred) |  |  |
|  |  | [Title Proper](#_A.2.3_Title_Proper) | [Title Proper](#_A.2.3_Title_Proper) |
| [Other title information](#_A.2.4_Other_Title) | [Other title information](#_A.2.4_Other_Title) | [Other title information](#_A.2.4_Other_Title) | [Other title information](#_A.2.4_Other_Title) |
| [Alternative](#_A.2.5_Alternative) | [Alternative](#_A.2.5_Alternative) | [Alternative](#_A.2.5_Alternative) | [Alternative](#_A.2.5_Alternative) |
| [Supplied/Devised](#_A.2.6_Supplied/Devised_Titles) | [Supplied/Devised](#_A.2.6_Supplied/Devised_Titles) | [Supplied/Devised](#_A.2.6_Supplied/Devised_Titles) | [Supplied/Devised](#_A.2.6_Supplied/Devised_Titles) |

### 

## A.2.0 Uniform titles

A title that differentiates Works or Variants and which is designed for identification and differentiation purposes in display.[[111]](#footnote-112) A uniform title is designed to quickly and concisely identify the entity it represents to as many users as possible, including both users familiar with and users unfamiliar with the entity being identified. This type of title may not be necessary in all systems, such as those utilize unique identifiers (e.g., ISAN or EIDR), or those that index in separate fields other distinguishing elements that will display with the title in search results, e.g., Year of reference.

Example:

Title: Blade runner

Date: 1982

Version: Final cut

Where separate fields do not exist, create a uniform title using the preferred title of the Work/Variant as the starting point (if no title, see A.2.6 [Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles)).[[112]](#footnote-113) Add whatever additions to the title are necessary to identify the Work/Variant and distinguish it from other Works/Variants with the same title.[[113]](#footnote-114) These types of additions are traditionally made within the title field itself (in parentheses or brackets). Use multiple additions where necessary. If multiple additions must be made to the title field in order to identify the Work/Variant, distinguish each addition (e.g., through the use of punctuation such as space colon space).

Possible qualifiers include content terms (see for example Appendix A, Value lists, 18. [List of form terms for Supplied/Devised titles](#Form_terms_supplied_titles)), corporate bodies that are not principal creators of the Work/Variant but are closely associated with the Work/Variant and useful for identification of it, place of publication/release/distribution/broadcast, and date of publication/release/distribution/broadcast.[[114]](#footnote-115)

Example:

Works

A Star is born (Motion picture : 1937)

A Star is born (Motion picture : 1954)

A Star is born (Television program : 1961)

Variants

Police Story III – Supercop. English subtitled version

Edison Kinetoscope Record of a Sneeze, January 7, 1894. Raymond Rohauer Version

Blade runner (Motion picture. 1982. 2007 version)

Blade runner (Motion picture. 1987. 25th anniversary edition)

Blade runner (Motion picture. 1987. Definitive version)

It is not necessary to append Variant information to the Work uniform title for every type of Variant; many of the types of modifications that lead to Variants are too complex to include and much of the data that identifies a particular Variant will consist of data elements that form part of the Variant description.

### A.2.1 Preferred

The title of a moving image Work or Variant when first released, broadcast, published or transmitted (i.e. mounted online) in the country or countries of origin.

The preferred title is the chief name (also referred to as “main” or “original” title) of any moving image Work or Variant. The preferred title may include part title and series/serial information for moving image materials issued in multiple parts, e.g., episodes in a film or TV serial. See [A.2.7 Titles of series/serials](#_A.2.7_Titles_of).

In cases where the preferred Work/Variant title cannot be determined but there is a title on the Manifestation/Item, the title on the Manifestation/Item being catalogued may be used as the preferred title for the Work or Variant.

If the preferred title is ascertained at some point and is different from the Manifestation/Item title, the Manifestation/Item title may then be added to the Work or Variant as an alternative title.

When no title at all can be found for a Work or Variant, follow the procedure set out in the [Supplied/Devised Title](#_A.2.6_Supplied/Devised_Titles) section.

### A.2.2 Title Proper

The title of a moving image Manifestation or Item. This is a transcribed element, reflecting the title as it appears onscreen.

Manifestations

The title proper corresponds to that of the Manifestation of a Work/Variant, i.e. the title used for a theatrical 35mm release, the title used for a DVD release, the title used for a Television broadcast, etc. It may reflect the title used in secondary sources or the title as viewed by the cataloguer from a moving image Item belonging to the considered Manifestation. Itis the chief name of any Manifestation and represents the primary access point.[[115]](#footnote-116)

Ideally record in a note or dedicated field the source of the title proper.

If it is impossible to determine the title proper or if the Manifestation is the embodiment of a Work not intended to have a formal title, construct a supplied/devised title (see [A.2.6 Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles)).

Specify in a note or dedicated field if the title proper is not determinable or if the Manifestation embodies a Work not intended to have a formal title.

Items[[116]](#footnote-117)

Ascertaining the Title Proper of Items differs from ascertaining those for Works, Variants and Manifestations in that what is on or affixed to the Item or physical copy itself takes precedence.

The title of an Item may differ, either slightly or wholly, from the title of the Manifestation and/or Work/Variant to which it is linked hierarchically. In particular, where an incomplete physical product of the Manifestation has been acquired (see Sections 1.7-1.8 ).

If it is not possible to establish a title from either the Item or its container then secondary sources or a supplied/devised title can be used.

Titles should be transcribed in accordance with the cataloguing guidelines and stylistics applied to Works/Variants and Manifestations.

Ideally, the title proper of an Item is determined by the following:

1. The title frame or frames, or title screen or screens, or title that is permanently printed on, affixed to, or embedded in the resource.
2. If the resource contains none of (i), then use any label bearing a title that is physically affixed to or within the container of the item or printed on accompanying textual material.
3. In the absence of either (i) or (ii), and if catalogued within a WVMI structure, then replicate the title of the Manifestation to which the Item will be linked.
4. In the absence of either (i) or (ii), and **either** not catalogued within a WVMI structure, **or** Work and Manifestation have not yet been identified, then a supplied/devised title should be created. In the latter instance, any subsequently created Work and Manifestation to be linked to the Item record should have the same title and a supplied/devised title type (See [A.2.6 Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles)).

### A.2.3 Other Title information[[117]](#footnote-118)

Other Work/Variant/Manifestation/Item title (WVMI) information is defined as a word or phrase appearing in conjunction with, and subordinate to the title and which qualifies, explains, or completes the title to which it applies or which is indicative of the character, contents, etc., of the WVMI, or the motives for, or occasion of, its production or publication.

Other title information includes subtitles, avant-titres, etc., but does not include alternative titles.[[118]](#footnote-119) Cataloguers may constitute subordinate phrases as part of the Work or Variant title when, in their judgment, such phrases form an integral part of the preferred title.

If other title information appearing on the Manifestation/Item is considered to be important (either for identification or for access), transcribe it as it appear(s) on the source of information, following the principle of transcription and according to the general guidelines on transcription given in X ….(*hyperlink*).

Examples:

Dr. Strangelove, or, How I learned to stop worrying and love the bomb

Film d’amore e d’anarchia, ovvero, Stamattina alle 10 in Via del Fiore nella nota casa du tolleranza

Claymation: three dimensional clay animation

This Britain: Heritage of the sea

Distinguish the other title information through the use of spacing or punctuation, or a separate or dedicated field. If a general material designation is used, place it after the preferred title and before other title information.[[119]](#footnote-120)

Examples:

Claymation [motion picture]: three dimensional clay animation

This Britain [motion picture]: Heritage of the sea

#### A.2.3.1 Abridging or omitting other title information

If other title information is lengthy or of very minor importance, either give it in a note or omit it. [See Appendix B, Cataloguer’s Notes](#_Appendix_B,_Cataloguer’s). Abridge other title information only if this can be done without essential loss of information.[[120]](#footnote-121)

If other title information is clearly of very minor importance, for example a newsreel slogan, or it is an avant-titre which grammatically cannot follow the title proper, place it in a note.[[121]](#footnote-122)

Examples:[[122]](#footnote-123)

CBS news special. Challenge in the coal mines : (*other title information*) men against their union

But:

(without separation into “title proper” and “other title information”):

Berlin – Die Sinfonie der Großstadt

Pompeii, frozen in Fire

### A.2.4 Alternative[[123]](#footnote-124)

Ensures that users can search under any variation of the title that has been used for a Work, Variant, Manifestation or Item, and be led to the content or particular physical object that they seek.

Alternative titles for the Work differ from uniform, preferred, and other title information and may be encountered in the course of cataloguing its Variants, Manifestations and Items. If the Work could reasonably be sought under the title(s) of one of these Variants/Manifestations, the alternative title should be indexed in such a way that a user who searches on it is led to the Work.

Alternative titles for the Manifestation differ from the title proper or other title information.[[124]](#footnote-125)

Alternative titles on a Manifestation can have a different nature, expressing the possible different designations of the Manifestation during its production, release, publication or archival history that may be different from the title proper or parallel titles.

Ideally record in a note the source(s) for the alternative title(s).

Some institutions may wish to name the type of alternative title. Record the Alternative title sub-type by taking the most suitable term from a controlled list elaborated in-house or referring to an authoritative existing list.

If no specific alternative title sub-type is known, the information can be omitted.

A controlled list, not exhaustive and open to further and continued implementation, is suggested below:

#### A.2.4.1 Alternative title sub-types

* + - Working : A provisional title, given during the production or the manufacturing process.[[125]](#footnote-126)
    - Acquisition title: A title under which a moving image was acquired, with no other discernible title discovered.
    - Pre-release title : A provisional title, given to the Manifestation before the release or publication with the definitive title of the related Work.[[126]](#footnote-127)
    - Abbreviated title : A title given in order to designate it quickly by the institution.[[127]](#footnote-128)
    - Translated title : A title given to designate the Manifestation in the language of the institution, in a literally translated form (not to be confused with the Parallel title).[[128]](#footnote-129)
    - Transliterated title : A title given to designate the Manifestation in the alphabet of the institution, following international standards of transliteration, such as [ISO 9](http://www.iso.org/iso/iso_catalogue/catalogue_tc/catalogue_detail.htm?csnumber=3589) (not to be confused with the Parallel title).[[129]](#footnote-130)

* + - Corrected title : A title given in the corrected form by the institution, when it is recorded incorrectly in the sources of information, if it is considered to be important (either for identification or for access).[[130]](#footnote-131)
    - Help search: Titles which may or may not have been used in verified sources but which clearly help when searching. Use the “Help Search‟ title type for stylistic variations including, abbreviations (e.g., Dr./Doctor), numerals (e.g., 45/forty five), acronyms (e.g., FIAF/International Federation of Film Archives) symbols and other characters (e.g., &/and, £/pound), different spelling (Southsea/South Sea).[[131]](#footnote-132)

Examples:

The Fast & the Furious 5

The Fast and the Furious 5

The Fast & the Furious 5 Rio Heist

The Fast and the Furious 5 Rio Heist

Fast & Furious 5

Fast and Furious 5

Fast & Furious 5 Rio Heist

Fast and Furious 5 Rio Heist

The Fast & the Furious Five

The Fast and the Furious Five

The Fast & the Furious Five Rio Heist

* Parallel: the title in another language or script.

In most cases, a Parallel title correlates to Variants for different language versions. For archival moving image cataloguing, the concept of a parallel title includes any title qualifying as a preferred title but which is not used as the preferred Work title (e.g. parallel titles for international co-productions, a title which cannot be reproduced) and any title by which the Work is commonly known to users and researchers.

Parallel titles are recorded with wording and spelling as established by an appropriate principal source. Where this involves transcription between scripts, use an appropriate standard for transliterations.[[132]](#footnote-133)

Example: CHANDRALEKHA

[No English language title translation available; archive holds Indian release copy – title is romanized.]

When a title is an international co-production, or is produced in a bi- or multi-lingual country of origin, and is released simultaneously under separate titles in the languages of the country of origin or countries of co-production as well as in other languages, record all the parallel titles in the languages of the countries of co-production and in the language of the copy the institution holds, if it is in an additional language.

If it cannot be determined whether the Work was released simultaneously or the release order cannot be determined, the cataloguer should select one of the qualifying titles in accordance with a consistent policy (for example from a list of languages in the institution’s preferred order, or by reference to an authoritative source.) [[133]](#footnote-134) [[134]](#footnote-135)

Historically, parallel titles have been placed within the title field itself, following the preferred title and an equal sign to represent the title frame (i.e., the fact that both titles appear onscreen). These guidelines recommend the use of separate fields that distinguish between the preferred title and any subsequent parallel title(s) but if this is not possible, the older approach is acceptable.

Example:

Der FANGSCHUSS = COUP DE GRÂCE

[Work is a German-French co-production. The Work was released in the U.S. under the French title.]

Der FANGSCHUSS (Preferred Title)

COUP DE GRACE (Parallel Title)

Alternatively, an institution may opt to have fewer Title Types and simply use Preferred and Alternative Title Types (i.e., designating parallel titles as Alternative Title Types). For example, with co-productions, a Preferred title for the Work is established with all other language titles added both as Alternative title types to the Work and as the Title Proper/Other Title of an associated Variant and/or Manifestation.

A parallel title of a Manifestation corresponds to the title proper in another language or script.[[135]](#footnote-136)

Record in a note the source of the parallel title, as appropriate. Institutions may choose to distinguish between distinct Parallel and Alternative title types or adopt a wider definition of “Alternative” which incorporates both.

For parallel titles of a Manifestation distributed in distinct geographical regions, record the region(s) to which the parallel title applies.

(For the treatment of the geographical names, see Getty Thesaurus of *Geographic Names* (TGN), or some other recognized standard.)

### A.2.5 Supplied/Devised Titles (i.e., creating titles for untitled/unidentified entities or production material)

A title “made up” or assigned by the cataloguer.

This section helps in the construction of both partially or fully supplied/devised titles for Works, Variants, Manifestations and Items.

Partially or fully supplied/devised titles facilitate the discovery and identification of moving images without formal title. The title itself should be descriptive, describing the Work as succinctly as possible.[[136]](#footnote-137)

Supplied/Devised titles are implemented for:

* moving image entities (i.e., WMVI) intended to have a formal title but the title cannot be determined from any other source (i.e. moving image entities with “no titles”)
* moving image entities that were not intended to have a formal title (i.e. “untitled” moving image entities)
* moving image entities that are unidentifiable.

The moving images may be monographic, multi-part or component part. They may also be edited, partially edited, or unedited; complete or incomplete.

These guidelines do not explicitly address the construction of supplied/ devised titles for collection-level records, although the principles would be the same. For collections of material based on the principle of provenance, refer to other standards such as General International Standard Archival Description (ISAD(G)) or *Describing Archives: A Content Standard* (*DACS*).

It is recognized that in real-world cataloguing, the creation of supplied/devised titles must begin with an examination of the moving images (i.e. the sound and picture) on a Manifestation/Item.

Where appropriate, the supplied/devised title for Works and Variants will be inherited directly from the supplied/devised titles constructed for the Manifestations/Items (i.e., the “things” under consideration) from information sourced from the Manifestations/Items alone or in combination with accompanying documentation, or secondary sources.

NOTE: The guidelines for the construction of partially or fully supplied/devised titles have traditionally incorporated display concerns by recommending the consistent placement of different components of data in the title field of a record. Current data content standards, such as RDA, mean to separate display from content rules. These guidelines straddle the middle by providing recommendations for concatenating data in the title field, or allowing a more atomized way of indexing.

Additionally, some institutions place the partially or fully supplied/devised in square or rounded brackets. Traditionally, the presence of brackets indicates information taken from a place other than the Item being catalogued. Use the practice of your institution. Where possible, use a Title + Title Type approach. This approach effectively removes the need for brackets by establishing the Title is supplied/devised by the cataloguer. If there is no Title Type field then a Notes or other field could be utilised.

It is recommended that Archive titles are devised following a pattern of:

Who/what: persons, events or objects

What: activity

Where: location

When: time period

Who/what: name of source or collection

The above elements can be combined with a form qualifier if relevant: i.e. Commercial, Rushes, Interview, or Screen test, etc.

Not all the above information has to be in the archive title if not discernible, but incorporating as many as possible using a consistent will aid identification.

Examples:

*Lawrence of Arabia. Rushes*

*Tram journey through Southampton 1902*

*Warships. 1920s*

*Tango. Orange genie. Commercial*

*Jones Collection Footage. No. 5*

#### A.2.5.1 Partially Supplied/Devised Titles[[137]](#footnote-138)

Partially supplied/devised titles are applied in cases where the moving image content from a Manifestation/item has:

* a recognized form

and

* a relationship with or is dependent upon a particular moving image Work or Variant, or a multi-part Work.

Therefore, partially supplied/devised titles may be created for edited content that is a Work in its own right (e.g. trailers or a compilation of trailers) but connected to a larger Work; or unedited content that is derived from or otherwise has a dependent relationship to a Work (e.g. rushes).

Partially supplied/devised titles are basically augmented [preferred titles](#_A.2.1_Preferred) for a Work/Variant. This augmentation traditionally appends a form term to the title itself, (e.g., Gone With the Wind. Trailer).

Optionally, form terms may be left out of the title field and indexed as an attribute of the Work/Variant where possible or preferable.

Partially supplied/devised titles may be provided in cases of unidentified moving image content. For example, a Work may have a partially supplied/devised title in instances where a series or serial title is known but the episode or chapter title is not (e.g., The Mighty Boosh. Unidentified episode). Unedited footage from a known, named television program (e.g. a compilation of outtakes from 60 Minutes) is another case where a Work may have a partially supplied/devised title.

Institutions should rely upon in-house lists of standardized form terms to be used as additions to/indexed as an attribute of such related titles, or utilize established standardized lists such as ***Library of Congress Genre/Form Terms for Library and Archival Materials* (**LCGFT), or rely upon the “form terms” list provided in [D.17 List of form terms for Supplied/Devised titles](#_D.17_List_of).

**General guidelines** **for Partially Supplied/Devised titles[[138]](#footnote-139)**

Formulate the Partially supplied/devised title by recording in the order suggested, the following three components, in a manner that it will clearly and uniquely identify the content being catalogued.

1. The TITLE of the particular moving image Work or Variant, or multi-part Work to which the content has a recognised form and relationship with

And

1. The FORM qualifier, eg. Commercial, Interview, Rushes, Screentest, etc.

And/Or

1. The NAME of Persons/Events/Objects, activity, location, time period (Who, What, Where, When)

Optionally, associate a form term with the Work through indexing the form term in a specific field(s).

Where applicable, more than one form term can be used, e.g., Frenzy. Promotional film. Rushes.

If the order or the number of the components cannot be met as prescribed, optionally, use a local practice that presents the data in a standardized way, even if such standardized presentations must be developed on a case-by-case basis, depending on the material itself as well as the context of an institution’s collection. A level of consistency can be maintained by following the general principles of description laid out in these guidelines.

When there is more than one Manifestation/item with the same supplied/devised title, and there are no other means of further disambiguation, use a number to distinguish them.

The source(s) of information of the supplied/devised title should be made clear, whether in notes or through some other structured method for correlating data to its source(s).

A relationship between the title and the title type should be established such that the title constructed by the cataloguer is named and identified as “supplied” or “devised,” whether within the title itself or via a juxtaposed field such as “Title Type.” If there is no Title Type field then a Notes or other field could be utilised.[[139]](#footnote-140)

Some archives place the entire sequence of components in the title field in brackets. Other archives place only the qualifying form term in square or round brackets.

**EXAMPLES:**

Le Cercle Rouge. Theatrical trailer

OR

Le Cercle Rouge (Theatrical trailer)

OR

[Le Cercle Rouge. Theatrical trailer]

Title: Le Cercle Rouge

Form: Theatrical trailer

The Misfits. TV trailers

OR

The Misfits (TV Trailers)

OR

[The Misfits. TV trailers]

OR

Title: The Misfits

Form: TV trailers

L'Armée des Ombres. Rushes

OR

L'Armée des Ombres (Rushes)

OR

L'Armée des Ombres [Rushes]

OR

Title: L'Armée des Ombres

Form: Rushes

Le Samourai. Excerpt

OR

Le Samourai (Excerpt)

OR

[Le Samourai. Excerpt]

Title: Le Samourai

Form: Excerpt

For constructing partially supplied/devised titles where the moving image is a component part of a known larger Work, but the title of the component part is not known:

If the content probably was released or broadcast or published with a title, but the title is missing, supply/devise a title with the word “unidentified.” If it is known that the content falls into a form category, add a form term as listed in the “form term” list.[[140]](#footnote-141)

Descriptive phrases, which are short statements summarising the moving image, can be also used in association with a titled Work, in conjunction with the form term. Any further description may be added following a period, or a dash.[[141]](#footnote-142) For example, the type of test (screen test), the person tested, or the particular sequence(s) in an excerpt, may be specified in the title field where necessary or warranted.

Optionally (or additionally), this data can also be indexed in specific fields dedicated to this content.

Use numbers to distinguish separate content when there is more than one unidentified segment in a particular descriptor category.

**EXAMPLE**

The Mighty Boosh. Unidentified episode

OR

Series Title: The Mighty Boosh

Episode Title: Unidentified Episode

Flash Gordon Conquers the Universe. Unidentified episode.

OR

Series Title: Flash Gordon Conquers the Universe

Episode Title: Unidentified Episode

This Hour Has Seven Days. Unidentified episode. International espionage. 196?

OR

Series Title: This Hour Has Seven Days

Episode Title: Unidentified Episode

Summary/Content description: International espionage

Year: 196?

Heckle and Jeckle. Unidentified cartoon.

OR

Series Title: Heckle and Jeckle

Episode Title: Unidentified Episode

#### A.2.5.2 Fully Supplied/Devised Titles

Fully supplied/devised titles are applied in cases where the moving image content from a Manifestation/Item has no formal title and a formal title cannot be established from the entity itself or accompanying documentation, or other secondary sources.

**General guidelines** **for FULLY Supplied/Devised titles**

Formulate the FULLY supplied/devised title by recording in the order suggested, the following TWO components, in a manner that will clearly and uniquely identify the content being catalogued.

1) The NAME of Persons/Events/Objects, activity, location, time period (Who, What, Where, When) [Either added as a component to the title itself, or indexed in specific field(s)]

And/Or

2) A FORM qualifier, e.g. Commercial, Interview, Rushes, Screentest, etc.

Where ascertainable, when the content being described consists of one specific form, supply the form using standardized vocabulary.[[142]](#footnote-143)

Optionally (or additionally), establish a link with the form index adopted by the archive.

Institutions should rely upon in-house lists of standardized form terms, or utilize established standardized lists such as ***Library of Congress Genre/Form Terms for Library and Archival Materials* (**LCGFT), or rely upon the list provided in [D.17 List of form terms for Supplied/Devised titles](#_D.17_List_of).

**EXAMPLES:**

Announcements

Bloopers

Commercials

If the content being described consists of two or more forms, record the one or two most predominate forms followed by the phrase “and other content,”[[143]](#footnote-144) or “and other segments” or something similar as long as consistency is achieved.

**EXAMPLE:**

* CBS bloopers, commercials and other content

It is recommended that institutions stipulate within the supplied/devised title that the footage is unedited (e.g. “unedited footage” or “unedited content”), as an overall way of characterising the form of the content. This may not be appropriate in all cases.[[144]](#footnote-145)

**EXAMPLES:**

* Animals. Unedited footage
* Boulder transmission line tests. Unedited footage
* Cattle herd. Stock footage
* Kennedy presidential campaign. Arrival, Boston. Unedited footage
* Trains, night clubs, Santa Ana Freeway. Stock shots
* Unedited. Kleine Collection footage
* Unedited. Jones Collection footage. No. 5

Where ascertainable, supply standardized or controlled terms or phrases that most precisely and succinctly characterize what the content is about (e.g. persons, corporate bodies, objects, activities, events, geographical area).

Where ascertainable, record the name(s) of the person(s), family (families) or corporate body (bodies) predominately responsible for the creation, assembly, accumulation and/or maintenance of the content.[[145]](#footnote-146) An agent relationship should be associated with a Work, Variant or Manifestation/item depending on the type of contribution involved.

Record or index the name(s) in the form by which the creator/collector/assembler, etc. is generally known in natural language order.[[146]](#footnote-147)

If no name has been recorded, but the subject of the content is a person, family or corporate body, express the title in a way that clearly indicates that the subject of the content is the named person, family or corporate body.[[147]](#footnote-148)

**EXAMPLE**

* + Compilation on Emmanuelle Devos
* Early Balloon Footage.
* World War I patriotic marches. No. 3
* Ads and tours of Seattle industry
* Ponselle, Rosa. Screentests.
* Theodore Roosevelt. 1905 inaugural ceremony. Speeches
* James Cagney, ca. 1965. Interviews
* ABC NetWork fall season preview. 1964-65 season. Unedited footage
  + - * optionally: Unedited footage. ABC NetWork fall season preview. 1964-65 season
* Academy Awards, 17th. Best actor and actress. Unedited footage

optionally, Unedited footage. Academy Awards, 17th. Best actor and actress

optionally, Unedited 17th Academy Awards footage. Best actor and actress

* Academy Awards. Award presentation, Conrad Nagel. Unedited footage
* Anna Held. Unedited footage
* CBS logo reel
* Eddie Cantor and others. Unedited footage
* World Series, 1956. Game no. 7. Unedited footage

For unidentified moving images, use the term “unidentified” in the title. Use numbers to distinguish separate content when there is more than one unidentified segment in a particular descriptor category.

**EXAMPLES:**

* + Unidentified cartoon
  + Unidentified cartoon. Warner Brothers
    - optionally, Unidentified Warner Brothers cartoon
  + Unidentified short about Africa
  + Unidentified film. James Cagney/Joe E. Brown
  + Unidentified equestrian film
  + Unidentified films. Excerpts
  + Unidentified film. Kay Kyser musical
    - optionally, Unidentified Kay Kyser musical
  + Unidentified film. Warner Brothers. Outtakes
    - optionally, Unidentified Warner Brothers outtakes
  + Unidentified film. Western
    - optionally, Unidentified Western
  + Unidentified newsreel. Excerpts. Auto race subjects, 1930s
  + Unidentified newsreel. Native American ritual dances, fifth wheel car, Fremont High game
  + Unidentified newsreel, Russian
    - optionally, Unidentified Russian newsreel
  + Unidentified shorts
  + Unidentified television program. Wrestling. DuMont prod. no. 1757
  + Travelogue. Greenland expedition. Unidentified excerpts
  + Unidentified television series. Quiz show. Unidentified episodes

For a more comprehensive list of form terms to use with for FULLY or PARTIALLY Supplied/Devised titles, see [D.17 List of form terms for Supplied/Devised titles](#_D.17_List_of)..

### A.2.6 Titles of series/serial

The guidelines and principles laid out in this section can be applicable across all the categories of Works, Variants, Manifestations and Items (WVMI).

For monographic Works that are an episode within a series or serial[[148]](#footnote-149), and have their own individual title, the individual episode title may be used as the preferred title for the Work or Variant, or the title proper for the Manifestation and Item. However, the Series/Serial title should also be indicated.[[149]](#footnote-150)

This may be within (i) the title field itself, or (ii) reflected in a linked hierarchical relationship with an individual Series Work level record; or (iii) a mixture of both. Individual institutions should select which is most appropriate for their own systems and for clarity of identification and retrieval.

Example:

Work (Series) – Mary Tyler Moore Show

Work (Monographic) – Chuckles Bites the Dust

Manifestation – Chuckles Bites the Dust

Item – Chuckles Bites the Dust

OR

Work (Series) – Mary Tyler Moore Show

Work (Monographic) – Mary Tyler Moore Show. Chuckles Bites the Dust

Manifestation – Mary Tyler Moore Show. Chuckles Bites the Dust

Item – Mary Tyler Moore Show. Chuckles Bites the Dust

#### A.2.6.1 Numbered episodes of a serial/series

With serials/series that contain episode or part numbers and individual episode titles the same principles apply. The preferred title/title proper of the WVMI may incorporate all these for clarity and retrieval purposes, or just use the episode title combined with separate Unit field(s) for parts and numbers, or both. Alternatively, an institution may choose to use one form for Work/Variants and another for Manifestation and/or Items.

Any or either of the forms may be used in combination as an institution chooses, although this should be within the context of an institution establishing a clear standard in-house practice rather than individual cataloguer preference and choice.[[150]](#footnote-151)

It is worth bearing in mind that serials are always intended to be viewed in a specified order. Therefore serial title, episode numbers, and episode titles are usually included on the Item itself or in secondary sources, and should be reflected in the record to aid in discovery and identification.

Example: Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

Work (Series) – Flash Gordon’s Trip to Mars

Work (Monographic) – Ming the Merciless

Manifestation - Ming the Merciless

Item - Ming the Merciless

[with “Chapter 12” element being added to a separate relevant Unit field]

OR

Work (Series) – Flash Gordon’s Trip to Mars

Work (Monographic) – Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

Manifestation - Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

Item - Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

OR

Work (Series) – Flash Gordon’s Trip to Mars

Work (Monographic) – Ming the Merciless

Manifestation - Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

Item - Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless

The same principle can be applied to episodes of a series/serial that do not have their own individual titles or numbered parts.

Example:

Work (Series) – Pride and Prejudice

Work (Monographic) – Pride and Prejudice. Part One

Manifestation - Pride and Prejudice. Part One

Item - Pride and Prejudice. Part One

Reflect the Unit term used in any source of information, for example, “part,” “chapter,” “episode,” etc. Equally, if the number is in numerals then use those, and if alphabetical, ie. One, Two, Three, etc., use those.

#### A.2.6.2 Episodes of a series/serial with no individual title or numbered parts

For episodes of a series/serial that have neither individual episode titles nor numbered parts, a date can be added to the title field, with the option of utilising square brackets for clarity. It is recommended to use the release/production/transmission date of the Manifestation to which the Item or Work/Variant pertains.

If a repeat broadcast of a television programme with no individual title or numbered parts has been acquired, then a new Manifestation and Item should be created with the repeat broadcast date appended to their titles. Within the hierarchical structure this new Manifestation would link to the Work that may incorporate an earlier original broadcast date within its preferred title.

The new Manifestation/Item title could be added to the Work level as an Alternative title type.

Example:

Work (Series) – Panorama

Work (Monographic) – Panorama [2011-01-23]

Manifestation - Panorama [2011-01-23]

Item - Panorama [2011-01-23]

Manifestation – Panorama [2011-05-03]

Item – Panorama [2011-05-03]

In the above example the Manifestations “Panorama [2011-01-23] and “Panorama [2011-05-03]” both link hierarchically to the same Work, entitled “Panorama [2011-01-23]” as they are broadcasts on different dates of exactly the same programme.

Alternately, the cataloguer can supply the type of unit and number, with the option of utilising square brackets for clarity.

Example:

Work (Series) – Panorama

Work (Monographic) – Panorama. [Episode 1]

Manifestation – Panorama. [Episode 1]

Item – Panorama. [Episode 1]

Manifestation – Panorama. [Episode 1] (repeat broadcast)

Item – Panorama. [Episode 1] (repeat broadcast)

In the above example, the Manifestations with different broadcast dates both link hierarchically to the same Work. The original broadcast date can be entered in a Date field for the Work, and the repeat broadcast date can be entered in a Date field for the Manifestation/Item, should one exist, or in a Notes field for the Manifestation/Item.

#### A.2.6.3 Analytics/Components of identified newsreels/cinemagazines

Where a complete newsreel issue has been acquired and the newsreel series has been identified, then titling follows the same principles and guidelines above.

Newsreels and cinemagazines can often be acquired as incomplete. The incomplete Items acquired may have a different title than the Manifestation and Work to which they are related. Such Items should be linked to a Work/Manifestation reflecting the whole issue, (see “British Paramount News” examples given below).

Newsreels and cinemagazines[[151]](#footnote-152) usually consisted of several separate reports that were all analytics/components of a particular issue, and also usually had inter-title headings within the newsreel itself.

If an institution acquires only a part of a newsreel issue, then any inter-title heading that is on the acquired print may be used as the title of the Item, particularly in cases where the title of the newsreel issue as a whole (i.e. the Work/Manifestation) is unknown.

For example, “British Paramount News No. 856” contains the inter-titled headed segments “President Roosevelt Opens World Fair”; “70th Birthday of US Coast to Coast Railway”; and, “Princesses Play with Baby Pandas”.

Should an institution only acquire a reel of the segment “President Roosevelt Opens World Fair”, then this can be designated as the title of the Item.

Where it is known with which particular newsreel issue or series the acquired segment belongs then there is also the option to incorporate the newsreel series/issue title within the title assigned to the segment, for example:

British Paramount News No. 856. President Roosevelt Opens World Fair

OR

British Paramount News. President Roosevelt Opens World Fair

Within a hierarchical structure, the Item “President Roosevelt Opens World Fair” would be linked as “part of” the Theatrical Manifestation “British Paramount News No. 856”, i.e. the whole newsreel issue, which in turn would be linked to the Work record for the whole issue also with the title “British Paramount News No. 856”. (See Appendix B, BFI records for an example of this hierarchical relationship.)

Example:

Work (Series) – British Paramount News

Work (Monographic) – British Paramount News. No. 856

Manifestation - British Paramount News. No. 856

Item – President Roosevelt Opens World Fair

Or

Work (Series) – British Paramount News

Work (Monographic) – British Paramount News. No. 856

Manifestation - British Paramount News. No. 856

Item – British Paramount News. No. 856. President Roosevelt Opens World Fair

At the Work level each of the titled analytics/components making up the whole, i.e. the separate news reports, can be added as additional alternative or Help Search titles.

Alternately, the component titles can be listed in a Summary or Description field for the Work.

Should the Item acquired incorporate more than one inter-titled component, for example only reel 2 of a 2 reel Item is acquired that includes both “70th Birthday of US Coast to Coast Railway” and “Princesses Play with Baby Pandas”, then a different approach may be taken. This would involve using the title of the appropriate Manifestation pertaining to the whole newsreel issue and adding qualifying details, optionally in square brackets, as a second element of the title to create a title for the Item, for example

British Paramount News No. 856. [Reel 2]

Or

British Paramount News No.856. Reel 2

British Paramount News No.856. [Incomplete]

Or

British Paramount News No.856. Incomplete

with any inter-title designations on the print then added as Alternative or Help Search type titles, for example:

Preferred Title: British Paramount News No. 856. [Reel 2]

Help search: 70th Birthday of US Coast to Coast Railway

Help search: Princesses Play with Baby Pandas

If deemed necessary or helpful for the purposes of discovery, the alternative titles added to Items should also be added to the Work level record.

Alternatively, the titles of each analytic/component may be included in a notes and/or contents field.

Square brackets may be used within titles for encasing necessary extra qualifying or clarification elements that are not on the actual print.

#### A.2.6.4 Analytics/components of unidentified newsreels/ cinemagazines

Where only an analytic/component of a copy pertaining to a whole Work has been acquired as an Item, and the Series Work to which it belongs is unable to be identified (i.e., the Item acquired is clearly a section of newsreel but the newsreel series has not been identified), then the title assigned to that Item should also be used to create the title for the Manifestation and Work records, which will then be related to each other hierarchically.

The Item title is assigned in accordance with [3.1.2 Title](#_3.1.2_Title) and [A.2.6 Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles).

The following paragraphs relate to Archive systems that are using the CEN structure.

Work level titles created in this way would be described as having the CEN Attribute of “Analytic” and indication that the title is a supplied/devised title type. Further clarifications could then be put into synopsis/description or notes fields areas of the Work.

Should the whole Work of which the Item is a part subsequently be identified, then the Analytic record can be either modified or deleted and the Item linked via a “part of” relationship to a whole issue Theatrical Manifestation, which is in turn “part of” a whole Work, or Monographic Work.[[152]](#footnote-153)

#### A.2.6.5 Analytics/components of unidentified moving images (film or television programmes)

The same principles apply to any unidentified and incomplete segments or fragments of films or television programmes that have been acquired.

For example, a reel of a silent fiction film with no title given on either the print or can, or any indication of what it is, other than it is clearly part of a longer film, should be assigned a relevant Item title in accordance with the guidelines in [A.2.6 Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles), for example:

Unidentified Silent Film Segment

or where possible following the who/what/where/when ordering principles in creating a devised title.[[153]](#footnote-154)

Medieval Battle Segment. Unidentified Silent Film

OR

Unidentified Silent Film. Medieval Battle Segment

The Item title would then be utilised to create the Manifestation and Work level records as well.

If the Item acquired is complete but unidentified, then the Work would be assigned the attribute Monographic. Analytic is only used for a component or fragment of an original whole.[[154]](#footnote-155)

Square brackets around a whole devised title are optional, as this can alternatively be inferred by use of a Supplied/Devised Title Type designation. Many electronic systems can be punctuation sensitive, so presence of square brackets [], particularly at the start of a title, could impact on searchability.

### A.2.7 Moving images with probable or questionable titles[[155]](#footnote-156)

There are instances where the title from a Manifestation/Item may not be inherited by the Work or Variant. Such is the case when a Manifestation/Item contains a probable or questionable title.

If the Manifestation/item contains a probable or questionable title, this title may be included as a component in constructing the supplied/devised title, or it may be used alone as the supplied/devised title for the Work. (See A.2.6 [Supplied/Devised Titles](#_A.2.6_Supplied/Devised_Titles)). The probability or questionable nature of the title, and its source, should be made clear in a note.

For example, an Item may have a probable or questionable title but the title is not the preferred title for the Work and the preferred title for the Work cannot be discovered. Some institutions may choose to record a probable or questionable title as the title proper, or preferred title, for the Manifestation/Item, but not as the preferred title for the Work or Variant. Some institutions may use the probable or questionable title as the preferred title for the Manifestation/item and Work (or Work and Variant).

For example:**[[156]](#footnote-157)**

Archive contains a copy of the Italian version of an unidentified American silent comedy, with Italian intertitles.

Primary Title on Item: Title proper - Nipote Modello

Primary Title for Manifestation: Title proper - Nipote Modello

Primary Title for Variant: Preferred title - Nipote Modello

Primary Title for Work: Supplied/devised title - Unidentified film. Silent American Comedy

or

Primary Title on Item: Title proper - Nipote Modello

Primary Title for Manifestation/Item record: Title proper - Nipote Modello

Primary Title for Variant record: Preferred title - Nipote Modello

Primary Title for Work: Supplied/devised title – Unidentified silent American Comedy. Nipote Modello

or

Primary Title on Item: Title proper - Nipote Modello

Primary Title for Manifestation/Item record: Title proper - Nipote Modello

Primary Title for Variant record: Preferred title - Nipote Modello

Primary Title for Work record: Preferred title - Nipote Modello

The treatment of probable or questionable titles may vary among institutions. Many institutions’ catalogues contain a mixture of Collection-, Work-, Variant-, and Manifestation-level records that function as the “parent” record or the topmost “node”, to which the units of moving image material are associated. In the absence of a Work or information about a Work, many institutions represent what they have.

For purposes of discoverability, accessibility, and standardization, it is recommended that a Work is always represented in the catalogue, even if it means utilising and repeating information more strictly related to a Variant, Manifestation or item.

The Work can take the title of the Item, Manifestation or Variant, until such time as further research or identification assists in establishing the preferred title for the Work. The crucial factor is coupling the title with a descriptive identifier denoting that it is a “supplied” or “devised,” whether within the title itself or via a juxtaposed field such as “Title Type.” If there is no Title Type field than a Notes or other field could be utilised.[[157]](#footnote-158)

Examples of partially and fully supplied titles for a variety of scenarios can be found in the “form terms” list provided in Appendix X.

## A.3 Titling of Aggregates

Titling of aggregates follows the same principles as that of other types of entities as detailed in Appendix A.1 and A.2 sections above.

# Appendix B, Cataloguer’s Notes

A cataloguer’s note is any annotation that might be helpful to those using or revising the cataloguing data. It includes information that does not readily fit into dedicated fields or other areas of the description. The extent and specificity of notes will depend upon factors such as staff, viewing facilities, documentation, system designs, etc.[[158]](#footnote-159)

Take information recorded in notes from any suitable source. When creating the note, apply the guidelines in [Chapter 0, Preliminary Notes](#_0._Preliminary_Notes) on capitalization, quotations, references, etc.

Institutions may establish more rigorous, local guidelines as to the order of information in the notes area. For example, when recording notes which further describe data elements already catalogued, some institutions may stipulate the order of notes follow a particular sequence wherever possible, e.g., title, statement of responsibility, edition/version/variation, production, distribution, etc.; or, when uniformity of presentation assists in the recognition of the type of information being presented or gives economy of space without loss of clarity.[[159]](#footnote-160)

Examples:[[160]](#footnote-161)

Title, Country of reference, Year/Date and Language(s) verified by telephone call to production company, 2013-07-01.

Intended audience: secondary school students.

In general, make the following notes, if they are considered to be important:[[161]](#footnote-162)

a) notes on the specific instructions applied in creating headings/access points, or otherwise justifying the choice and form of name and title

b) notes limiting the use of the heading/access point

c) notes differentiating persons, families, or corporate bodies with similar names

d) notes differentiating WVMI entities with similar titles

Examples:

a) Title represented onscreen in lower-case.

b)

c)

d)

The following instructions for notes should be considered neither all-inclusive nor mandatory. The number and type of notes included in a description must be dictated by the moving images being described and the needs of the individual institution.[[162]](#footnote-163)

## B.1 Boundaries

Provide additional or explanatory information that clarifies boundary decisions, particularly in cases where the system used does not allow for the clear representation of all the WVMI entities.

Examples:[[163]](#footnote-164)

Version information (re-editing and new narration) from copyright descriptive material.

Censored version.

Remake of the 1941 motion picture, HERE COMES MR. JORDAN.

Originally developed for ABC-TV.

Teaching version includes questions for discussion about the novel’s theme and philosophy presented in a classroom setting at the end of the film; discussion is 10 min. in length.

## B.2 Attributes

Provide additional or explanatory information for any WVMI attributes, particularly in cases where this information is not recorded elsewhere in dedicated fields.

Examples:

Archive holds copies of both original German 1931 release (copy 1) and 1978 reissue with new English language subtitles (copy 2).[[164]](#footnote-165)

Parts 1-3 (ca. 45 min.) are also included in: OIL SPILL CONTINGENCY PLANNING SERIES.[[165]](#footnote-166)

## B.3 Elements

Provide additional or explanatory information for any WVMI elements, particularly in cases where this information is not recorded elsewhere in dedicated fields. This is offered for users that don’t have the option of structuring this information as described in these guidelines.

**Title**

The source or function of a title, the date the title was viewed and who viewed it, variations in titles, inaccuracies, deletions, etc., or other information relating to a title, if this information is not recorded elsewhere in dedicated fields.[[166]](#footnote-167)

Examples:[[167]](#footnote-168)

Works

Commonly known in moving image reference sources under title Mon oncle

Title from publisher's catalogue

Title devised by cataloguer

Title from title screen

Title supplied by donor, Mrs. Pare Lorentz (Elizabeth Meyer).

Title from Moving picture world 3:122.

The word “LOVE” in the title is represented by the drawing of a heart.

Parallel title, MAD ABOUT MONEY, is American release title.

Variants/Manifestations/Items

Title on containers of parts 3 and 5–6 varies slightly

Subtitle varies

Title from container

Title from descriptive insert

Caption title

Title from menu

Tentative title taken from label on nitrate can.

Incorrect title spliced on film: DAYS OF GLORY.

**Year of reference**

Relevant information which further explains the year/date and the source(s) of information.

Examples:

[PERSONAL RECORD. EUGENE MEYER FAMILY. FAMILY CAMPING TRIP THROUGH THE CANADIAN ROCKIES]. -- US, 1926.

[Note] Date from notes accompanying item, attached to inventory, and from Merlo Pusey’s Eugene Meyer, (New York: Knopf, 1974), p.195. [[168]](#footnote-169)

French language edition ©1982

Copyright date recorded as copyright 1987. Resource described is a translation of the French language edition.[[169]](#footnote-170)

Title of work is clearly, TEN NIGHTS IN A BAR ROOM; however, several versions of this film were produced between 1910-1931. It is probable that this work is the 1921 version, but due to vagueness of available plot summaries and disappearance of copyright descriptive material for the 1921 version, date cannot be verified at this time.[[170]](#footnote-171)

**Language**[[171]](#footnote-172)

Give the language or languages of the spoken, sung, or written content of the WVMI unless they are apparent from the rest of the description.

Examples:

In Arabic with English subtitles.

English language credits and narration.

Main title, credits, and preface in French; dialogue in special languages created by Anthony Burgess.

Sound track dubbed in English.

English translation voice-over.

**Content description**

A note appearing in conjunction with a content description. Cite the source(s) of information for the summary of the content of a Work/Variant.

**Format changes**

Explain the format changes used to determine the moving image Manifestation in hand as different and “new” in comparison with any other, already recognized and described moving image Manifestation.

**Sound characteristics**

If the moving image Work/Variant associated to the moving image Manifestation in hand originally had sound, but the Manifestation lacks sound, describe it as silent (or mute) and give a note to that effect.[[172]](#footnote-173)

If the moving image Work/Variant associated with the moving image Manifestation was originally silent, but the Manifestation has sound, describe it as sound and give a note to that effect.

**Physical extent**

If the length of a moving image Manifestation/Item is uncertain, give an explanation for the estimated footage or meter count, where known.

**Temporal extent**

If the duration/running time of a Manifestation/Item is uncertain, give an explanation for the estimated duration/running time, if such information applies.[[173]](#footnote-174)

Indicate the frame rate on which the duration is based or if the moving image Manifestation is the result of a “stretch frame” practice.

**Item condition**

Note any indication that the Item is in need of servicing prior to being accessed for use.

## B.4 Relationships

**Agent**

Provide information on a person, family, or corporate body not named in a statement of responsibility to whom responsibility for the intellectual or artistic content of the resource has been attributed, on variant forms of names appearing in the resource, on changes in statements of responsibility, or on other details relating to a statement of responsibility.[[174]](#footnote-175)

Record in a note any additional details that cannot be expressed through controlled terms. (e.g. “appears only in final scene”, etc.). If a name is known to be fictitious, or requires clarification, make a note giving the actual name, etc.

**Event**

Provide details on place and date of event, or information on changes in the place or date of event.

**Production**

Provide details on place of production, producer, or date of production, or information on changes in the place of production, producer, or producer's name.[[175]](#footnote-176)

**Publication**

Provide details on place of publication (includes distribution, release, etc.), publisher (distributed, etc.), or date of publication, or information on changes in the place of publication, publisher, or publisher's name, or on suspension of publication.[[176]](#footnote-177)

**Manufacture**

Provide details on place of manufacture, manufacturer, or date of manufacture, or information on changes in the place of manufacture, manufacturer, or manufacturer's name.[[177]](#footnote-178)

**“Other” relationships**

Provide any additional information concerning the relationship considered relevant.

**Series/Serials Statement**

Provides information on complex series statements; incorrect, non-linear or intricate numbering within series, or changes in series statements.[[178]](#footnote-179) If a content characteristic of a series/serial is changed in a subsequent issue or part, make a note if the change is considered important for identification or selection. If the changes have been numerous, a general statement may be made.[[179]](#footnote-180)

# Appendix C, Sources of Information

Acceptable sources of information for moving image Works, Variants, Manifestations and Items include primary and secondary sources. Although primary sources are generally preferred, this manual allows for the use of secondary sources no matter the entity, attribute or relationship described in recognition that there may be constraints on the amount of research or viewing a cataloguer can do.

Whether information is taken from primary and/or secondary sources as listed in the following, indicate that fact either by means of a note or by some other means (e.g., through coding or the use of square brackets, specific fields, or links to other databases).[[180]](#footnote-181) Cite each individual source of information using an agreed upon, consistently applied citation style, such as *The Chicago Manual of Style*, or other style guide.

1. the title frame(s) or title screen(s)[[181]](#footnote-182)
2. an eye-readable label bearing a title that is permanently printed on or affixed to the resource (excluding accompanying textual material or a container)[[182]](#footnote-183)
3. embedded metadata in textual form that contains a title (e.g., metadata embedded in an MPEG video file)[[183]](#footnote-184)
4. accompanying material or a containerissued as part of the resource itself[[184]](#footnote-185)
5. a container that is not issued as part of the resource itself (e.g., a box, case made by the owner)[[185]](#footnote-186)
6. other published descriptions of the resource[[186]](#footnote-187)
7. any other available source (e.g., a reference source)[[187]](#footnote-188)

NOTE: For exchanging data, indicating the origin of the record is important (i.e., name of the institution supplying the record). This data is typically located in a dedicated field at the Work level and automatically generated by electronic systems.

# Appendix D, Value Lists

The value lists provided in this appendix are limited to a minimum of five examples if more comprehensive lists are available. If no pre-existing and authoritative lists are available, a non-exhaustive but more comprehensive set of terms is provided.[[188]](#footnote-189)

## D. 1 Work/Variant Description Types

**Analytic (component part):** content that is contained in another content. A component part may itself be either monographic or serial.

Also to be used for Works not complete in themselves, i.e. a fragment or extract not originally intended to exist separately.

Examples:

*Work (Monographic) - Harry wird Millionär  
  
Variant [Analytic (component part)] - Harry wird Millionär. incomplete german version  
Manifestation 1: Internet – digital file – [2013] – Deutsches Filminstitut - DIF (internet publisher))  
[http://www.filmportal.de/en/node/640472/video/1227323](http://www.filmportal.de/en/node/640472/video/1227323" \t "_blank) - 0 h 16’ 59’’  
Item - Harry wird Millionär  
  
Variant [Analytic (component part)] - Harry wordt Millionair. incomplete dutch version  
Manifestation 1: Internet – digital file – [2013] – Deutsches Filminstitut - DIF (internet publisher))  
[http://www.filmportal.de/en/node/27915/video/1227322](http://www.filmportal.de/en/node/27915/video/1227322" \t "_blank) - 0 h 15’ 44’’  
Item - Harry wordt Millionair  
  
Variant (Monographic) - Harry wird Millionär. reconstructed version  
Manifestation 1: Internet – digital file – [2013] – Deutsches Filminstitut - DIF (internet publisher))  
[http://www.filmportal.de/en/node/27915/video/1227166](http://www.filmportal.de/en/node/27915/video/1227166" \t "_blank) - 0 h 38’ 56’’  
Item - Harry wird Millionär*

**Monographic:** Complete content in one part or intended to be completed in a finite number of parts.

This is applicable to television episodes.

Examples:

*Coronation Street [1960-12-0]*

*Spaced Series 1 Episode 1 1999-09-2*

**Serial:** Content issued in successive parts and intended to be continued indefinitely, or across a span of time.

Examples:

*Gaumont British News (1934-)*

*Flash Gordon’s Trip to Mars (1938)*

*Chemistry Essentials (1996)*

**Collection:** Content issued in several independent parts; an ‘umbrella’ work title covering a number of different Works/Variants/Manifestations.

Examples:

*Pleasure (Joan Littlewood, c1963)* (Footage shot on behalf of Joan Littlewood as part of her 'Fun Palace' project.)

*The ‘Dogme’ films* (Each individually numbered.)

*Shadows of Progress: Documentary Film in Post-War Britain 1951-1977*

Other uses for **Collection**:[[189]](#footnote-190)

Archive-acquired collections of works not originally intended for general release or broadcast all have component parts that form the collection as a whole, usually acquired on a series of numerous film reels or videotapes, etc. each with an identifying title.

Examples:

David Lean Home Movies

William Butlin Personal Films

Hollywood Interviews (unedited production material for series Hollywood)

BFI London Film Festival Awards 2010 – Production Material, etc.

Fifties Features (videotape collection of production material, with each of the tapes given an identifying acquisition title:

*B1-3 Sylvia Syms I/V*

*B4-6 Sylvia Syms I/V & Jill Craigie I/V*)

“David Lean Home Movies,” “Fifties Features,” etc. would be the Work titles for the collection-level description, with **Collection** as its description level.

The individual components of this collection would also be created as individual Works with Work titles at the **Analytic** level of description.

For example:

*Egypt*

*India*

*India No.2*

*Kenya*

These titles should then be linked to the collection-level description and assigned “part of” relationship.

Aggregate compilation videos/DVDs that are collections of individual works existing as entities in their own right, e.g. Portrait of a Miner is a DVD of various Mining Review shorts which had their own individual release as complete entities or works.

* “Portrait of a Miner” would be created as the work title, with the description level of **Collection**.
* Each of the Mining Review Works used in “Portrait of a Miner” would then be linked to it and assigned a “contained in” relationship (see [Appendix E.5 Modelling Aggregates](#_E.5_Modelling_Aggregates)).

Provide a list of the compiled works contained in the Collections Work in its Synopsis or Summary field.

## D.2 Variant Type[[190]](#footnote-191)

Censored

Dubbed

Subtitled

Abridged/Condensed (e.g. for television)

Augmented (where additional content is added, such as director’s cuts with restored scenes, or alternate endings, commentaries)

Preservation/Restoration

Different sound track

Sonorized

\*Colourized

\*Black and white copy of work originally issued in colour

\* A change in colour, which is a physical property, expresses a different Manifestation according to the data model this manual follows. However, it is recognized that in practice, institutions who employ the Variant entity may consider changes to colour to provoke the creation of a Variant because the colourization of a black and white Work represents a fundamental change to the visual aspects of the original Work.

D.3 Work/Variant Agent Types[[191]](#footnote-192)

|  |  |
| --- | --- |
| actress/actor (or cast) | Conductor |
| animator | consultant/advisor |
| art director/production designer | contributor |
| broadcasting agency [of first Manifestation of the work] | costume designer |
| cameraperson | dancer/dance company or troupe |
| cast (or actor/actress) | director |
| choreographer | distributor [of first Manifestation of the work] |
| chorusmaster | editor (of film or video) |
| cinematographer/director of photography/videographer | fictitious character performer [example, Bugs Bunny] |
| collector | filmmaker |
| comedian/comedy group | hair stylist |
| commentator | host |
| composer | Interviewee |
| lecturer | Interviewer |
| lighting designer | Reporter |
| lyricist | Researcher |
| make-up artist | Reviewer |
| moderator | screenwriter/writer |
| musical director | set designer |
| musician | singer |
| narrator | sound designer |
| onscreen participant  panelist | sound editor |
| performer/performing group | speaker |
| performing animal | special effects designer |
| presenter | sponsor (e.g. a corporate body, host of conference, etc.) |
| producer | stage director |
| production company | story originator (e.g. author, novelist, playwright, etc.) |
| programmer | teacher/instructor |
| project coordinator | teleplay writer |
| puppeteer | television series creator  translator |
| puppetmaker | videorecording engineer |
|  | voice cast |

## D.4 Event Types

|  |  |  |  |
| --- | --- | --- | --- |
| Event Types | | | |
| Work | Variant | Manifestation | Item |
| [Publication](#_D.4.1_Publication) | [Publication](#_D.4.1_Publication) | [Publication](#_D.4.1_Publication) |  |
| Award(s) or Nomination(s) | Award(s) or Nomination(s) | Award(s) or Nomination(s) |  |
| Production | Production |  |  |
| Copyright/IPR Registration | Copyright/IPR Registration | Licensing | Licensing |
|  | Preservation | Preservation | Preservation |
|  | Decision | Decision |  |
|  |  | [Manufacture](#_D.4.7_Manufacture) |  |
|  |  |  | [Inspection](#_D.4.8_Inspection) |
|  |  |  | [Acquisition](#_D.4.9_Acquisition) |

### D.4.1 Publication

For Works/Variants, a Publication Event corresponds to the first verified release or availability of the work or variant, whether theatrical, straight-to-video, broadcast or online transmission, etc.

For Manifestations, a Publication Event corresponds to a screening, broadcast or the release of the Manifestation of a Work/Variant on a physical distribution medium or online.

A Publication Event may be associated with instances of Agent in the role of e.g. publisher, distributor, broadcaster[[192]](#footnote-193), etc. See Appendix A, Value Lists, 8. [Manifestation Agent Types](#Man_Agent_Types) and 3. [Work/Variant Agent Types](#Work_Variant_Agent_Types).

A Publication Event may be associated with instances of “Other” relationship(s) (e.g., promotional material of the theatrical distribution, the advertising of the home video publication, etc.).

Record all the existing relationships of a Publication Event, if the information is known and considered of relevance.

Publication Event information consists of the following sub-elements:

* Publication type
* Publication date
* Region
* Publication type

For Works/Variants, record the type of Publication Event for Works/Variants, for example, publication, release, distribution, broadcast, online transmission. Selection should be made from a controlled list of values. (See Appendix A, Value Lists, [10. Work/Variant Publication Types](#Work_Variant_Publication_Types)).

Record the Publication type for Manifestations, for example, “pre-release,” “theatrical distribution,” etc. Selection should be made from a controlled list of terms. See Appendix A, Value Lists, [11. Manifestation Publication Types](#Man_Publication_Types).

For Manifestations, the Publication Event that originated the embodiment of a specific Work/Variant in a Manifestation, corresponds to criteria individuated to distinguish the boundaries between Manifestations. For this reason, conceptually, and also in practice, “publication type” overlaps the main definition of “Manifestation type,” as explained in 2.1 [Boundaries between moving image Manifestations](#Manifestation_Boundaries) and, as such, is already described. Institutions have the option to decide whether to repeat or not this information.

* Publication date

Record the date on which Work/Variant or Manifestation was released or otherwise made available (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Region

Record the country or other political or physical geographic entity where the Publication Event took place (e.g. first projection in the framework of a theatrical distribution) or made the Work/Variant or Manifestation available (e.g. distribution area).

If known and considered of relevance, record the name of the city or smaller geographic entity where the Publication Event took place.

For the treatment of the geographical names, see Getty Thesaurus of *Geographic Names* (TGN), or some other recognized standard.

If known and considered of relevance, record the name of the event that the publication was a part of (e.g., name of a film festival, distribution channel of a broadcaster, etc.)

If known and considered of relevance, record the specific restrictions for accessing the content (e.g. press-screening only, airplanes only, etc.).

D.4.2 Award(s) or Nomination(s)[[193]](#footnote-194)

The bestowal of an award relating to the Work/Variant or Manifestation. This excludes awards for Agents alone (e.g. "for lifetime achievement"), but includes awards for individual achievements within the context of a Work or Variant (e.g. "Best screenplay"). Awards will be usually associated at the level of the Work, except for cases where features of a particular Variant are explicitly mentioned (e.g. "Best audio commentary for the visually impaired") or the award relates to a particular Manifestation (such as a DVD edition).

An Award(s) or Nomination(s) Event may be associated with instances of Agent in the role of e.g. publisher, distributor, broadcaster[[194]](#footnote-195), etc. See Appendix A, Value Lists, 8. [Manifestation Agent Types](#Man_Agent_Types) and 3. [Work/Variant Agent Types](#Work_Variant_Agent_Types). If the award was given for the achievement of a specific Agent within the context of the Work/Variant or Manifestation, identify the Agent. Also used to identify Agents that have sponsored the award.

An Award(s) or Nomination(s) Event may be associated with instances of other Events during which award winners were selected (e.g. film festival).

Record all the existing relationships of a Publication Event, if the information is known and considered of relevance.

Award(s) or Nomination(s) Event information consists of the following sub-elements:

* Award(s)/Nomination(s) date
* Nomination only
* Award name
* Achievement
* Award(s)/Nomination(s) date

Record the date the award was bestowed to an Agent associated with the Work, Variant or Manifestation. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Nomination only

Indicate if the Work, Variant or Manifestation (or a specific achievement in the creation of it) was nominated but not among the winners, (e.g. this element could be set to a logical value of "true.”).

* Award name

The name of the award or trophy, possibly including a numeric designation (e.g. 2nd Prize)

* Achievement

A phrase describing a specific achievement for which the award was given, if not for the Work, Variant or Manifestation in total.

D.4.3 Production[[195]](#footnote-196)

A distinct event in the course of production of a Work or Variant, including the main production event OR events that are separated in space and/or time from the main production event, or known with a greater amount of detail. Examples are dates and locations where castings took place; dates and locations of shootings or other recordings; or dates and locations of particular post-production activities.

May includes year/date of shooting of non-professional, actuality or unedited footage.

A Production Event may be associated with instances of Agent in the role of e.g. production company, location scout, etc. Selection should be made from a controlled list of values. See Appendix A, Value Lists, [8. Manifestation Agent Types](#Man_Agent_Types) and 3. [Work/Variant Agent Types](#Work_Variant_Agent_Types).

Record all the existing relationships of a Publication Event, if the information is known and considered of relevance.

Production Event information consists of the following sub-elements:

* Production Event type
* Location
* Region
* Year/Date
* Event details
* Production Event type

Selection should be made from a controlled list of values. See Appendix A, Value Lists, D.[12. Work/Variant Creation/Publication Types](#Work_Variant_Creation_Publication_Types).

* Location

Any geographic name(s) or address(es) of the location(s) where the event took place

* Region

The country or other large-scale geographic entity where the event took place

* Year/Date

The year/date or time-span during which the event took place. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Event details

Any further information about the event either in plain textual form, or as an instance of a data type from another schema

D.4.4 Copyright/IPR Registration[[196]](#footnote-197)

The act of registering copyright or intellectual property rights for a Work or Variant with an accredited agency.

A Copyright/IPR Registration Event may be associated with instances of Agent in the role of e.g. applicant, etc. Selection should be made from a controlled list of values.

Record all the existing relationships of a Copyright/IPR Registration Event, if the information is known and considered of relevance.

Copyright/IPR Registration Event information consists of the following sub-elements:

* Registration Date
* Registration Agency
* Regional scope
* Name of applicant
* Registration date

The date on which the registration was filed or the date on which registration became effective. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Registration agency

Name of the agency issuing the registration certificate (e.g. "UK Intellectual Property Office," name of a legal deposit library, etc.).

* Regional scope

The geographic region for which copyright is claimed.

* Name of applicant

Name of the Agent claiming copyright in the Work or Variant.

D.4.5 Preservation**[[197]](#footnote-198)**

A Preservation Event is associated with a new Variant, Manifestation or Items resulting from the preservation process in which the contents of one or more Items (or fragments thereof) from Manifestations of a Work were transferred with the intention of restoring or reconstructing the content as originally intended, or safeguarding it from decay.

This includes statements about past or future treatments scheduled for the item.[[198]](#footnote-199) If desired and if applicable, record one or more general types of past or future treatment activities (e.g. "added leaders", "cleaned ultrasonically", "tears repair", etc.). Selection should be made from a controlled list of values.

A Preservation Event has as typical Agent(s) the institution(s) or individual professionals that make preservation decisions. Selection should be made from a controlled list of values. See Appendix A, Value Lists, [8. Manifestation Agent Types](#Man_Agent_Types) and 3. [Work/Variant Agent Types](#Work_Variant_Agent_Types).

A Preservation Event can be in relationship with instances of “Other” relationships (such as technical reports, documentation material, promotional material for the specific project, etc.).

Record all the existing relationships of a Publication Event, if the information is known and considered of relevance.

Preservation Event information consists of the following sub-elements:

* Preservation type
* Preservation Date
* Preservation type

Record the general type of the preservation activity performed, for example, duplication, transfer, etc. Selection should be made from a controlled list of terms. See Appendix A, Value Lists, [13. Manifestation Preservation Types](#Man_Preservation_Types).

* Preservation Date

Record the date or time span in which the preservation activity was performed. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

Add in a note any information describing the preservation process in detail.

This can include:[[199]](#footnote-200)

* Genesis of the project or reason why preservation was undertaken
* Significant challenges
* Relevant research (documenting sources of information related to content or production techniques)
* Technical, aesthetic or ethical decisions
* Recommendations for further work (details concerning limitations due to source material, resources, technology, etc.)

D.4.6 Decision**[[200]](#footnote-201)**

A Decision Event is an event in which a moving image Manifestation of a certain moving image Work/Variant is evaluated by a censorship body or an accredited rating agency.

A Decision Event may be associated with instances of Agent, e.g. in the role of the agency performing the rating or censorship.

A Decision Event may be associated with instances of “Other” relationship(s) (e.g., the original censorship documents).

Record all the existing relationships for the Decision Event, if the information is known and considered of relevance.

Decision event information consists of the following sub-elements:

* Decision type
* Decision date
* Regional scope
* Certificate number
* Verdict
* Decision type

Record the type or status of the decision event. Usually the term adopted is "censorship" or “revision” for decisions mandated by law, "rating" for decisions under a voluntary scheme. Further types may include special forms of evaluation, e.g. for tax privileges, as long as these are distinct from awards.

Selection should be made from a controlled list of terms. See Appendix A, Value Lists, [14. Manifestation Decision Types](#Man_Decision_Types).

* Decision date

Record the date on which the verdict was announced or on which the verdict was declared valid. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Regional scope

Record the geographic region for which the verdict is (was) valid.

* Certificate number

Record in Arabic numerals the number issued by the agency as a unique identifier of the act(s) of rating or censorship such as censorship visas or rating certificates.

* Verdict

Record the outcome of the act of rating or censorship.

### 

### D.4.7 Manufacture

A Manufacture Event represents a “common” event within which the embodiment of a Manifestation occurs, owing to the instances of a number of physical items that bear the same characteristics*.*

Therefore, the manufacture event of a moving image Manifestation corresponds to the activity within which it was fixed on a physical carrier, through particular technical processes as film printing, telecine, video copying, digitization, mastering, etc., or where it is saved to an “immaterial” medium, such as a digital file.

A Manufacture Event may be associated with instances of Agent, e.g. a laboratory that prints all the copies for a theatrical distribution or a studio that masters the DVDs for a home video publication.

A Manufacture Event may be associated with instances of “Other” relationship(s) (e.g., ??).

Record all the existing relationships for the Manufacture Event, if the information is known and considered of relevance.

Manufacture event information consists of the following sub-elements:

* Manufacture type
* Manufacture date
* Manufacture region

Record the general type of the manufacture activity performed, for example, film printing, tele-cine, video copying, etc. Selection should be made from a controlled list of terms. See Appendix A, Value Lists, [15. Manifestation Manufacture Types](#Man_Manifacture_Types).

* Date of Manufacture

Record the date or time span on which the Manufacture Event took place. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Region of Manufacture/embodiment

Record the country or other political or physical geographic entity where the Manufacture Event took place (e.g. the region/place where the laboratory was located). (For the treatment of the geographical names, see Getty Thesaurus of *Geographic Names* (TGN), or some other recognized standard.)

If known and considered of relevance, record the name of the city or smaller geographic entity where the Manufacture Event took place.

### D.4.8 Inspection

The inspection of a particular Item for the purposes of assessing and recording the condition or treatment of the Item.

An Inspection Event may be associated with instances of Agent in the role of e.g. inventory archivist, projectionist, etc.

An Inspection Event may be associated with instances of “Other” relationship(s) (e.g., ??).

Record all the existing relationships for the Inspection Event, if the information is known and considered of relevance.

Inspection Event information consists of the following sub-elements:

* Inspection type
* Inspection date
* Inspection detail
* Inspection type

The general type of inspection activity performed.

If desired and if applicable, record one or more general type(s) of the inspection activity performed (e.g. projection prep, inventory). Selection should be made from a controlled list of terms. This includes statements about past or future inspections scheduled for the item.[[201]](#footnote-202)

* Inspection date

The date or time span in which the inspection activity was performed. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Inspection detail

Information describing the condition of the Item in greater detail.

If desired and if applicable, record information about the condition of the Item, including nature and extent of damage. Selection should be made from a controlled list of terms. (See [17. Manifestation/Item Condition, Preservation and Restoration](#Man_Item_Condition).)

### D.4.9 Acquisition

The acquisition of a particular Item for an institution’s collection.

An Acquisition Event may be associated with instances of Agent in the role of e.g. the institution or a person or set of persons in charge of acquisitions for the institution, etc.

An Acquisition Event may be associated with instances of “Other” relationship(s) (e.g., ??).

Record all the existing relationships for the Acquisition Event, if the information is known and considered of relevance.

An Acquisition Event information consists of the following sub-elements:

* Acquisition type
* Acquisition date
* Acquisition source
* Accession date
* Acquisition detail
* Acquisition type

Describes the means by which the Item was acquired, for example, donation, exchange, loan, etc. Select from a controlled list of terms. See Appendix A, Value Lists, [16. Manifestation/Item Acquisition, Accessioning and Source](#Man_Item_Acquisition).

* Acquisition date

The date on which the Item was physically acquired. This date is distinct from an Accession date, which should be entered only once any required assessment has been completed, and the Item has been formally added to the inventory of the collection. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Acquisition source

The name of the person or organisation from which the Item was obtained, indicating whether the acquisition was direct from, for example, the donor or via an intermediary or agent. Select from a controlled list of terms. See Appendix A, Value Lists, [16. Manifestation/Item Acquisition, Accessioning and Source](#Man_Item_Acquisition).

* Accession date

The date on which the Item was formally added to the inventory of the collection. (Dates should be formatted according to ISO 8601 or some other recognized standard.)

* Acquisition detail

Information describing the acquisition of the Item in greater detail.

## D.5 Work/Variant Other Relationship Types

Based on

Contained in

Contains

Excerpted from

Excerpted in

Motion picture adaptation of

Is performance of

Forms part of

Has a sequential relationship with

## D.6 Manifestation Types

Regardless of whether an organization decides to use the Variant [a policy decision], the Manifestation types below can still be used.

### D.6.1 Pre-Release

A moving image Manifestation type to be used to represent any embodiments of a moving image Work that exist before the finalisation or release of the moving image Work.

It applies to production material in general, including: original shooting elements (i.e. original camera negative, working print, original video, editing file) and/or the first recording/mixing of the sound (separate original soundtracks – dialogues, sound, music, - or the first mixed soundtrack). Also, censorship submission prints, working assembly prints, rushes, costume tests, lighting tests, make-up tests, etc.

Example:

Something's Got to Give (Rushes)

Beauty Jungle: Artist Test - Shirley Ann Field

Also applied to moving image Manifestations assembled for submission to censorship/ratings bodies, or moving image Manifestations with cuts resulting from those censorship activities.

Detail on the specific nature of the Pre-Release Manifestation (e.g. censorship cuts, working assembly edit, etc.) can be added as a property of the Manifestation Type, from controlled vocabulary or free text, as preferred.

Manifestation Types can represent a unique instance (e.g. the original negative, the first recording/mixing of the sound, censorship cuts, the working assembly edit, etc…..) or, more than one instance.

Examples:

Stephen’s new examples:

Censorship submission print

Censorship cuts

Make-up tests

Costume tests

Screen tests general

Camera negative

Assembly edit

Rushes/Dailies

Sound mixes

These describe the context, not the format. For example, a censorship print may exist as multiple Items (35mm print, ProRes, MP4) **Action: Stephen to expand on this**\* Some of these could be achieved by creating separate works, rather than capturing these as Manifestations of the film work.

*Il Gattopardo* (Luchino Visconti, 1963)

Pre-release, original camera negative - 35mm – Technirama (horizontal frame 8 perf) – Anamorphic - aspect ratio 2,55 : 1

Work: *Il Gattopardo* (Italy, 1963 - Luchino Visconti)\*\* (example n. 4)

Variant “first cut”: 206’ – first projection - 1963/03/28 (date of first projection) – Rome, Italy

Manifestation 1: Pre-release (original camera negative) - Film – 35mm - 2,55: 1 Anamorphic – Technirama (horizontal frame 8 perf) - Colour Technicolor

*La voce del silenzio* (Georg Wilhelm Pabst, 1953)

Pre-release, Censorship cuts – 35mm - sound positive - 1,37: 1 – black and white

Work: *La voce del silenzio* (Italy, 1953 - Georg Wilhelm Pabst)

Manifestation1: Pre-release (censorship cuts) - Film – 35mm - sound positive – 1,37:1 – black and white

### D.6.2 Theatrical distribution

A moving image Manifestation type representing Manifestations distributed and exhibited in cinema theatres. The classic examples are 35mm positive prints, or the DCP (Digital Cinema Package).

These Manifestation types can be more than one instance, created at the same time or in a different moment, from the same “reproduction” masters.

Example:

*L’aigle à deux têtes* (France1948 -Jean Cocteau)\*\*(example n. 1)

**Manifestation 1** : **Theatrical distribution** (France – 1948 – 22/09/1948 - first projection) – 35mm French – Les Films Ariane (producer, distributor)

**Manifestation 2** : Home Video Publication (France – 2010) – TF1 Vidéo (Boulogne-Billancourt)[[202]](#footnote-203) (publisher)

**Dubbed Variant**

**Manifestation 1**: **Theatrical distribution** (Italy – 1949 - censorship visa) - 35mm - Italian (dubbed) - title “L’aquila a due teste” - Italfrancofilm (distributor)

**Manifestation 2**: Home Video Publication (Italy – 2009 - 25/09/2009)- DVD - French and dubbed Italian (spoken languages), Italian subtitles - Gruppo Editoriale Minerva Raro Video (publisher) - DVD edition by Gabrielle Lucantonio.

#### D.6.2.1 Theatrical distribution (country of origin)

Refers to a public theatrical screening of the film in the country where the film was (primarily) made. For multi-national co-productions, the country of origin is the country where the primary production company is based.

Example:

Mujeres al borde de un ataque de nervios (Spain, 23/3/1988)

#### D.6.2.2 Theatrical distribution (outside country of origin)

Refers to a public theatrical screening of a manifestation outside the country where it was made. In many cases in BFI cataloguing this will refer to the first documented UK screening of a non-UK film.

Example:

Women on the Verge of a Nervous Breakdown (UK, 16/6/1989)

#### D.6.2.1 Theatrical distribution (country unknown)

Refers to a known public theatrical release, where the country cannot be ascertained.

Example:

Kiss Me Kate (1953, country unknown)

### D.6.3 Non-theatrical distribution

A moving image Manifestation screened or exhibited outside the public theatrical context. For example, industrial film, training film, medical film, where screening often takes place within a private institutional context; film club screenings; educational screenings.

Example:

*The Queen*, 2006, dir.Stephen Frears[[203]](#footnote-204)

Variant: Censored for airplanes (UK and USA?)

Manifestation: Non-theatrical distribution (USA – Delta Airlines).[[204]](#footnote-205)

*Che cos’è la geografia*, Italy, 1953 (genre: Educational Film)

Manifestation 1: Non-theatrical distribution – 16mm- silent with Italian intertitles –b/n - 20’

*United Nations Peacekeeping: Situation Report*, USA, 1978 (United Nations Film) (genre: Educational film)

Manifestation 1: Non-theatrical distribution – 16mm- sound– colour

*Stevie Wonder salutes Nelson Mandela*, USA, 1985 (United Nations Film) \*\* example n. 6 (genre: educational film)

Manifestation 1: Non-theatrical distribution– 16mm- sound– color – 8’[[205]](#footnote-206)

### D.6.4 Not for release

Any moving image Manifestation where the viewing activity was private, due to the nature of the work or the nature of the viewing. For example, amateur film / home movies, where screening usually takes place in a private familial context only; or an uncut manifestation of a feature film screened for crew only.

Example:

*Albert Einstein at country home, Caputh, near Berlin, May 1931*. \*\* example n. 7 (genre: home movie)

Manifestation 1: Not for release– film - 16mm [[206]](#footnote-207)

*Incontro con Paolo e Vittorio Taviani,* Italy, 2004 (genre: event record)

Manifestation 1 (Original): Not for release – MiniDV – 2004 – Italy –CSC-Cineteca Nazionale

*Viaggio in Congo*, Italy, 1912 (dir. Guido Piacenza) \*\* (example n. 8: shots not edited)

Augmented / Preservation Variant - (ordering of the shots and addition of explaining intertitles based on the personal diary records of the director) (ordering and editing, including new explaining intertitles, based on personal diary records of the director)

Manifestation 1: Not for release (archival access)– film 35mm – b/n - silent

### D.6.5 Unreleased

Refers to Manifestations which do not represent a release / distribution event, but where the work was intended for release (therefore, distinct from Not for release, see above). This may be used in relation to unrealised or partially realised works.

Example:

Harrow Alley (unrealised project, ca. 1970)

### D.6.6 Home viewing publication

A moving image Manifestation for viewing in the home or similar small-scale private context, of any type of work. For example, a Blu-ray release of a feature film, for viewing in the home; or a DVD compilation release of a set of non-fiction film works.

Example:

A Day in the Life Four Portraits of post-war Britain (UK, DVD/Blu-ray, 2010)

The most used formats are VHS, DVD, Laserdisc, but under this definition can also include 9,5mm Pathè Baby or 8mm packages in use from the 1950s-1980s (e.g.. the 1977 *Star Wars* home video in 8mm).[[207]](#footnote-208)

NOTE: When the *production* process involves changes related to the publication, marketing, etc. (e.g., a change in publisher, a repackaging, a new distributor and so on), the resulting product may be considered a new *Manifestation* as well (see 3.0 [Boundaries between moving image Manifestations](#Manifestation_Boundaries)).

Example:

*Fellini Satyricon* (Italy, 1963 - Federico Fellini)

Manifestation 1: Home Video Publication - VHS (Italy – 1987 - De Laurentiis/ Ricordi Video (publisher)

*The Queen*, 2006, dir.Stephen Frears[[208]](#footnote-209)

Manifestation 1: Theatrical distribution (UK - 2006 - first projection) – 35mm – English

Manifestation 2: TV Broadcast (UK 02/09/2007)

Manifestation 3: Home video – DVD (UK distribution – 12/03/2007)

Manifestation 4: Home video – DVD Blue Ray (USA – 24/04/2007)

### D.6.7 Broadcast

A moving image Manifestation type for TV transmission. It encompasses professional video and digital formats, i.e. Ampex, Digital Betacam, HDCam, etc.

Example:

*The Queen*, 2006, dir.Stephen Frears[[209]](#footnote-210)

Manifestation 2: TV Broadcast (UK 02/09/2007)

*It Happened One Night*, USA, 1934, dir. Frank Capra[[210]](#footnote-211)

Manifestation 1: Theatrical distribution – USA - 1934: 35mm – b/w – 105’ – Columbia Pictures Corp. (producer, distributor) -

Manifestation 2: Broadcast (broadcasted on Turner Classic Movies – 01/11/2013, h 8.00 a.m.) b/w – mono – 105’.

### D.6.8 Internet

A moving image Manifestation distributed on the Internet (stream or download) for works of any type, those conceived as Internet works or those conceived in other type but subsequently distributed on the internet (for free or pay).

Example:

*Amor pedestre* (Italy, 1914)

**Manifestation 1: Theatrical distribution** - Italian intertitles - film – 35mm - silent – tinted – 1914 - Italy

**Manifestation 2: Internet** – digital file – [201-?] – Cineteca Italiana (internet publisher)

(<http://cinestore.cinetecamilano.it/index.php?option=com_content&view=article&id=21:amor-pedestre&catid=30&Itemid=104&lang=it-> - 4’)

*A Film Johnnnie* (USA, 1914 - George Nichols)

**Translated Variant:** Danish intertitles -35mm silent – tinted – Denmark 191[?] -Title: *Chaplin fridsstöraren*

**Preservation** **Variant:** (of Translated Variant)

**Manifestation 1: Internet** – digital file - [201-?] – European Film Gateway (internet publisher)

<http://www.europeanfilmgateway.eu/it/node/33/detail/A+film+Johnnie/video:MTU4Yzg1OWUtZGJhZC00ZGUxLTg2MWYtZDEyM2Y0YTA3ODQ0X1VtVndiM05wZEc5eWVWTmxjblpwWTJWU1pYTnZkWEpqWlhNdlVtVndiM05wZEc5eWVWTmxjblpwWTJWU1pYTnZkWEpqWlZSNWNHVT06OmF2Q3JlYXRpb24uZGZpLmRrL0RGSV9hdkNyZWF0aW9uXzQwNjM0/paging:dmlkZW8tMS00LWltYWdlLTEtNC1zb3VuZC0xLTQtcGVyc29uLTEtNC10ZXh0LTEtNA>== 13’)

*Brennende Grenze*, Germany 1926-27, dir. Erich Waschneck

**Manifestation 1: Internet** –digital file – [200-?] –Deutsches Filminstitut - DIF (internet publisher)

<http://www.filmportal.de/node/42289/video/1219949> - 2h 26’ 18’’

* Date:
* Formato originale:
* Tipo documento:
* Collezione:
* Diritti:

*Hollywood Stadium Mistery*, USA 1938, dir. David Howard\*\* (example n. 9)

**Manifestation 1: Theatrical distribution** – English (spoken language) – film - 35mm b/n – 1938 -USA

**Manifestation 2**: **Internet** - digital file - [619.3 MB](https://archive.org/download/Hollywood_Stadium_Mystery_1938/Hollywood_Stadium_Mystery.mpeg) – [200-?] – USA – archive.org (internet publisher) - <https://archive.org/details/Hollywood_Stadium_Mystery_1938>

**Manifestation**: **Internet** - digital file - 512Kb MPEG4 - [200-?] – USA – archive.org (internet publisher) - <https://archive.org/details/Hollywood_Stadium_Mystery_1938>

*Cat-Women of the Moon*, USA 1953, dir. Arthur Hilton

**Manifestation 1 : Theatrical distribution**: English (spoken language) – film – 35 mm – b/n – 1953 – USA

**Manifestation 2**: **Internet** – English (spoken language) digital file - DivX - [200-?] – USA -<https://archive.org/details/Cat_Women_of_the_Moon>; - [442.1 MB](https://archive.org/download/Cat_Women_of_the_Moon/CatWomenOfTheMoon.AVI)

**Manifestation 3**: Internet – English (spoken language) - digital file - 512Kb MPEG4 - [200-?] – USA - <https://archive.org/details/Cat_Women_of_the_Moon> - [259.6 MB](https://archive.org/download/Cat_Women_of_the_Moon/CatWomenOfTheMoon_512kb.mp4)

### D.6.9 Preservation/Restoration

Refers to manifestations which represent the outcome(s) of restoration events / activities, usually involving selection and aggregation of materials from diverse source elements to replicate an ‘original’ or ‘ideal’ manifestation. Some institutions may use this to refer to restorations undertaken by the institution.

Example:

The Great White Silence (2010)

### D.6.10 Unknown

Use only when there is insufficient contextual information to enable informed use of any specific Manifestation type from the list above. For example, to be used when undertaking data cleaning of obsolete legacy Manifestations, when no information is available and it is not practical to examine the primary source to establish context.

## 

## D. 7 Manifestation Language Usage Types

Dialogue language(s)

Spoken language

Sung language

Signed language

No dialogue

Written languages

Subtitles

Captions

Intertitles

Language(s) of summaries on containers

Language(s) of accompanying material

## D.8 Manifestation/Item Physical Description

Many of the physical description elements are considered specific to Manifestations and are inherited properties of the Items associated to the Manifestations. This approach is recommended where possible so that the data only need be captured once in order to eliminate redundancies. However, it is understood that many elements may be repeated at the Item level due to systems designs. Therefore, the list of elements below indicates those that can be conceivably recorded at the Manifestation level only, at the Manifestation or Item level, and at the Item level only.

### D.8.1 Manifestation/Item General Carrier Type

Film

Video Tape

Video Disc

Digital Tape

Digital Disc

Digital File

### D.8.2 Manifestation/Item Specific Carrier Type

Institutions should develop standard lists of terms to indicate the specific carrier type or refer to authoritative existing lists.

Examples include, but are not limited to:

YEE (<http://myee.bol.ucla.edu/catrul.doc> 5.3.3 (Carrier names))

AMIM2 5D, pp. 18-19 (for gauges/width values)

AMIM2 5B7, pp. 10-11 (including both “tape” and “disc” based video formats).

RDA 3.19.0.5; YEE (<http://myee.bol.ucla.edu/catrul.doc> 5.3.4 (for broadcast standard)

RDA 3.20; YEE (<http://myee.bol.ucla.edu/catrul.doc> 5.3.14(for encoding formats).

Additional sources of information include several SMPTE standards, engineering guidelines, and recommended practices, for instance *The VidiPax Videotape Format and Preservation Guide*, and *The Guide to Digital Television* (AMIM2 5B7).

These are some of the most common terms, but not a complete or definitive list.

|  |  |  |  |
| --- | --- | --- | --- |
| Film or Tape Width | Video/Digital Tape/ Disc | Digital File | Digital File Encoding |
| 35mm | 1-inch C Format | 50I | MPEG-4 |
| 16mm | Audio Tape | CDA | Quicktime |
| Super16mm | Betacam SP | MOV | Real video |
| 8mm | 2-inch Quadruplex | MP3 | SVCD |
| Super8mm | CD-R | MP4 | VCD |
| 9.5mm | D1 | MPA | Windows Media |
| 17.5mm | DCP | ProRes 422 (HQ) |  |
| 70mm | DVD | WAV |  |

### D.8.3 Item Preservation/Access status

Master

Viewing

On Loan

Status pending

Removed

Proxy File

### D.8.4 Manifestation/Item Sound Type

Sound

Silent

Mute

Combined

Combined as Mute

Combined as Sound

Mixed

Temporary

### D.8.5 Manifestation/Item Sound Encoding Type

Needle sound

Optical

Magnetic

Analogue sound

Digital

### D.8.6 Manifestation Unit Types

Reel

Roll

Cassette

Cartridge

Loop

Disc

File

### D.8.7 Item Base – Film or Video

Acetate

Acrylic

CTA

Mainly safety

Mainly nitrate

Mixed

Mylar

Nitrate

Polyester

PVC

Safety

Video

Vinyl

### D.8.8 Item Material Type

Colour Positive

Colour Negative

Copper Toned Positive

Cyan Matrix

Direct BW Positive

Original negative

Duplicate negative

Positive

Original positive (reversal film)

Duplicate positive

Lavender

Image negative

Sound negative

Non-film analogue carrier

Non-film digital carrier

### D.8.9 Item File Size – Digital

GB

GBC (Gigabyte)

KBC (Kilobyte)

MB

MB (Megabyte)

### D.8.10 Item Code type – Digital

AVC

D10

NIL ProRes 422 (HQ)

S10

### D.8.11 Manifestation/Item Colour Type

Colour

Colour + Black & White

Tinted

Black and white

Black and white (tinted)

Black and white (toned)

Black and white (tinted and toned)

Sepia

### D.8.12 Manifestation/Item Colour Standard – Film/Video

Pathécolor

Technicolor

Kinemacolor

Anscocolor

Ferraniacolor

Fujicolor

Kodachrome

Eastmancolor

PAL

NTSC

SECAM

RGB

YUV

### D.8.13 Item Sound System

Dolby SR

Dolby Digital

Mute

Combined Magnetic Sound

Combined Optical Sound

VA RCA Duplex

### D.8.14 Aspect Ratio

Examples of “aspect ratio” value lists include, but are not limited to the [*Technical Glossary of Common Audiovisual Terms*](http://www.nfsa.gov.au/preservation/glossary/aspect-ratio) (National Film and Sound Archive Australia) and the PBCore [25.17 *formatAspectRatio*](http://pbcore.org/PBCore/formatAspectRatio.html).

2.34:1

2.39:1

2.52:1

2.7:1

4:3

### D.8.15 Aperture

Academy 1.33:1

Full Height

Full Screen

Flat

Anamorphic

3D

Pan and scan

Pillarbox (bars added at the sides)

Letterbox/Widescreen (bars added at the top and bottom)

Windowbox (bars added at the side and the top and bottom)

### D.8.16 Item Stock – Film

Eastman Kodak

Fuji

Agfa

### D.8.17 Item Bit Depth – Digital

10

16

24

32

### D.8.18 Item Frame Rate/Transfer Speed – Digital

24fps

25fps

### D.8.19 Item Resolution – Digital

Standard Definition

High Definition

### D.8.20 Item Source Device – Digital

Digital Rapids 80400278

DVSI

VT20

HDCam SR 12355

BHP 7700R printer

### D.8.21 Item Stock – Video

3M

Agfa

Agfa Gavaert

Akai

Ampex

Ansco

BASF

Brifco

### D.8.22 Item Line Standard – Video

405

525

625

720

1080

## 

## D.9 Manifestation Agent Types

### D.9.1 Distributor (theatrical)

Agent responsible for the theatrical distribution of a Manifestation

### D.9.2 Distributor (non-theatrical)

Agent responsible for the non-theatrical distribution

### D.9.3 Broadcaster

Agent responsible for the broadcasting of a Manifestation, namely the network or station on which it aired or the network which makes it available on demand

### D.9.4 Publisher

Agent responsible for the home video publication or for the web publication of a moving image Manifestation: i.e. the publishing company, which often is the same as the distribution company

D.9.5 Manufacturer

(Optionally, this information can be specified directly at the moving image Item level)

Agent responsible for the activities of manufacturing a moving image Manifestation: i.e. a laboratory.

### D.9.6 Agent responsible for preservation

Agent responsible for the preservation of a moving image Manifestation: namely the rights-owner(s), the distributor(s) or an archive.

D.9.7 Agent responsible for reproduction or transfer

(Optionally, this information can be specified directly at the moving image Item level)

Agent responsible for the activities of duplication/reproduction/transfer (dupes and masters): namely the rights-owner(s), the distributor(s) or an archive. (name: personal, corporate).

D.9.8 Agent responsible for the archival availability

(Optionally, this information can be specified directly at the Item level)

The institution responsible for the availability of a moving image Manifestation intended for consultation or exploitation for cultural “fair” use, on the premises or through the activities of the institution

### D.9.9 Agent responsible for the mere availability

(Optionally, this information can be specified directly at the moving image Item level)

Agent responsible for making available a moving image Manifestation not intended for public release (distribution, publication or broadcasting) in private environments

### D.9.10 Agent unclear or undetermined

### D.9.11 Agent not identified

## D.10 Work/Variant Publication Types

## D.11 Manifestation Publication Types

Release

Publication

Distribution

Broadcast

Online Transmission

Pre-Release

Theatrical distribution

Non-theatrical distribution

Not for release

Home video publication

Broadcast

Internet

Unknown

## D.12 Work/Variant Creation/Publication Types

Casting

Outdoor shooting

Indoor shooting

Post-Production

## D.12 Manifestation Preservation Types

Duplication

Transfer

Reproduction

Digitisation

## D.13 Manifestation Decision Types

Censorship

Revision

Rating

## D.14 Manifestation Manufacture Types

Film printing

Telecine

Video copying

Scanning

Mastering

Uploading

## D.15 Manifestation/Item Acquisition, Accessioning and Source

### D.15.1 Item Acquisition type

Donation

Exchange

Loan

Purchase

Off-air recording

### D.15.2 Item Acquisition source type

Donor

Agent

Intermediary

## D.16 Manifestation/Item Condition, Preservation and Restoration

### D.16.1 Item Copy Condition Base/Emulsion – Film and Video

Brittle

Buckled

Light Scratches

Heavy Scratches

Tears

Warped

### D.16.2 Item Copy Condition Perforations – Film and Video

Foil Patches

Torn

Pulled

Missing

### D.16.3 Item Surface Deposit – Film and Video

Mould

Rust

Oil deposits

Dirt

Drying marks

### D.16.4 Item Image – Film and Video

[Relates to the inherent qualities of the Emulsion rather than the physical condition of the Emulsion].

Discolouration

Magenta Bias

Faded

Print through in mould

### D.16.5 Item Decomposition – Film and Video

Powder

Sticky

Sticky at head

### D.16.6 Item Shrinkage

Description of the level of any shrinkage that has occurred to the Item, ideally in percentages.

1-1.5%

1.5-2%

2-2.5%

## D.17 List of form terms for Supplied/Devised titles[[211]](#footnote-212)

|  |  |  |  |
| --- | --- | --- | --- |
| **FORM TERM** | **USE** | | **EXAMPLES** |
| **announcement(s)**  **TV announcement(s)**  **Theater announcement(s)** | Television or theatrical announcements (short, non-commercial content shown to theater audiences for various purposes, including requesting the audience not to smoke, talk, etc.)  Does not include Public Service Announcements.  Archives may use the general term “announcements” or more specific description such as “TV announcement.”  For announcements clearly designed to be aired during a particular program or for a particular moving image work, create a partially supplied/devised Title. | | * Announcements. NBC * Announcements. AMC Theatres * Theater announcements. Animated no smoking announcements * Theater announcements. Burnley Collection * Forever Amber. Theater announcement * The Adventures of Ozzie and Harriet. Announcement. Special message. Salesman greetings |
| **blooper(s)/gag reel(s)** | Also known as blow-ups.  For blooper(s)/gag reel(s) associated to a particular program or for a particular moving image work, create a partially supplied/devised Title. | | * Bloopers. CBS * McCabe & Mrs. Miller. Bloopers * International House. Gag reel. W.C. Fields earthquake sequence   Burn Notice. Bloopers. Season 1 |
| **commercial(s)**  **TV commercial(s)**  **Internet commercial(s)** | When possible, add:  - name of the product;  - kind of the product (if not clear from the name of the product);  - name of the company (if not clear from the name of the product).    At the moving image work level include additional information, if available:  - the year it was broadcast or released;  -actors, actresses or other prominent people who appear;  -whether the commercial is animated or is a singing commercial (i.e. includes a jingle);  - whether the item catalogued is a demo reel or part of a demo reel (a sample of the commercials made by a particular agency, for example).  For commercials designed to be aired during a particular television or Internet program, create a partially supplied/devised Title. | | * Commercials. Ajax * Commercials. Alka-Seltzer. Spanish * Commercials. Animated. United World Films * Commercials. Bel Air and Raleigh cigarettes. 1962 * Commercials. Box no. 16 * Commercials. Carnation evaporated milk. Burns and Allen * Commercials. Cigarettes * Commercials. Classic TV commercials * Commercials. Colgate toothpaste. If you had a million * Commercials. IBA Awards, 21st. Animated * Commercials. Kellogg’s cereals. Beverly Hillbillies cast * The Burns and Allen Show. Commercials * Naught For Hire. Internet commercials |
| **debate(s)** | For a formal debate between two people; do not use for, e.g. 'U.N. Cypress debates'.  For fully supplied/devised titles only. | | * Debates. California gubernatorial. Jerry Brown-Evelle Younger, no. 1 * Debates. California's gubernatorial. Minority candidates, no. 1 * Debates. Democratic presidential candidates. 1984-04-05 * Debates. Presidential candidates. Gerald R. Ford and Jimmy Carter, no. 1 |
| **electronic press kit(s)** | Use fully supplied/devised titles for unidentifiable videos.  For electronic press kits created for a particular moving image (theatrical, television or Internet program). | | * Unidentified electronic press kit. * A League of Their Own. Electronic Press Kit * 61st Annual Academy Awards Show. Electronic Press Kit |
| **excerpt(s)** | For moving image content identified as being sequence(s), segment(s), clip(s), or fragment(s) (except, for “newsclip(s),” and “study fragment(s),” see below).  Not for content that is simply incomplete.  For excerpts clearly associated to a particular moving image work, create a partially supplied/devised Title. | | * Unidentified Rudolph Maté fragments * Unidentified television program. Segment. Interview with Evans Frankenheimer * Gone With the Wind. Excerpt * King of Jazz. Excerpts. Dancing sequences * Toast of the town. Excerpt. Imogene Coca segment * Unfaithfully yours. Excerpts * Dark half. Excerpts. Review clips |
| **fight(s)** | For an official fight between two or more people; do not use for, e.g. Ultimate Fighting Championship fights.  For fully supplied/devised titles only. | | * Fights. Dempsey vs. Levinsky * Fights. Moore vs. Martinez. Archie Moore, Martinez fight, Buenos Aires, Argentina. |
| **home movies/personal record(s)/domestic record(s)** | Do not use merely for footage shot by an amateur; amateur-shot factual footage should be treated as 'unedited footage' (see Unedited footage below).  “Home movies” should be used only for moving images recording personal or family events, usually filmed or recorded by an amateur (FIAF Glossary).  For fully supplied/devised titles only. | | * Home movies. Brisson, Kryssing * Home movies. Robert A. Taft, Sr. |
| **infomercial(s)** | For a commercial presentation that combines advertising with information, and is very similar in appearance to a news program, talk show, or other non-advertising program content. Generally is much longer than a commercial. Common on cable networks.  When possible, add:  - name of the product;  - kind of the product;  - name of the company, in that order of preference.  For fully supplied/devised titles only. | | * Infomercial. Household products * Infomercial. Eggies System. Hassle-free hard boiled eggs. * Infomercial. Happy Nappers. Play pillows. |
| **interview(s)** | For an interview related to a particular moving image (theatrical, television or Internet program), create a partially supplied/devised title. | | * Interview. Paul Coates interviews John F. Kennedy * Interview. Walt Disney * George Stevens: A Filmmaker’s Journey. Interviews. Ann Del Valle, John Del Valle, Rouben Mamoulian |
| **music** | For soundtracks or scores associated with a particular moving image; includes supplementary music such as overtures, intermission music and exit music. | | * Olimpiada en Mexico. Overture * Broken Blossoms. Music |
| **music cuts** | Use only for fully supplied/devised titles (see “trims” for partially supplied/devised Titles). | | * Music cuts. Big band * Music cuts. Lyn Murray Orchestra * Music cuts. Themes for sports announcements * Music cuts. Unidentified orchestra |
| **music video(s)** | For video shorts, such as those shown on MTV, designed to exhibit a musical work.  Includes videos related to moving image works, (i.e. a song from a soundtrack and having images of the moving image work).  Use fully supplied/devised titles for unidentifiable music videos. | | * Dancing in the Street. Music video. * Wild Wild West. (1999). Music video. * Unidentified music video. |
| **newsclip(s)** | Use for edited news segments from newsreels and/or television broadcasts (FIAF 1.5.2.2.)  For clips from a particular news program, use a partially supplied/devised title. | | * Newsclips from various newsreels. No. 5 * Newsclips. CBS News. No. 5 * Newsclips. Kinograms * Newsclip. WRC-TV News. Cagney, James * CBS News. Newsclips. 2011 U.S. recession |
| **outtakes** | For content identified as being cuts or outtakes from a particular moving image. | | * Casablanca. Outtakes |
| **pilot** | For television or Internet programs. | | * The Brady bunch. Pilot |
| **political program(s)** | For fully supplied/devised titles only. | | * Political program. Illinois gubernatorial campaign, 1990. Steven Baer for Governor |
| **political spot(s)** | For fully supplied/devised titles only. | | * Political spots. California gubernatorial campaign, 1966. Ronald Reagan and Edmund G. Brown * Political spots. California State Assembly campaign, 1973. Bill Lockyear for 14th Assembly * Political spots. Kennedy presidential campaign. Adlai Stevenson for Kennedy |
| **press conference(s)** | For fully supplied/devised titles only. | | * Press conference. Kennedy presidential campaign. Los Angeles, Ambassador Hotel * Press conference. President Richard Nixon |
| **promotional(s)**  **promotional film (s)**  **promotional video (s)** | | Also known as Demo reel(s)/demo tape(s) for advertisements and convention films prepared for exhibitors, industry people, etc. rather than audiences.  For content publicising a particular moving image, including 1) a compilation of scenes from a moving image, used to sell the idea of making the moving image to potential backers, or prepared for exhibitors, industry people, etc., rather than audiences, or,  2) promotional content that is too long to be considered a trailer, e.g. a featurette or behind-the-scenes film or profile of the actor(s) or director(s). | * The arrangement. Promotional film * Frenzy. Promotional film. Rushes * Thelma & Louise. Promotional video for DVD release * Promotional film. Cinemascope. Demo reel * Promotional film. NBC (a film about NBC for exhibitors) |
| **publicity** | For information disseminated in order to attract public notice, promoting a network or collection of programs; separate from theatrical or TV trailers, announcements, or promotionals.For information disseminated in order to attract public notice in relationship with a particular moving image, use a partially supplied/devised title; separate from theatrical or TV trailers, announcements, or promotionals.  Includes short publicity spots designed for television that promotes a particular, upcoming television show. | | * Promos * Promos. CBS (advertisements for the network itself) * Promos. NBC programs (a collection of promos for NBC programs)      * The Three Musketeers. (1993). Publicity * 62nd Annual Academy Awards Show. TV publicity |
| **public service announcement(s)** | For television or theatrical PSAs.  For PSAs designed to be aired during a particular television or Internet program or theatrical screening, use a partially supplied/devised title. | | * Public service announcements * Public service announcements. Army. Join the people who've joined the Army * Public service announcements. Community and church groups * Public service announcements. Filmex * Public service announcements. Handicapped children * Public service announcements. March of Dimes theatrical spot * The Snake Pit. Public service announcement. Statement by Department of Public Health, Province of Saskatchewan |
| **rehearsal(s)** | For content showing rehearsals of a particular moving image.  Use fully supplied/devised titles for unidentifiable rehearsals. | | * The adventures of Ellery Queen. Prescription for Treason. Rehearsal * Unidentified television program. Rehearsal |
| **rushes** | For content identified as being the first print made of a day's filming for a particular moving image. | | * An act of murder. Rushes |
| **sound effects** | For sound effects related to a particular moving image.  Use fully supplied/devised titles for sound effects where the moving image work is not known, or for unedited sound effects. | | * Das Boot. Sound effects. * Unidentified feature film. Sound effects. * Unidentified sound effects. Compilation |
| **speech(es)** | For fully supplied/devised titles only. | | * Speech. Kennedy presidential campaign. A time for greatness * Speech. Kennedy presidential campaign. Louisville, Ky * Speech. Kennedy presidential campaign. United Auto Workers |
| **study fragment(s)** | For excerpted content from a particular moving image to be used for the purposes of teaching. | | * Some Like It Hot. Study fragment |
| **test(s)** | For content identified as being screentests, wardrobe tests, prop tests, etc., for a particular moving image, create a partially supplied/devised title. | | * Tests. Buzz Henry screen test * Tests. UCLA acting, directing, camera tests   • Gone With the Wind. Color test.  • À bout de souffle. Screen test. Jean-Paul Belmondo. |
| **theater advertising** |  | | * Theater advertising. Bennett and Bedell advertisement |
| **trailer(s)**  **theatrical trailer(s)**  **TV trailer(s)**  **Internet trailer(s)** | For an advertisement for a particular moving image, to be screened in theatres, on television or streamed on the Web; includes teaser trailers.  Archives may use the general term “trailers” or more specific description such as “TV trailer.”  For multi-part Manifestations/items formed by more than one trailers.  For trailers connected to a particular moving image work, create a partially supplied/devised Title.  Do not confuse with public service announcements, theater advertising, announcements, political spots, etc. | | * Trailers. Republic titles * La Haine. Trailer * Three on a match. Theatrical trailer * Dai-Nihonjin. TV trailer |
| **trims** | For portions of a moving image scene or soundtrack (e.g. music cuts) left over after the selected section has been used in final cutting. | | * The Exorcist. Trims * Directed by William Wyler. Interview trims. |
| **unedited footage** | For unedited footage shot for a particular moving image program, or series. | | * 60 minutes. 1969-01-07. Unedited footage. Smothers Brothers reading. Newhart, airport controller |
| **unedited newsfilm** | For unedited footage shot for a news program or news series; includes television and newsreels. | | * Movietone News. Lowell Thomas Remembers. Unedited newsfilm. |
| **unedited sound track** | For unedited sound track recorded for a particular moving image. | | • Stargate: The Ark of Truth. Unedited sound track |

# Appendix E, Aggregates (Compilations, Multi-component productions)

## E.1 Definition

A moving image aggregate is a Manifestation embodying two or more distinct Works/Variants.[[212]](#footnote-213)

It is not necessary to create an actual Manifestation Type of “Aggregate Manifestation” in existing Manifestation Type lists.

Defining an aggregate is an intellectual process followed in order to identify and select the particular structure best suited for dealing with the nature and content of such entities in cataloguing.

## E.2 Identifying Aggregates

### E.2.1 Aggregate or Carrier

It is important to distinguish between actual intended compilation or multi-component moving images, e.g. Victorian Cinema No. 8 (containing various short films from the 1890s edited together onto a new reel for a particular theatrical showing or publication), and an unintentional compilation, reflecting simple use of a single carrier, i.e. two short Charlie Chaplin films that happen to be acquired on one reel or transferred onto one tape for storage convenience.

Editing and creative assembly decisions were taken to create the first example, and it constitutes a Collection Aggregate (see E.3.1). The second was just incidental or convenient assembly and is not an aggregate, and so would not have an aggregate Manifestation. The two Chaplin films would each have their own Work, Manifestation, and Item records, but those Items would have the same location/package number.

Any aggregate will have an element of intention, whether simple or complex. Assessments will need to be made, where possible, as to whether the intention was for creative/intellectual or convenient purposes, and then represented accordingly.

### E.2.2 “Hybrid” Aggregates and multi-component moving images (eg. Anthology/Portmanteau films/TV programmes)

Multi-component moving image Works are ones conceived and created from their inception to consist of multiple individual components that make up a whole, e.g., Dead of Night, Quartet, From Beyond the Grave.

These should be treated as straightforward Monographic Works. (See 1. Moving Image Works and Variants.)

The different sections making up the whole were **not** independently created Works/Variants with an existence in their own right outside the film. It was one film intentionally structured as a series of different stories, sometimes linked together by scenes and characters, into one continual whole.

This is not the same as a later editing together of separate individual independent Works/Variants with their own earlier individual Manifestations, e.g.

Portrait of a Miner (Great Britain, 2002; BFI 2 disc DVD of various individual National Coal Board short films).

Other multi-component moving images often have a common theme, and usually comprise different shorts or elements made by different directors specifically as part of that Work, e.g.,

Chacun son cinema ou ce petit coup au Coeur quand la lumiere s’eteint et que le film commence. (France, 2007): Compilation film of 33 three-minute films by various directors for the Cannes Film Festival's 60th anniversary.

1'09"01 September 11 (France, Egypt, Great Britain, Mexico, USA, 2002): 11 short films in which different directors give their impressions of the themes and events of the date September 11 2001 and the attacks on the World Trade Centre and the Pentagon.

*Ro.Go.Pa.G.* (Italy-France, 1963): 4 episodes by 4 different directors, no common theme: R. Rossellini, *Illibatezza*, J.L. Godard, *Il mondo nuovo*, P. Pasolini, *La ricotta*, U. Gregoretti, *Il pollo ruspante*.

*New York Stories* (1989): 3 episodes by 3 different directors, common theme. directors Woody Allen, Oedipus Wrecks, Francis Ford Coppola, *Life without Zoe*, Martin Scorsese, Life Lessons.

*Tre passi nel delirio / Histoires extraordinaires* (Italy-France, 1968): 3 episodes by 3 directors, common theme: L. Malle, *William Wilson*, F. Fellini, *Toby Dammit*, R. Vadim, *Metzengerstein*,

With these there was no original intention for the components to be independent[[213]](#footnote-214), and there should **always** be a single Monographic Work record with a single Manifestation for them. The different component titles may be added as alternative Help Search Title Types to the Work record to assist in retrieval or access, and/or details of individual component titles and content given in the synopsis field on the Work. For example:

Aria (USA, Great Britain, 1987

Ten directors interpret various operatic arias:

On-screen titles [and sources] for segments (which are not numbered on-screen) are:

[1] Un Ballo in Maschera Nicolas Roeg/Un Ballo in Maschera [extracts from "Un Ballo in Maschera" by Giuseppe Verdi]

[2] La Vergine degli Angeli Charles Sturridge/La Forza del destino ["La Vergine degli Angeli" from "La Forza del Destino" by Giuseppe Verdi]

[3] Armide Jean-Luc Godard/Armide ["Enfin il est en ma puissance" and other extracts from "Armide" by Jean-Baptiste Lully]

[4] Rigoletto Julien Temple/Rigoletto ["La Donna è Mobile" and other extracts from "Rigoletto" by Giuseppe Verdi]….

Credits (i.e., Agents) for all the components should be attached to this single Work record, following on-screen credits as far as possible but also including an indication of which component they belong to where the on-screen credits may not be clear on this. For example:

* **Title**

Aria (Original)

**Credits**

*Directed by*: [Nicolas Roeg](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=228057) *Un ballo in maschera*, [Charles Sturridge](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=172894) *La vergine degli angeli*  
*'Images'*: [Jean-Luc Godard](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=221303) *Armide*, [Julien Temple](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=171079) *Rigoletto*, [Bruce Beresford](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=216984) *Die tote Stadt*  
*Directed by*: [Robert Altman](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=171427) *Les Boréades*, [Franc Roddam](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=173759) *Liebestod*, [Ken Russell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=228312), [Derek Jarman](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=169500) *Depuis le jour*, [Bill Bryden](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=241626) *I Pagliacci*  
*©*: [LightYear Entertainment](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=76059), [Virgin Vision](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1006)  
*Produced... by*: [Boyd's Company](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=5545)  
*Presents*: [RSV Productions](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=6212), [Virgin Vision](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1006)  
*A Don Boyd production*: [Don Boyd](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=172367), [Jim Mervis](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599808), [RVP Productions](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=161106), [Tom Kuhn](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=533193), [Charles Mitchell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=265698)  
*Produced by*: [Don Boyd](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=172367)  
*Co-producer (for Virgin Vision)*: [Al Clark](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=213764), [Mike Watts](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599591)  
*Co-ordinating Associate Producer*: [David Barber](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=194140)  
*Co-ordinating Associate Producer*: [Michael Hamlyn](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=173663)  
*Co-ordinating Associate Producer*: [Paul Spencer](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=454524), [Richard Bell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=378812) *Un ballo in maschera*, [Luc Roeg](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=426786) *Un ballo in maschera*, [Paul Spencer](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=454524) *La vergine degli angeli, Nessun Dorma, I Pagliacci*, [François Hamel](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=536729) *Armide*, [Amanda Pirie](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=613781) *Rigoletto*, [Iain Brown](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=210279) *Die tote Stadt*, [Scott Bushnell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=274804) *Les Boréades*, [Joni Sighvatsson](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=380808) *Liebestod*, [James Mackay](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=204584) *Depuis le jour*  
*Associate Producer*: [Michael Hamlyn](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=173663) *I Pagliacci*  
*Associate Producer*: [Kevan Pegley](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599803) *I Pagliacci*  
*Executive in Charge of Production*: [Arnold J. Holland](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599810), [Joan Aceste](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599811)  
*European Production Co-ordinator*: [Gabrielle Tana](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599812)  
*US Production Co-ordinator*: [Elizabeth Moyer](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=599813)  
*Written by*: [Nicolas Roeg](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=228057) *Un ballo in maschera*, [Charles Sturridge](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=172894) *La vergine degli angeli*, [Julien Temple](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=171079) *Rigoletto*, [Bruce Beresford](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=216984) *Die tote Stadt*, [Robert Altman](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=171427) *Les Boréades*, [Franc Roddam](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=173759) *Liebestod*, [Ken Russell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=228312) *Nessun Dorma*, [Derek Jarman](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=169500) *Depuis le jour*, [Bill Bryden](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=241626) *I Pagliacci*, [Don Boyd](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=172367) *I Pagliacci*  
*Director of Photography*: [Harvey Harrison](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1112689) *Un ballo in maschera*, [Gale Tattersall](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=198880) *La vergine degli angeli*, [Caroline Champetier](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=408012) *Armide*, [Oliver Stapleton](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=208943) *Rigoletto*, [Dante Spinotti](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=402186) *Die tote Stadt*, [Pierre Mignot](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=380551) *Les Boréades*, [Frederick Elmes](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=220175) *Liebestod*, [Gabriel Beristáin](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=207486) *Nessun Dorma, I Pagliacci*, [Mike Southon](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=187187) *Depuis le jour*, [Christopher Hughes](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=214045) *Depuis le jour*  
*Special Stills Photographer*: [Snowdon](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=192591) *Un ballo in maschera*, [John Swannell](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1102568) *La vergine degli angeli*, [Jonathan Lennard](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1378091) *Armide*, [Greg Gorman](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=539890) *Rigoletto*, [Bob Carlos Clarke](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=218631) *Die tote Stadt*, [David Bailey](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=216532) *Les Boréades*, [Annie Leibovitz](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=1284418) *Liebestod*, [Terry O'neill](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=673265) *Nessun Dorma*, [Angus McBean](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=340897) *Depuis le jour*, [Koo Stark](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=229492) *I Pagliacci*  
*Supervising Co-ordinating Editor*: [Marie-Thérèse Boiché](http://collections-search-internal.bfi.org.uk/staff/search/detail?database=ChoiceFilmWorks&fieldname=Field_Credits&value=521102)

Each component title should not usually be created as a new Work, as this is not how the content was conceived (i.e., it was designed to be packaged and viewed together and is not separable) and none of them would then have any Manifestation record as an individual Work. Those institutions that have the ability or desire to separate them out to tie separate descriptions (e.g., credits) to each component part (i.e. representing the parent-child relationship), may represent them as Analytic Works (see Work Types).

Should an institution acquire some or all of the components on different physical Items, then these should be linked to the Manifestation for the whole. In such cases it is simply a matter of a partial/incomplete acquisition, in the same way that only 2 reels of a 3 reel feature film might be acquired.

Intellectually these multi-component films are “hybrid” aggregates – they consist of semi-independently created Works, i.e. each can be very different and made by different directors and/or production companies - but they were always envisaged as forming a whole with the other components; although some or even all may sometimes subsequently also be released as individual shorts.

To use a music analogy they are rather like a concept album, which is made up of individual songs/tracks that may even have one or two released as singles, but they were created originally as part of a larger concept or unfolding story to be listened to and appreciated as a whole; and which is different in nature to a “Best of..” or “Greatest Hits …” compilation album.

Where an individual component does have a subsequent independent release, that component should then also be created as a new Work/Variant in its own right, with its own relevant Manifestation, and linked to the original multi-component Work in an associative “contains/contained in” relationship.

*Toby Dammit*, (episode by F. Fellini part of *Tre passi nel delirio / Histoires extraordinaires*, Italy-France, 1968): 2008 restored version on 35mm of the individual episode, with its own new Italian titles.

Where such individual releases of components have occurred, and a physical Item for a component is acquired, assessment would then be needed to establish whether it was a partial acquisition Item of the whole original Manifestation or an acquisition of the Item of the later individual component Manifestation.

### E.2.3 Excerpt titles

Similarly, films that heavily utilise footage or excerpts from other films are not aggregates, e.g., Dead Men Don’t Wear Plaid, or Zelig, although these may have an associative relationship with the original Works/Variants from which the footage was taken should an institution wish. They are using **partial** footage combined with new and different footage shot for a new and different film entirely, rather than editing together whole individual Works into an aggregate.

### E.2.4 Other compilations

The nature of some compilations means that creating Works for each component is neither relevant nor practical, i.e. compilation reels of unidentified or untitled content (not usual in the bibliographic world but common in moving image archives).

There may not always be the immediate available knowledge as to whether something is an intentional compilation (in which case it would be an aggregate) or simply a convenient carrier. Where there is doubt then create a single Aggregate Manifestation and Aggregating Work[[214]](#footnote-215).

Later research and cataloguing may then establish whether this aggregate record is retained and added to, or deleted after being used as a temporary working tool for initial record creation of acquisitions.

## E.3 Types of moving image Aggregates

### E.3.1 Collection Aggregates

**Sets of multiple independently created Works/Variants, which are “published”[[215]](#footnote-216) together in a single manifestation.**

Examples:

Universal Cinema Classics’ Going My Way (1944)/Holiday Inn (1942).

Both works were republished in one volume on DVD by Universal Studios in 2001. The two works are complete and were not changed in any noticeable way. Although both films were produced by the same studio and are both musicals, there is no other significant relationship between them. The story lines are quite different and they don’t share any common characters.

The aggregate also contains two additional works: the trailers for both features.

The following two examples have production companies or time period themes in common:

Walt Disney Treasures: Silly Symphonies - The Historic Musical Animated Classics DVD, Buena Vista Home Entertainment, 2001, 2 discs (31 cartoons)

<http://www.cduniverse.com/search/xx/movie/pid/1886487/a/walt+disney+treasures%3A+silly+symphonies+-+the+historic+musical+animated+classics.htm>

*I film dal vero di produzione estera. 1895-1907* (Collection of 32 titles Lumière, Edison and Mutoscope) English; Italian ; Accompanying the book: Aldo Bernardini, *I film dal vero di produzione estera 1895-1907-* La Cineteca del Friuli (publisher), 2008, ISBN 978-88-86155-24-3

### E.3.2 Augmentation Aggregates

**A Collection Aggregate with further additional material, i.e. interviews, out-takes, additional scenes, documentary about the making of the film, etc. on the same Manifestation. The vast majority of commercial DVD editions now contain “extras” and so are Augmentation Aggregates.**

Example:

2003 Warner Home Video publication of Casablanca (1943).

The Collection aspects of the aggregate include the theatrically released motion picture; documentaries "You Must Remember This" and "Bacall on Bogart"; the Looney Tunes homage "Carrotblanca"; premier episode from the “Casablanca” TV series; and, original and reissue theatrical trailers.

The Augmentation aspects of the aggregate include an introduction by Lauren Bacall; nearly 10 minutes of newly found deleted scenes and outtakes; "Screen Guild Players Radio Production" with the three stars, plus rare scoring session outtakes; production history gallery (includes photos, press materials, studio correspondence, memorabilia, musical outtakes); and, two separate feature-length audio commentaries by Roger Ebert and Rudy Behlmer.

### E.3.3 Parallel Aggregates

**Identical moving image Works/Variants but in different languages released on one Manifestation.**

Example:

Le Declin de l’empire American/the Decline of the American Empire (1986)

A publication in 2004 by Seville Films contains three language versions; French dialogue, English dubbed dialogue, English subtitles. There is complete parallelism between the English and French Variants; each is equal in duration and, except for the language, appear to be equivalent.

For the temporal extent (i.e., duration/running time) of Aggregate Manifestations see [2.3.5.3 Temporal extent of a moving image Manifestation](#_2.3.5.3_Temporal_extent).

## 

## E.4 Titling of Aggregates

The title of the aggregating Work should reflect that of the Manifestation. The component titles may additionally be added to the aggregating Work as alternative Help Search title types (see Title Types section [A.2.4 Alternative](#_A.2.4_Alternative)). They may also be added to any Items as alternative Help Search title types.

Titling of aggregates follows the same principles as that of other types of entities (see Appendix A, [Titles and Title Types](#_Appendix_A,_Titles)).

The title of the aggregate Manifestation forms the basis, but that title may be a “title proper” or a fully or partially devised/supplied title. (See [A.2.2 Title Proper](#_A.2.2_Title_Proper) or [A.2.5 Supplied/Devised Titles](#_A.2.5_Supplied/Devised_Titles).)

Aggregates may be formed by an archive or institution itself for in-house or other event purposes. In these instances the title type should indicate it is a devised/supplied title in both the aggregate Manifestation and aggregating Work, as well as the Item.

## E.5 Modelling Aggregates

An aggregate is a Manifestation, but “the process of aggregating the Works/Variants itself is an intellectual or artistic effort and therefore meets the criteria for a Work. In the process of creating an aggregate Manifestation, an aggregating Work is produced. This effort may be relatively minor or represent a major effort resulting in an aggregate that is significantly more than a sum of its parts. . . The aggregating Work may or may not be deemed important enough to be recorded.”[[216]](#footnote-217)

An institution may therefore be able to choose whether to create a new aggregating Work or not, although this flexibility may be restricted by other factors.

In practical terms creating aggregates and how they are modelled, will be determined by structures and capabilities of an institution’s database or other systems.

Under FRBR and CEN an aggregate Manifestation is allowed to have a many-to-many relationship with Works/Variants, i.e., it can have a “part of” relationship with more than one Work/Variant.

However, many database systems are structured in a way that does not allow this and will only permit links or relationships between Manifestation records and a single Work/Variant record at all times, i.e., a one-to-many Work/Variant-Manifestation relationship.

There are also potential implications for those organisations using international identifiers or registration numbers, e.g., ISAN gives a number to what they define “compilation”: “a compilation work is a collection of two or more separate works (each identified with its own ISAN) in a single distribution package”[[217]](#footnote-218)

This may have a bearing and impact on decisions relating to whether to produce an aggregating Work or not.

The model of creating an aggregating Work is recommended. With systems that only allow for a one-to-many Work/Variant-Manifestation relationship, then an aggregating Work should **always** exist (for Collection, Augmented and Parallel Aggregates), and the aggregate Manifestation linked as “part of” it.

In addition, the multiple independently created moving image Works/Variants of the aggregate should also ideally be created as separate individual Works/Variants, and then linked in an associative relationship using “contains/contained in” terms with the aggregating Work.

It is recognised that the ability to do this may be dependent on sufficient information and details about the individual Works/Variants being available to create such individual records. Where this is insufficient the titles of the individual Works/Variants making up the aggregate may be added as alternative Help Search title types to the aggregating Work. This will assist in accessibility and identification.

### E.5.1 Collection Aggregates Modelling

Many collection aggregates have their own new title, e.g., The Audrey Hepburn Collection (consisting of Breakfast at Tiffany’s, Funny Face and Sabrina); Heroes of the Sky (consisting of Angels One Five, The Dambusters, Aces High); Portrait of a Miner (consisting of various Mining Review shorts). These should be the titles of the aggregate Manifestation, and also any new aggregating Work record.

The individual component titles may also be added as alternative Help Search title types to the aggregating Work.

Some collection aggregates do not have their own new title, e.g., in 2008, Odeon Entertainment released a DVD double-bill of classic British thrillers, Bond of Fear (1956) and Blackout (1950), with no collection title.[[218]](#footnote-219)

The treatment of the aggregate title may differ from institution to institution, especially in cases where multiple Works are contained in the collection aggregate and recording all titles in a single title field would be unwieldy. There is the option of an institution using a devised/supplied title (see A.2.6 Supplied/Devised Titles).

Examples

Bond of Fear ; Blackout

Bond of Fear ; [other segment]

[Odeon Entertainment double feature: Bond of Fear and

Blackout [DVD double feature]]

#### E.5.1.1 Collection Aggregate Manifestation within one-to-many Works/Variants-Manifestations model (i.e. involving creation of a new aggregating Work record) [Works link together in associative relationship “contains/contained in” and aggregate Manifestation links to aggregating Work in “part of” relationship.]

The Audrey Hepburn Collection (2008) (Work)

Funny Face (1956) (Work)

Sabrina (1954) (Work)

Breakfast at Tiffanys (1961) (Work)

The Audrey Hepburn Collection (DVD Manifestation, 2008) (Collection Aggregate)

The Audrey Hepburn Collection (DVD Item)

#### E.5.1.2 Collection Aggregate Manifestation within many-to-many Works/Variants-Manifestation model (Single Aggregate Manifestation links to the many individual Works/Variants in “part of” relationship]

Funny Face (1956) (Work)

Breakfast at Tiffany’s (1961) (Work)

Sabrina (1954) (Work)

The Audrey Hepburn Collection (DVD Manifestation, 2008) (Collection Aggregate)

The Audrey Hepburn Collection (DVD Item)

#### E.5.1.3 Collection Aggregate Manifestation with no aggregated Item, only unaggregated individual Items

(i.e. involving creation of a new aggregating Work record) [Original individual Works and aggregating Work link together in associative relationship “contains/contained in” and aggregate Manifestation links to aggregating Work in “part of” relationship, with individual Items rather than one aggregated Item linking to aggregate Manifestation in “part of” relationship

This model may occur particularly with internet broadcasts and digital files, whereby an aggregate Internet Manifestation is available as an Internet broadcast, but is streamed in from individual digital files (ie. individual Items) seamlessly and consecutively, not from a single aggregated digital file, ie. a thematic compilation of three short films of late 19th century is devised and entitled “Victorian Cinema 3”[[219]](#footnote-220) The internet user views the whole aggregate Manifestation as one entity, but it is streamed from separate digital Items streamed seamlessly one after the other.

Lady Cyclists (Work, 1899)

Pierrots (Work, c.1902)

Victorian Cinema 3 (Work, 1998)

Washing the Sweep (Work, 1898)

Victorian Cinema 3 (Internet Manifestation, 2014))

Washing the Sweep (Digital Item)

Lady Cyclists (Digital Item)

Pierrots (Digital Item)

In the above scenario each of the Items would be given the same location/package number and each could have the alternative Help Search title of “Victorian Cinema 3”. Similarly, the individual titles could also be added as alternative Help Search titles to the aggregating Work if an institution wishes, to aid searchability and access.

### E.5.2 Augmented Collection Aggregate

Augmented Collections can vary considerably from simple augmentations, e.g., the moving image Work(s) plus a selection of special features such as bonus scenes and a photo gallery with some commentary; or, more complex augmentations.

Modelling for Augmented Collection Aggregates follows the same principles as those for Collection Aggregates.

#### E.5.2.1 Augmented Aggregate Manifestation with one-to-many Work/Variants-Manifestations model

(Involving creation of a new aggregating Work record) [Works link together in associative relationship “contains/contained in” and aggregate Manifestation links to aggregating Work in “part of” relationship]

Casablanca (TV Episode, 1955) Work

Casablanca. Special Edition (2003) [Aggregating] Work

Casablanca (1943) Work

Bacall on Bogart (1988) Work

You Must Remember This (1989) (Work)

Casablanca. Trailer (1942) Work

Carrotblanca (1995) Work

Casablanca. Special Edition (DVD Manifestation, 2003) (Augmented Aggregate)

#### E.5.1.3 Collection Aggregate Manifestation with no aggregated Item, only unaggregated individual Items

(i.e. involving creation of a new aggregating Work record) [Original individual Works and aggregating Work link together in associative relationship “contains/contained in” and aggregate Manifestation links to aggregating Work in “part of” relationship, with individual Items rather than one aggregated Item linking to aggregate Manifestation in “part of” relationship

This model may occur particularly with internet broadcasts and digital files, whereby an aggregate Internet Manifestation is available as an Internet broadcast, but is streamed in from individual digital files (ie. individual Items) seamlessly and consecutively, not from a single aggregated digital file, ie. a thematic compilation of three short films of late 19th century is devised and entitled “Victorian Cinema 3”[[220]](#footnote-221) The internet user views the whole aggregate Manifestation as one entity, but it is streamed from separate digital Items streamed seamlessly one after the other.

Lady Cyclists (Work, 1899)

Pierrots (Work, c.1902)

Victorian Cinema 3 (Work, 1998)

Washing the Sweep (Work, 1898)

Victorian Cinema 3 (Internet Manifestation, 2014))

Washing the Sweep (Digital Item)

Lady Cyclists (Digital Item)

Pierrots (Digital Item)

In the above scenario each of the Items would be given the same location/package number and each could have the alternative Help Search title of “Victorian Cinema 3”. Similarly, the individual titles could also be added as alternative Help Search titles to the aggregating Work if an institution wishes, to aid searchability and access.

#### E.5.2.2 Augmented Aggregate Manifestation for many-to-many Work/Variants-Manifestations model (Single Aggregate Manifestation links to all individual Works/Variants in “part of” relationship)

Casablanca (TV episode 1955) Work

Casablanca (1943) Work

You Must Remember This (1989) Work

Bacall on Bogart (1988) Work

Carrotblanca (1995) Work

Casablanca Trailer (1942) Work

Casablanca. Special Edition (DVD Manifestation, 2003) (Augmented Aggregate)

An institution can choose whether to create all components of the Augmented aggregate Manifestation as Works, or selected ones.

In cases of Augmented Aggregates it is recommended to always create a corresponding aggregating Work, as the Work record will contain relevant fields for extra data such as new credits pertaining just to the aggregate. Similarly synopsis or notes fields can then be utilised to give full description of contents.

More importantly, it is not always practical or feasible for many cataloguing systems to deal with creating records for non-moving image materials such as booklets, or text.

For example:

Charlie Chaplin. The Mutual Films. Volume 1.

Contains: 6 short Chaplin Mutual films – Behind the Screen, The Immigrant, Easy Street, The Rink, The Cure, The Adventurer. Plus DVD extras: Topical Budget newsreel footage of Chaplin on voyage and visit back to Britain; filmed interview with Carl Davis [who did music soundtrack for the aggregate]; on-screen text biographies of Edna Purviance and Eric Campbell. Plus sleeve notes by Frank Scheide.

An aggregating Work record for the above enables adding of credits, for example, the music composer for the soundtrack on the aggregate, the interviewees, etc.; associative “contains/contained in” relationship links to any individual films or newsreel works; and then any other remaining details of the Work that cannot be linked in associative relationships may be added as free text in synopsis or notes fields.

## E.6 Credits (i.e. Agents) for Aggregates

An institution may choose only to add the credits relating to the aggregating Work itself, especially where associative “contains/contained in” relationship links exist, and credits can be found on those associated individual records. Alternatively, it may choose to add the credits for all the component Works and the aggregating Work to the aggregating Work record.

## E.7 Series, Serials and Newsreels

All the above examples and modelling of aggregates have purposefully not included newsreels or film or TV series/serials. This is because these do not actually constitute aggregates under the Aggregates definition.

FRBR includes the terms serials and series within examples of Collection Aggregates. However, these are in relation to bibliographic materials, and moving image series/serials are not the equivalent of articles written for a periodical, but different in nature.

### E.7.1 Film/Video or TV series/serials

On the surface these would seem to be aggregates as it could be argued they are made up of different components (episodes) brought together to make a “whole” (series/serial). However, it is not logical under the definitions of aggregates to structure and view TV or film/video serial/series as aggregating Works.

The starting point of an aggregate is the Manifestation “embodying two or more Works/Variants.” Each episode of a film/video or TV series/serial has its own unique individual release/broadcast Manifestation, not a single aggregate one. There was never the original intention for all the episodes (independent individual Works/Variants) to be released/broadcast in one single Manifestation.

A later subsequent DVD publication or digital file production may occur, warranting an aggregate Manifestation, but this does not happen with all series/serials.

Where an institution’s cataloguing system has Work Series-Work Monographic hierarchy structure then the aggregate Manifestation of a DVD release/boxed set of the series/serial, or multiple episodes from that series, could be linked as “part of” the Work Series record.

There could then be a clarifying note on the Manifestation where necessary, i.e. to clarify which episodes are included if the series continued with more episodes not on the particular aggregate Manifestation, or the aggregate Manifestation pertained to one particular series/season within the Series.

See example below for The Thick of It DVD boxed set

The Thick of It (Work- Series)

The Thick of It. Episode 1 (Work – Monographic)

The Thick of It. The Complete Series 1-3 & Specials (DVD Manifestation) (Collection Aggregate)

The Thick of It. Episode 1 (TV transmission) Manifestation

The Thick of It. The Complete Series 1-3 & Specials (DVD Item)

The Thick of It. Episode 1 (VHS Cassette Item)

The Thick of It. Episode 2 (Work – Monographic)

The Thick of It. Episode 2 (TV transmission Manifestation)

The Thick of It. Episode 2 (VHS Cassette Item)

Alternatively, a model similar to E.5.1.2 can be used:

ER (Work – Series)

ER. Going Home (Season 1, Episode 2) (Work – Monogrpahic)

ER. One Day (Season 1, Episode 1) (Work – Monographic)

Etc.

ER. The Complete First and Second Season (DVD Manifestation (Collection Aggregate)

Where this Series Work – Monographic Work hierarchy structure does not exist, then a new aggregating Work may be created and linked via an associated contains/contained in relationship in line with models for any other Collection Aggregate.

For example:

ER. Day One (Season 1, Episode 1) (Work – Monographic)

ER – The Complete First and Second Season (Work – Monographic)

ER. Day One (TV transmission Manifestation) 22/09/1994

ER – The Complete First and Second Season (DVD Manifestation – 4 disc set) (Collection Aggregate)

ER. Going Home (Season 1, Episode 2) (Work – Monographic)

ER. Going Home (TV transmission Manifestation) 29/09/1994

It is also possible for particular individual episodes from different moving image series/serials to be taken and formed together into a Collection or Augmentation Aggregate, in which case they would then follow the same pattern of structure as any other such aggregate, i.e. with an aggregate Manifestation and aggregating Work record, and associative relationship links to any existing individual Work/Variant episode records.

### E.7.2 Newsreels and TV news/current affairs programmes

These also do not constitute aggregates.

The nature of news/newsreels is that the different stories do not constitute “independently created Works/Variants” and are more akin to multi-component moving images (see Section E.2.2), in that each component is meant to create the whole via filmed links that are an integral planned part and structure of an original single Work concept.

The process of creation of these is with one whole programme in mind made up of different filmed elements – the same as planned different location shooting (and crews) of different scenes in a feature film that are then edited together to create the whole. It is never envisaged that the individual news stories would ever have an independent individual release/broadcast on their own.

The same principles hold true for film newsreels.

Similarly, many early current affairs TV programmes were designed as “magazine” programmes featuring a balanced mix of stories (often serious and light mix). These stories also are not “independently created Works/Variants” but filmed by regular crews and personnel associated with a particular current affairs programme, with an overall editorial creative decision and intent of them being one component of a whole individual Work. The “whole” would then have a Transmission Manifestation. The component parts do not.

It is possible that only individual components of newsreels/news programmes may be acquired by an institution. In such cases it is simply a matter of a partial/incomplete acquisition, in the same way that only 2 reels of a 3 reel feature film might be acquired. The acquisition Item record would be linked as “part of” the whole Manifestation (link to existing newsreel example in Titling section re. this).

# Appendix F

When FIAF established its Cataloguing Commission in 1968 (which merged with the Documentation Commission in 1997 and is now called the Cataloguing and Documentation Commission), the new Commission set, as its first task, the creation of a compendium of advice on practical cataloguing. The result of this work was the *Film Cataloguing* manual (New York: Burt Franklin & Co.) published in 1979.

Having completed this background work, the Commission turned, in 1980, to the next task – that of providing an international standard set of rules for the style, content, and format of cataloguing records. The Commission relied upon the *International Standard for Bibliographic Description for non-Book Materials* (ISBD(NBM)) (London: IFLA, 1977, rev. 1987) from the related discipline of librarianship, which had already achieved recognition among library professionals worldwide. Because the ISBD (NBM) rules were directed to generalised collections of widely available audio-visual materials, they did not solve the technical, preservation and scholarly information needs inherent to archival moving images. The ISBD (NBM) could nonetheless serve as a model for FIAF by providing a framework into which the Commission could place its basic principles of archival moving image cataloguing and upon which it then built these principles into a complete set of cataloguing rules, *The FIAF Cataloguing Rules for Film Archives* (1991).

The resulting manual divided archival moving image cataloguing information into seven areas of description along the lines of *ISBD (NBM)*, but with some differences in the areas of description and their order to address the particular needs of moving image materials.

In 2004, the Commission recognised the need to revise and update a manual conceived for a non-computerized and “analogue” world. It designed and disseminated the Survey of Moving Image Cataloguing Practice in Film Archives (2005-2006). The survey responses revealed specific areas the community wanted revised and issues particular to moving image archives that the new approach should consider (see Appendix F.1 for a listing of these areas and issues).

In 2008, the Commission met in Paris to set goals and a plan of action for new guidelines (see Appendix F.2 for listing of goals).

The authors of this revision compared the 1991 FIAF Rules with the most recent FRBR-based cataloguing documents, publications and standards related to moving images, in order to evaluate and take aspects of them into account. These documents, publications and standards included:

* RDA
* The thought papers of the Online Audiovisual Catalogers (OLAC) Cataloging Policy Committee (CAPC) Moving Image Work-Level Records Task Force
* The work done by Martha Yee (Cataloging Supervisor at the UCLA Film & Television Archive): *Cataloging Rules* (2008) and *Moving image cataloging: how to create and how to use a moving image catalog* (2007)
* The CEN CWS

## F.1 Survey Of Moving Image Cataloguing Practice In Film Archives (2005-2006)

Specific areas the community wanted revised:[[221]](#footnote-222)

* Expand and improve physical description, including complete information about physical conditions and restoration procedures. Implement the description of digital objects.
* Improve the Copyright area.
* Streamline and re-structure the Notes Area, currently too extensive and containing too many heterogeneous pieces of information.
* Adopt or suggest consistent criteria for the content description, especially for non-fiction moving images.
* 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.

To address issues particular to moving image archives, the revision should also 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)
* links with moving image-related materials associated with moving image items, such as papers, censorship visas, booklets, laboratory reports, archive notes, etc.

## F.2 2008 Paris meetings goals and a plan of action

* 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 CWS.
* Use the FRBR conceptual model, especially since RDA and the CEN CWS are heavily based on the model.

## F.3 Relationship of *FIAF Cataloguing Rules* to *Functional Requirements of Bibliographic Records* (FRBR), *Resource Description and Access* (RDA) and The European Standards Committee (CEN) Cinematographic Works Standard EN 15907

Like the 1991 *FIAF Cataloguing Rules*, the authors of this manual have chosen to adopt current standards and practices, such as those outlined in FRBR, RDA, and EN15907, while expanding them to be more specific and granular regarding the particular needs of moving image cataloguing. Listed below are some of the key attributes of these standards and their relationship to recommendations in the new *FIAF Cataloguing Manual*.

Entities

*Functional Requirements for Bibliographic Records* (FRBR) was published in 1998 by the International Federation of Libraries Association. It is based on the entity-attribute-relationship model of analysis, and has been incorporated into the structure of both RDA and EN 15907.

FRBR identifies and defines three groups of entities:[[222]](#footnote-223)

* Group 1 (products of intellectual or artistic endeavor)
* Work
* Expression
* Manifestation
* Item
* Group 2 (responsible for content, production, or custodianship of Group 1 entities)
* Person
* Corporate Body
* Group 3 (may serve as subjects of Group 1 entities)
* Group 1 and 2 entities
* Concept
* Object
* Event
* Place

This manual focuses almost exclusively on the Group 1 entities, their attributes and relationships. Although it also briefly provides guidelines for the description of the Group 2 and Group 3 entities, we recommend the use of other manuals and appropriate existing national or international standards for more detail in these areas. These include: RDA, Section 3: Person, Family, & Corporate Body (Chapters 8-11); Section 4: Concept, Object, Event & Place (Chapters 12-16); Appendix F: Additional Instructions on Names of Persons; and, the Library of Congress Subject Headings (LCSH) and the Library of Congress Genre-Form Thesaurus (LCGFT). Cataloguers might also consult the FRBR Final Report or other texts describing the FRBR conceptual model in greater detail, such as ...

Definitions of the "Work" and "Variant" Entities

The FIAF Cataloguing and Documentation Commission has chosen to model this manual on definitions of "Work" and "Variant" adopted by the European Standards Committee, rather than the FRBR and RDA definitions of "Work" and "Expression," to make these concepts more practical for describing moving images. FRBR and RDA consider "works" and "expressions" to be abstract entities that only acquire physical characteristics at the "manifestation or "item" level. However, moving image "works" are more easily conceptualized as concrete entities. This is because a moving image work only becomes such through a complex process involving multiple contributors. This process results in a “fixed” or “expressed” object (whether analogue or digital) that typically combines a visual part (the moving image), and a textual part (the soundtrack or intertitles).[[223]](#footnote-224) Therefore, the concept of a moving image work comprises both the content and the process of realization in a moving image medium.[[224]](#footnote-225)

Further, this manual continues to follow the precepts already outlined in *Film Cataloguing* and *FIAF Cataloguing Rules for Film Archives* by including the concept of "original." The *FIAF Cataloguing Rules for Film Archives* recommend using the "original release title or broadcast title in the country of origin, i.e., the country of the principal offices of the production company or individual by whom the moving image work was made"[[225]](#footnote-226) to identify a Work. "Owing to the complex interrelationships of persons and corporate bodies in the creation of a moving image work, the original release or broadcast title is chosen as the single element which can provide the level of consistency and standardization requisite for any national and international networking or sharing of cataloguing data."[[226]](#footnote-227)

Likewise, the "original" defined here contains characteristics that persist across any variation or output of a moving image work and that reflect the original intentions of its realization, including: circumstances of the creation process such as date(s) and place(s) of production, most contributions by agents such as directors, screenwriters, production companies and cast members, as well as certain statements about the contents.[[227]](#footnote-228)

In this way, a moving image work as a concept is closer to a combining of FRBR and RDA’s work and expression entities. This definition also aligns closely with the concept of "work primary expression" formulated by the Online Audiovisual Catalogers (OLAC) Cataloging Policy Committee (CAPC) Moving Image Work-Level Records Task Force and the CEN’s EN 15907. A primary difference here is that EN 15907 specifies for the concept of “original” to be expressed in association with an instance of a Manifestation that embodies the original Work.

The use of the term “variant” is not a mere substitute for the term “expression.” In the context of moving images, variants and expressions cannot be considered equivalent concepts because moving image works are already their own expressions.[[228]](#footnote-229) As explained above, a moving image work has by definition taken a form (been expressed) and contains specific attributes that correspond to the concept of an “original" or "primary expression." The variants correspond to all other "expressions." For example, a colorized version of “The Asphalt Jungle” (1950) does not express the original work; it contains a variation from the original idea conceived by John Huston and put into form. If there is no variation from the work as originally conceived, there is no “variant,” but under FRBR there would always be an “expression.” This exemplifies why these concepts are not equal: that is, there may not always be a variant but there must always be an expression.[[229]](#footnote-230)

Definitions of the Manifestation and Item Entities

A moving image Manifestation is the embodiment of a moving image Work/Variant and includes all the analogue or digital forms that are derived from a moving image Work/Variant and bear common characteristics with respect to shared intellectual content and physical format. It may be whole or incomplete or a fragment.

A moving image Item is the physical product of a Manifestation of a Work or Variant, ie. the physical copy of a Moving Image Work or Variant. It may be whole or incomplete or a fragment. In the case of purely digital media, an Item is defined as the availability of the computer file, irrespective of the number of backup copies that may exist[[230]](#footnote-231).

Boundaries between entities

The traditional practice within moving image archives of incorporating variation information into a record enabled this one record to carry within it all the details relative to the differing components of a whole.[[231]](#footnote-232) Within the framework of the FRBR and RDA models, and the EN 15907 schema, the work record represents this “one record,” incorporating certain descriptive details, but the placement of the variation information changes. Different editions, versions, or variations are represented by the variant and manifestation entities, and the differences are recorded at the appropriate level or on the particular entity record, or designated in some way as belonging to the specific entity. The treatment of an “information resource” by using the four-tier hierarchy to express the concept allows it to be described and viewed at each of the four levels: for example, a documentary is, simultaneously, a particular copy or component pieces (item(s)), a particular publication (manifestation), a particular edition (variant), and a particular piece of work (work).

It remains essential to users of archival moving image material that information describing the original work and information describing the item in hand are presented in a manner that clearly delineates this relationship. The relationship in library terms is described as the concept of “edition” and it includes any changes in content or changes in carrier. Separate editions of printed library material are catalogued separately, and usually no attempt is made to determine whether edition statements always indicate major changes in content.[[232]](#footnote-233) “Publication,” in the context of a moving image archive, is used interchangeably with “distribution” and means "making the resource available."[[233]](#footnote-234) For moving image materials, the terms most analogous to this concept of edition are “versions with major changes” and “variations with minor changes.”[[234]](#footnote-235) In moving image archives, both the occurrence of a change in the content and the extent of the change are important. In most cases, for moving image materials, the changes in content are a function of some form of editing.

The treatment of the concepts of “versions with major changes” and “variations with minor changes” in this revision shift to a focus on changes in content and changes to carrier and correlate to the boundaries between the variants (changes in content) of a work and its manifestations (changes in carrier). This does not replace the need to create a version with major changes as a new Work where this is necessary and appropriate [possibly note referring to relevant chapter/pg).

If the cataloguing agency determines that the content of the work contained in the manifestation differs from the original work, the manifestation is aligned with / linked to a Variant of the original work. If there is no variant of a work, or none is known, this representation of this entity may be omitted or represented by an empty node, which links to a work with one or more manifestations.[[235]](#footnote-236)

Attributes

This manual provides a granular nomenclature for describing the attributes of the moving image entities, Work, Variant, Manifestation and Item (WVMI). The guidelines do not specify the attributes for entities related to the WVMI entities, for example, Agents (i.e., Persons, Families, Corporate Bodies, etc.). For recording the attributes of Agents (e.g. first name, last name, nationality, etc.), refer to authoritative sources such as *Functional requirements for authority data: a conceptual model* or tools such as the [Library of Congress Name Authority File](http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?RefCodes=3&ref=1&hd=1,1&SEQ=20130523194229&Search_Arg=Ethnology-United%20States&Search_Code=SHED_&CNT=100&PID=mYzkzT0fYryqza3XpBkr08lSvjsf&SID=8).[[236]](#footnote-237)

User Tasks

FRBR and RDA have defined and adopted the following tasks reflecting the traditional core functions of the catalogue:[[237]](#footnote-238)

find—i.e., to find resources that correspond to the user’s stated search criteria

identify—i.e., to confirm that the resource described corresponds to the resource sought, or to distinguish between two or more resources with similar characteristics

select—i.e., to select a resource that is appropriate to the user’s needs

obtain—i.e., to acquire or access the resource described.

RDA added an additional set of user tasks based on those defined in IFLA’s Working Group on Functional Requirements and Numbering of Authority Records (FRANAR), and describe an entity associated with a resource:

find—i.e., to find information on that entity and on resources associated with the entity

identify—i.e., to confirm that the entity described corresponds to the entity sought, or to distinguish between two or more entities with similar names, etc.

clarify—i.e., to clarify the relationship between two or more such entities, or to clarify the relationship between the entity described and a name by which that entity is known

understand—i.e., to understand why a particular name or title, or form of name or title, has been chosen as the preferred name or title for the entity.

These user tasks are listed because they are pertinent to moving image cataloguing and can be adapted to cover many of the search and discovery needs of those who might seek moving images. For example, Martha Yee (2007) provides one adaptation of the functions of the library catalogue for moving images:

To find, identify, select, and acquire: [[238]](#footnote-239)

* All the *versions* (*Variants*) of a sought *Work* (for example the various “director’s cuts” of *Blade Runner* as well as the original release version), specified by its title, or by its title in conjunction with the name of one of its creators or by date, that are held by your collection or to which you license access.
* All the *copies* (*Manifestation*s or *Items*) of a particular version (*Variant)* of a *Work* (for example, all the copies you hold of the studio’s director’s cut) that are held by your collection or to which you license access.
* All the *Work*s of a particular person (for example, director, actor, costume designer) or corporate body (for example, studio) that are held by your collection or to which you license access.
* All the *Work*s on a subject (for example, the Vietnam War) that are held by your collection or to which you license access.
* All the *Work*s in a particular form or genre (for example, animation, gangster films) that are held by your collection or to which you license access.

**Representation (or, principle of transcription)**

The basic principle of transcription is an area in which archival moving image cataloguing frequently deviates from traditional library cataloguing. Whereas traditional library cataloguers typically transcribe descriptive data directly from the physical item, this is not always the case in archival moving image cataloguing. Because of this, earlier moving image cataloguing rules and standards (FIAF, AMIM) have suggested the term "preferred" rather than "chief" source of filmographic information for representing moving images. The importance of reflecting the original details of a moving image work is a primary principle of organization for moving image archives. This underlies another practice of moving image cataloguing, which was also recommended in the 1991 FIAF Rules, namely choosing the original release title in country of origin as the preferred title for a work. Other titles (e.g., translated titles, rerelease or reissue titles, titles on the item or accompanying material, etc.), are recorded at the appropriate entity level, or designated as belonging to the appropriate entity, and linking mechanisms from other titles to the original release title should be utilized.

Because, however, it is not always possible for a cataloguer to determine an original release title, guidelines are also provided for choice of the preferred title of the work when either: 1) the concept of original release title is not applicable (as in the case of unedited footage), or when 2) a cataloguer is unable, through research, to determine the original release title.

**Rights Information**

Because national and international rights regulations for moving image materials govern not only the copying of materials for subsequent use, but also the screening and/or viewing of such materials, information concerning rights is considered of paramount importance to most moving image archives. These guidelines include a separate area for the recording of information about the rights status of moving image materials for the entities that make up a moving image resource. The guidelines include provisions for recording both original and current rights information, as well as for indicating when the cataloguer has not been able to find any information. Since rights issues are complex legal matters, some moving image archives prefer to maintain separate legal files, or sometimes even to leave the resolution of rights issues entirely to the responsibility of the user or client. For these reasons, the recording of rights information has been designated “optional."

# Appendix G, Elements of Description comparison

1991 FIAF Cataloguing Rules (ISBD based), EN 15907 and FIAF Moving Image Cataloguing Manual

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Entity** | | **1991 FIAF Cataloguing Rules (ISBD based)** | **EN 15907** | | **FIAF Moving Image Cataloguing Manual** |
| **WORK** | |  |  | | Moving Image Work type |
| **(SERIES AREA)** | descriptionLevel | | Part/whole relationship (Aggregate/part: for multi-part Works, i.e. Series) |
|  | Analytic | |  |
|  | Monographic | |  |
|  | Serial | |  |
|  | Collection | |  |
|  | Identifier (number) | | Identifier |
|  | Record source | |  |
|  | Title | | Title |
| **TITLE AREA** | Identifying title  (human readable) | |  |
|  |  | | Title type |
|  |  | | Preferred title |
|  |  | | Alternative titles |
|  |  | | Other title information |
|  |  | | Supplied title |
| **PRODUCTION, DISTRIBUTION... AREA** | Language | | Language |
| **PRODUCTION, DISTRIBUTION... AREA** | Country of reference | | Country of Reference |
|  | Year of reference | |  |
|  | Allowed relationships | |  |
|  | HasAgent | |  |
|  | HasEvent | |  |
|  | HasContent | |  |
|  | HasAsSubject | |  |
|  | HasOtherRelation | |  |
| **NOTE AREA** | Subject terms (*Has subject*) | | Subject terms |
| **NOTE AREA** | Content description | | Content description |
| **PRODUCTION, DISTRIBUTION... AREA  / NOTE AREA** | *HasEvent* | | Event |
|  |  | | Event type |
|  |  | | Event date |
|  |  | | Event place |
|  | *HasAgent* | | Agent |
|  |  | | Activity type |
| **EDITION/VERSION/VARIATION AREA** | *HasVariant* | | Variant/Manifestation relationship |
|  | *HasManifestation* | |  |
| **NOTE AREA** | *HasOtherRelation* | | Other relationships |
| **Entity** | **1991 FIAF Cataloguing Rules (ISBD based)** | **EN 15907** | **FIAF Moving Image Cataloguing Manual** | | |
| **VARIANT** |  | SourceID |  | | |
| **EDITION/VERSION/VARIATION AREA** | VariantType | Variant type | | |
|  | Record source |  | | |
|  | Identifier | Identifier | | |
| **TITLE** | Title | Title | | |
|  |  | Title type | | |
|  |  | Preferred title | | |
|  |  | Other title information | | |
|  |  | Alternative titles | | |
| **EDITION/VERSION/VARIATION AREA** | Language | Language | | |
|  | Allowed relationships |  | | |
|  | HasAgent |  | | |
|  |  | HasEvent |  | | |
|  |  | HasOtherRelation |  | | |
|  |  | HasManifestation |  | | |
|  | **PRODUCTION, DISTRIBUTION... AREA / NOTE AREA** | *HasEvent* | Event | | |
|  |  |  | Event type | | |
|  |  |  | Event date | | |
|  |  |  | Event place | | |
|  |  | *HasAgent* | Agent | | |
|  |  |  | Activity type | | |
|  | **NOTE AREA** | *HasManifestation* | Manifestation relationship | | |

|  |  |  |  |
| --- | --- | --- | --- |
| **Entity** | **1991 FIAF Cataloguing Rules (ISBD based)** | **EN 15907** | **FIAF Moving Image Cataloguing Manual** |
| **MANIFESTATION** |  | sourceID |  |
| **PRODUCTION, DISTRIBUTION... AREA** | ManifestationType | Manifestation type |
| **(SERIES AREA)** |  | Part/whole relationship (Aggregate/part: for multi-part Works, i.e. Compilations) |
|  | Record source |  |
|  | Identifier | Identifier |
| **TITLE** | Title | Title |
|  |  | Title type |
|  |  | Title proper |
|  |  | Parallel title |
|  |  | Other title information |
|  |  | Alternative titles |
|  |  | Supplied title |
| **PRODUCTION, DISTRIBUTION... AREA** | Language | Language |
| **PHYSICAL DESPRIPTION** | Extent | Extent |
|  |  | Number of units (optional) |
|  |  | Length |
|  |  | Duration |
|  | Format | Format |
|  |  | Dimensions (Gauge) |
|  |  | Aspect ratio |
|  |  | Sound system |
|  |  | Chromatism |
|  | Allowed relationships |  |
|  | HasAgent |  |
|  | HasEvent |  |
|  | HasOtherRelation |  |
|  | HasItem |  |
| **PRODUCTION, DISTRIBUTION... AREA/NOTE AREA** | *HasEvent* | Event |
|  |  | Event type |
|  |  | Event date |
|  |  | Event place |
|  | *HasAgent* | Agent |
|  |  | Activity type |
| **PHYSICAL DESCPRIPTION** | *HasItem* | Item relationship |
| **NOTE AREA** | *HasOtherRelation* | Other relationships |

|  |  |  |  |
| --- | --- | --- | --- |
| **Entity** | **1991 FIAF Cataloguing Rules (ISBD based)** | **EN 15907** | **FIAF Moving Image Cataloguing Manual** |
|  |  | SourceID |  |
| **ITEM** |  | Holding institution |  |
|  | Inventory number | Identifier |
|  | Title | Title |
| **TITLE** |  | Title type |
|  |  | Title proper |
|  |  | Alternative titles |
|  |  | Supplied title |
|  |  | Extent |
| **PHYSICAL** |  | Number of units |
| **DESCRIPTION** |  | Length |
|  |  | Duration |
|  | Material type | Format (optional - if not already in Manifestation) |
|  |  | Carrier type |
|  |  | Dimensions (Gauge) |
|  |  | Aspect ratio |
|  |  | Sound system |
|  |  | Chromatism |
|  | Item specifics | Item specifics |
|  | Allowed relationships |  |
|  | HasAgent |  |
|  | HasEvent |  |
|  | HasOtherRelation |  |
| **NOTE AREA** | *HasEvent* | Event |
|  |  | Event type |
|  |  | Event date |
|  |  | Event place |
|  | *HasAgent* | Agent |
|  |  | Activity type |
|  | *HasOtherRelation* | Other relationships |
|  | Access conditions |  |
|  | Catalogue reference |  |

1. FIAF, 1991, p. ix. [↑](#footnote-ref-2)
2. Adapted from AMIM2, p.1. [↑](#footnote-ref-3)
3. The other two conceptual models are FRAD (*Functional Requirements for Authority Data*), <http://www.ifla.org/node/7923> and FRSAD Functional Requirements for Subject Authority Data, http://www.ifla.org/node/1297. [↑](#footnote-ref-4)
4. FRBR Final Reports, p. 3. [↑](#footnote-ref-5)
5. RDA 0.0 and 0.1, p. 0-1. [↑](#footnote-ref-6)
6. Adapted from CEN TC 372 EN 15744 element set [↑](#footnote-ref-7)
7. University of Chicago. 2003. *The Chicago manual of style*. Chicago, Ill: University of Chicago Press. [↑](#footnote-ref-8)
8. YCR, Principle 3, p.4. [↑](#footnote-ref-9)
9. For a discussion of other definitions of the “Work” and Variant entities, see [F.3 Relationship of FIAF Cataloguing Rules to Functional Requirements of Bibliographic Records (FRBR), Resource Description and Access (RDA) and The European Standards Committee (CEN) Cinematographic Works Standard EN 15907](#F.3 Relationship of FIAF Cataloguing Rules to Functional Requirements of Bibliographic Records (FRBR), Resource Description and Access (RDA) and The European Standards Committee (CEN) Cinematographic Works Standard EN 15907) [↑](#footnote-ref-10)
10. Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8. [↑](#footnote-ref-11)
11. Ibid. [↑](#footnote-ref-12)
12. Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8. [↑](#footnote-ref-13)
13. Ibid. [↑](#footnote-ref-14)
14. Adapted from EN 15907, 4.2 Variant [↑](#footnote-ref-15)
15. The types of alterations given here are adapted from Yee, “The Concept of *Work* for Moving Image Materials.” [↑](#footnote-ref-16)
16. Secondary editing results in a Variant. [↑](#footnote-ref-17)
17. Where a system does not allow for Variants the boundaries will usually be between Moving Image Works and Manifestations, i.e., a new Manifestation linked to the Work would be created rather than a separate new Work, although this does not preclude the latter where a cataloguer assesses the level of change/variation warrants it. Boundaries for this decision are akin to the concepts of “versions with major changes” and “variations with minor changes” in the *FIAF Rules*.

    Example:

    *Our Herring Industry* (GB, 1932) is the shortened version of *Drifters* (GB, 1929).

    Where a Work/Variant structure exists then *Our Herring Industry* would constitute a Variant of the Work *Drifters*. [↑](#footnote-ref-18)
18. The types of alterations given here are adapted from Yee, “The Concept of *Work* for Moving Image Materials.” [↑](#footnote-ref-19)
19. *Il cinema ritrovato 2006. 20. edizione: sabato 1 luglio-sabato 8 luglio* / Cineteca del Comune di Bologna. - Bologna : Cineteca del Comune di Bologna, 2006, p. 154 (*Dossier Mr. Arkadin*). [↑](#footnote-ref-20)
20. <http://en.wikipedia.org/wiki/Blackmail_(1929_film)>: after starting production as a silent film, [British International Pictures](http://en.wikipedia.org/wiki/British_International_Pictures) decided to convert *Blackmail* into a sound film during filming. A silent version was released for theaters not equipped for sound (at 6740 feet), with the sound version (7136 feet) released at the same time. [↑](#footnote-ref-21)
21. *"*Nosferatu was restored by Luciano Berriatúa on behalf of Friedrich-Wilhelm Murnau-Stiftung in 2005/06. A tinted nitrate print with French intertitles from 1922 of La Cinémathèque française was used as a basis for the restoration. Missing shots were completed by a safety print from 1939 of Bundesarchiv-Filmarchiv, drawn from a Czech export print of the 1920s. Other shots were taken from a nitrate print of the 1930s version, distributed under the title Die zwölfte Stunde, preserved at La Cinémathèque française. Most of the original intertitles and inserts are preserved in a safety print from 1962 of Bundesarchiv-Filmarchiv, originating from a print of 1922. Missing intertitles and inserts were redesigned on the basis of the original typography by trickWilk. They are marked with F.W.M.S. [↑](#footnote-ref-22)
22. Lucasfilm Ltd. 2002. “Star Wars Episode II: Attack of the Clones : Production Notes,” accessed October 01, 2012 from http://culture.com/articles/854/star-wars-episode-ii-attack-of-the-clones-production-notes.phtml [↑](#footnote-ref-23)
23. Some institutions may have the 19 foreign language versions as 19 separate Manifestations, rather than create 19 Variant records, particularly if the data relating to specific different dubbing credits is unavailable or deemed of minor importance. [↑](#footnote-ref-24)
24. YCR, Expressions of Expressions, p. 47 [↑](#footnote-ref-25)
25. The types of alterations given here are adapted from Yee, “The Concept of *Work* for Moving Image Materials.” [↑](#footnote-ref-26)
26. Cornick, Michael. (2008). *Modern Film Censorship: Television, Airlines, and Home Entertainment.* p. 44 [↑](#footnote-ref-27)
27. http://en.wikipedia.org/wiki/The\_Leopard. [↑](#footnote-ref-28)
28. Information from IMDb and Wikipedia [↑](#footnote-ref-29)
29. EN 15907, 4.1.2 Attributes—descriptionLevel, p. 8; CID Stylistics Manual, A.1.3 Filmographic Level, pp. 7-8 [↑](#footnote-ref-30)
30. EN 15907, 4.2.2 Attributes of a Variant, variant type; YCR, 2.1.1 Nature of modification (change in content) of expression, p. 48 [↑](#footnote-ref-31)
31. http://en.wikipedia.org/wiki/The\_Scarlet\_Flower\_(1952\_film) [↑](#footnote-ref-32)
32. *La passeggiata* is a film based on the short story *Nevsky Prospect* ([Russian](http://en.wikipedia.org/wiki/Russian_language): Невский Проспект, Italian: *La prospettiva Nevskij* by [Nikolai Gogol](http://en.wikipedia.org/wiki/Nikolai_Gogol)’). [↑](#footnote-ref-33)
33. EN 15907, 6.5 Country of Reference, p. 19 [↑](#footnote-ref-34)
34. The certification of “Italian nationality” is provided by the law/decree 2004, n. 28, art. 5 (but already provided in the former law 1213/1965). According to the 2004 law, the biggest part of the cast and crew, the locations, and the technical facilities have to be Italian, and 30% of the budget has to be spent in Italy. There is a number of exceptions for artistic reasons and in case of co-productions. [↑](#footnote-ref-35)
35. ISO 3166-3 Codes for the representation of names of countries and their subdivisions -- Part 3: Code for formerly used names of countries, is available for purchase as a PDF on the ISO website: http://www.iso.org/iso/home/store/catalogue\_tc/catalogue\_detail.htm?csnumber=2130 [↑](#footnote-ref-36)
36. EN 15907, 6.6 Year of Reference, p. 20 [↑](#footnote-ref-37)
37. Irish Film Archive, p. 13. [↑](#footnote-ref-38)
38. FIAF, 3.5.4, p. 64. [↑](#footnote-ref-39)
39. FIAF, p. 65 [↑](#footnote-ref-40)
40. The indication of “original” values at the Manifestation level follows EN 15907 attributes of a Manifestation, pp. 10-11 [↑](#footnote-ref-41)
41. Adapted from YCR, 1.2.16 Summary of genre, form, and subject matter of work, p. 38. [↑](#footnote-ref-42)
42. FIAF 7.2.12. Summary [↑](#footnote-ref-43)
43. Ibid. [↑](#footnote-ref-44)
44. FIAF 7.2.16. Contents [↑](#footnote-ref-45)
45. Irish Film Archive, p. 23. [↑](#footnote-ref-46)
46. EN 15907, 6.17.3 Elements, Description type, p. 30. [↑](#footnote-ref-47)
47. Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items [↑](#footnote-ref-48)
48. EN 15907, 6.13 Decision event, pp. 26-27. [↑](#footnote-ref-49)
49. http://www.italiataglia.it/tagli\_rassegna/\_bout\_de\_souffle\_ [↑](#footnote-ref-50)
50. EN 15907 8.1 Relationships. General [↑](#footnote-ref-51)
51. EN 15907, 5.1 Agent [↑](#footnote-ref-52)
52. 1991 FIAF Cataloguing Rules for Film Archives – Statements of Responsibility, p. 35. [↑](#footnote-ref-53)
53. List of relator terms are a combination of those found in YCR, 1.3.2. Other creators, pp. 42-43; and, OLAC TF, Part II, Core Attributes and Relationships, Commonly-Occurring Roles, pp. 16-18. [↑](#footnote-ref-54)
54. RDA 2.20.7.3 [↑](#footnote-ref-55)
55. FIAF, 1.6.2, pp. 36-37. [↑](#footnote-ref-56)
56. EN 15907 5.2 Event [↑](#footnote-ref-57)
57. Adapted from YCR, 1.3.3. Subjects, pp. 43-45 [↑](#footnote-ref-58)
58. Frequently Asked Questions about Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT), Revised June 6, 2011, http://www.loc.gov/catdir/cpso/genre\_form\_faq.pdf [↑](#footnote-ref-59)
59. For full record see http://lccn.loc.gov/00694408 [↑](#footnote-ref-60)
60. EN 15907 8.5 HasAsSubject; YCR, 1.2.7 Relationships With Other Moving Image Works or Other Kinds of Works [↑](#footnote-ref-61)
61. OLAC TF, Part I, Moving Image Work Definition and Boundaries, Commonly-Occurring Relationships, p. 16. [↑](#footnote-ref-62)
62. YCR, 1.1.7 Works based on previous works, pp. 24-25. [↑](#footnote-ref-63)
63. The definitions that individuate a “new” M. I. Manifestation and distinguish one from another are mainly based on YEE 2008 (draft), 81. [↑](#footnote-ref-64)
64. Information about the cinematographic process and aspect ratio is taken from: http://www.imdb.it/title/tt0057091/technical. [↑](#footnote-ref-65)
65. The indication of “original” values at the Manifestation level follows EN 15907 attributes of a Manifestation, pp. 10-11. [↑](#footnote-ref-66)
66. The V-ISAN represents the third segment of the ISAN number, which consists of a 96-bits number structured as follows: the first is the root, which identifies the work, the second is the episode section, which identifies the part within a multi-part work, the third is the so-called version section, which identifies variants and *Manifestations* (particularly as far as format changes and “media embodiments”, such as Blue Ray, digital files, tapes, etc.., are concerned): see <http://www.isan.org/docs/isan_user_guide.pdf>, Version 2.2.2. February 2012, 13/49. [↑](#footnote-ref-67)
67. DOI (= Digital Object Identifier): see <http://www.doi.org/>. [↑](#footnote-ref-68)
68. This definition from Academy Film Archive in-house glossary of terms, and OLAC, [Moving Image Works, Part 3a](http://olacinc.org/drupal/capc_files/MIW_3a.pdf): Operational Definitions (08/09) (PDF Document), http://olacinc.org/drupal/capc\_files/MIW\_3a.pdf. [↑](#footnote-ref-69)
69. OLAC, [Moving Image Works, Part 3a](http://olacinc.org/drupal/capc_files/MIW_3a.pdf): Operational Definitions (08/09) (PDF Document), http://olacinc.org/drupal/capc\_files/MIW\_3a.pdf [↑](#footnote-ref-70)
70. This definition from Academy Film Archive in-house glossary of terms. [↑](#footnote-ref-71)
71. RDA 3.17. 01 [↑](#footnote-ref-72)
72. Based on AMIM2 5C3. [↑](#footnote-ref-73)
73. RDA 7.17.3 Colour of Moving Image [↑](#footnote-ref-74)
74. RDA 7.17.3 Colour of Moving Image [↑](#footnote-ref-75)
75. Partially based on EN 15907, 6.8 except for the physical components/units number, which is not provided for in the standard. [↑](#footnote-ref-76)
76. AMIM2, 5B5, p.9 [↑](#footnote-ref-77)
77. RDA: 3.4.0.4 [↑](#footnote-ref-78)
78. Based on FIAF 1991, 5.3.4.1, 87. [↑](#footnote-ref-79)
79. Based on FIAF 1991, 5.3.4.2. [↑](#footnote-ref-80)
80. TV transmission Manifestations could have two fields: a Duration field and an Actual Running Time field. Duration relates to information from TV listings or publicity information for the programmed “slot” on the TV channel, whereas Actual Running Time relates to the exact running time of the entity excluding any inserted adverts etc. Thus, for example, an episode of “Coronation Street” will have Duration of 30 minutes, but an Actual Running Time of 24 minutes. TV transmission Manifestation may also record the start and stop time of transmission of the programme. [↑](#footnote-ref-81)
81. Based on FIAF 1991, 5.3.4.2. [↑](#footnote-ref-82)
82. Definition of “Stretch frame” taken from: http://www.nfsa.gov.au/preservation/glossary/stretch-frame. [↑](#footnote-ref-83)
83. Adapted from FIAF 5.3.4.2. [↑](#footnote-ref-84)
84. Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items [↑](#footnote-ref-85)
85. EN 15907 8.1 Relationships. General [↑](#footnote-ref-86)
86. EN 15907, 5.1 Agent [↑](#footnote-ref-87)
87. YCR, 1.3.2. Other creators, p. 42. [↑](#footnote-ref-88)
88. List of relator terms are a combination of those found in YCR, 1.3.2. Other creators, pp. 42-43; and, OLAC TF, Part II, Core Attributes and Relationships, Commonly-Occurring Roles, pp. 16-18. [↑](#footnote-ref-89)
89. Patton, Glenn E. 2009. *Functional requirements for authority data: a conceptual model*. München: K.G. Saur. [↑](#footnote-ref-90)
90. RDA 2.20.7.3 [↑](#footnote-ref-91)
91. FIAF, 1.6.2, pp. 36-37. [↑](#footnote-ref-92)
92. Digital medium definition taken from CEN’s “Film Identification – enhancing interoperability of metadata. Element sets and structures. FprEN 15907:2010 (E) [↑](#footnote-ref-93)
93. EN 15907, “Inventory number,” p. 12 [↑](#footnote-ref-94)
94. Based on EN 15907, Holding institution [↑](#footnote-ref-95)
95. Based on EN 15907, Instantiation type [↑](#footnote-ref-96)
96. See The FIAF Cataloguing Rules for Film Archives (1991). 5. Physical Description. Introduction [↑](#footnote-ref-97)
97. RDA 7.17.3 Colour of Moving Image [↑](#footnote-ref-98)
98. ISO 8601 [↑](#footnote-ref-99)
99. Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items [↑](#footnote-ref-100)
100. EN 15907 8.1 Relationships. General [↑](#footnote-ref-101)
101. EN 15907, 5.1 Agent [↑](#footnote-ref-102)
102. Patton, Glenn E. 2009. *Functional requirements for authority data: a conceptual model*. München: K.G. Saur. [↑](#footnote-ref-103)
103. RDA 2.20.7.3 [↑](#footnote-ref-104)
104. FIAF, 1.6.2, pp. 36-37. [↑](#footnote-ref-105)
105. Adapted from RDA 6.2.1.3 General Guidelines on Recording Titles of Works [↑](#footnote-ref-106)
106. Adapted from RDA 5.4 Language and Script [↑](#footnote-ref-107)
107. CID Stylistics Manual, A.2.3 Words not to be capitalised (unless the last word of the title), p. 10 [↑](#footnote-ref-108)
108. CID Stylistics Manual, A.2.4.4 Numerals in the title; A.2.4.5 & (ampersand) occurring in a title; A.2.4.6 Other characters; A.2.4.7 Unusual symbols not on the system [↑](#footnote-ref-109)
109. FIAF Cataloguing Rules, p. xiii [↑](#footnote-ref-110)
110. For simplicity’s sake, this table does not present sub-types of Title Types, i.e., sub-types of Alternative and Supplied/Devised titles. Suggested sub-types and definitions can be found under the headings for the primary Title Types. [↑](#footnote-ref-111)
111. OLAC TF, Part 3a, p. 5. [↑](#footnote-ref-112)
112. Both YCR (0.9.3 Normalized human-readable identifiers or headings) and EN 15907 (6.4 Identifying Title) recommend the construction of a human-readable identifier for result list displays, with disambiguation using data such as Genre, Year, etc. [↑](#footnote-ref-113)
113. YCR, 0.9.3 Normalized human-readable identifiers or headings, p. 8 [↑](#footnote-ref-114)
114. YCR, 1.1.2.3 Unique identifiers for works identified by title, pp. 21-22 [↑](#footnote-ref-115)
115. In this FRBR-based context, the title of a moving image Manifestation corresponds strictly to the traditionally ISBD concept of “title proper”. Vice versa, in the previous FIAF Rules the title proper was defined as “the title of the original release in the country the origin”, which, in a FRBR-based approach, corresponds to the “preferred title” of a Moving Image Work. [↑](#footnote-ref-116)
116. Item Title Types and definitions taken from BFI CID Stylistics Manual. 2nd Edition. May 2012

     [↑](#footnote-ref-117)
117. Adapted from FIAF, 1.4. Other title information, p. 25. [↑](#footnote-ref-118)
118. FIAF glossary and FIAF 1992, 1.4: “Other title information: a word or phrase, or a group of characters appearing in conjunction with, and subordinate to, the title proper of the item. Other title information also occurs in conjunction with and subordinate to: parallel titles, variations of the title proper, episode titles, contents titles, titles of series, or of subseries. Other title information qualifies, explains or completes that title to which it applies, or is indicative of the character, contents, etc. of the item or the Works contained in it, or is indicative of the motive for, or the occasion of, the item’s production. The term includes subtitles and avant-tîtres.”.

     Differently, in the RDA glossary and RDA 2.3.4: “Other title information is information that appears in conjunction with, and is subordinate to, the title proper of a resource. It may include any phrase appearing in conjunction with the title proper that is indicative of the character, content, etc. of the resource or the motives for, or occasion of, its production of publication. Other title information includes subtitles, avant-titres, etc., but does not include variations on the title proper such as spine titles, sleeve titles, etc. (see 2.3.6 ) or designations and/or names of parts, sections, or supplements (see 2.3.1.7 ).” [↑](#footnote-ref-119)
119. FIAF, 1.4.1.1, 1.4.1.2., 1.4.1.3., pp. 25-26. [↑](#footnote-ref-120)
120. FIAF, 1.4.2, p. 26. [↑](#footnote-ref-121)
121. B Based on FIAF 1.4.2 [↑](#footnote-ref-122)
122. FIAF 1991, 1.4.1.1 [↑](#footnote-ref-123)
123. Adapted from YCR, 1.3 Work access, p. 39. [↑](#footnote-ref-124)
124. The definition is based on the explanation of the “Variant title” title given in RDA (glossary and 2.3.6), but in this case, to avoid confusion with the “Variant” entity, the term “Alternative” has been adopted. The main reference and reason for this choice is the FIAF Glossary where “Alternative title” is in parallel with the RDA “Variant title” and practically with the same meaning: FIAF Glossary, 2008 revision, A.1.12” Alternative Title, Alternative title.Any title by which a film is known other than the Original Title”. [↑](#footnote-ref-125)
125. Based on FIAF 1.3. [↑](#footnote-ref-126)
126. Ibid. [↑](#footnote-ref-127)
127. Ibid. [↑](#footnote-ref-128)
128. Ibid. [↑](#footnote-ref-129)
129. Based on FIAF 1.3. [↑](#footnote-ref-130)
130. Based on RDA 2.3.6. [↑](#footnote-ref-131)
131. BFI Stylistics Manual – 2nd edition [↑](#footnote-ref-132)
132. FIAF, 1.3. Parallel title, p. 22. [↑](#footnote-ref-133)
133. FIAF, 1.3.4., pp. 23-24. [↑](#footnote-ref-134)
134. Such lists will normally give preference to the languages most familiar to researchers in the country of the archive. For example, the standard list for archival moving image cataloguing in the United States is:

     1. U.S. title (if an American company is involved in the production).

     2. U.K. title (if a British company is involved in the production).

     3. Other English language title (if an English language speaking country is involved in the production).

     4. French title (if a French company is involved in the production).

     5. German title (if a German-speaking country is involved in the production).

     6. Other Romance language title (if these language companies are involved in the production).

     7. Other Germanic language title (if these language companies are involved in the production). [↑](#footnote-ref-135)
135. Differences between FIAF 1992 and RDA: FIAF expands the concept of Parallel title to any title qualifying as an original but not used as a title proper (the attempt was to include as many alternative titles as possible), but gives to the archives the responsibility to decide whether to enter them in the appropriate area or in the Notes area. RDA makes a distinction among the different characteristics of a title and considers the parallel title strictly as “the title proper in another language or script”. In this context the RDA approach has been considered more appropriate. [↑](#footnote-ref-136)
136. Based on OLAC (2009), Part 3a, pp. 8-9. [↑](#footnote-ref-137)
137. This section, including form terms and examples, is based on or taken from FIAF 1.4.3 Additions to titles;Yee/UCLA 5.1.2; AMIM2 1F1.1 [↑](#footnote-ref-138)
138. This section, including form terms and examples, is based on or taken from FIAF 1.4.3 Additions to titles;Yee/UCLA 5.1.2; AMIM2 1F1.1 [↑](#footnote-ref-139)
139. [↑](#footnote-ref-140)
140. Taken almost wholly from Yee/UCLA, 5.2.2.1. Unidentified materials released or broadcast with a title [↑](#footnote-ref-141)
141. The punctuation used is less important than following a consistent order and conforming to standard terminology. [↑](#footnote-ref-142)
142. Adapted from DACS, 2.3.18, pp. 20-21. [↑](#footnote-ref-143)
143. Adapted from DACS, 2.3.18, pp. 20-21. [↑](#footnote-ref-144)
144. Based on Yee/UCLA, 5.2.3 [↑](#footnote-ref-145)
145. DACS, 2.3.4, p. 18. [↑](#footnote-ref-146)
146. DACS, 2.3.4, p. 18. [↑](#footnote-ref-147)
147. Adapted from DACS, 2.3.22, p. 22. [↑](#footnote-ref-148)
148. See Appendix A for definitions of Series and Serial [↑](#footnote-ref-149)
149. See Appendix 1. Section 3 for definitions of terms series and serial [↑](#footnote-ref-150)
150. The 1991 FIAF rules stipulated that such titles should have a comma separator between the part element and individual title components of the Title, e.g., Flash Gordon’s Trip to Mars. Chapter 12, Ming the Merciless. However, the trend seems to be to distinguish the different elements of such component types of titles with a full stop separator, e.g.,, Flash Gordon’s Trip to Mars. Chapter 12. Ming the Merciless. [↑](#footnote-ref-151)
151. BFI definitions: Newsreels = Films dating from 1910 to 1979, which report on local and international events and which were regularly screened at cinemas., eg. Pathé News 1910-1970; Warwick Bioscope Chronicle 1910-1915; Topical Budget 1911-1931; Newsreel Flying Machine Compilation 1910; Cinemagazines = Short magazine film including more than two interest items, eg. Aussie Oddities (1948), This Week in Britain (1950-1980) [↑](#footnote-ref-152)
152. See Appendix 1. Section 2 for CEN categories and definitions used by BFI [↑](#footnote-ref-153)
153. See Appendix 1. Section 1 (Archive title type) and examples of titling [↑](#footnote-ref-154)
154. See Appendix 1. Section 2 for CEN categories and definitions used by BFI [↑](#footnote-ref-155)
155. Based on AMIM2, 1F2.1. [↑](#footnote-ref-156)
156. Many archives place information found on the manfestation/item in quotes to indicate the data is transcribed from the physical item itself or the audiovisual content of the entity. This practice is not recommended unless required by local cataloguing rules or local system requirements. [↑](#footnote-ref-157)
157. This section was revised with help of the comments from Natasha Fairbairn, Information Specialist, Collections & Information, British Film Institute. [↑](#footnote-ref-158)
158. Based on FIAF 7. Notes Area, Introduction and RDA 29.7.1.1 Scope, 29.7.1.2 Sources of Information [↑](#footnote-ref-159)
159. FIAF 7.1.3 Form of notes [↑](#footnote-ref-160)
160. Adapted from FIAF 7.1.3 Form of notes [↑](#footnote-ref-161)
161. Based on RDA 5.9.1.3 and 8.13.1.3 Making Cataloguer’s Notes [↑](#footnote-ref-162)
162. Based on FIAF 7.2. Notes [↑](#footnote-ref-163)
163. FIAF 7.2.7. History of edition/version/variation [↑](#footnote-ref-164)
164. FIAF 7.2.8.2. Names and Functions [↑](#footnote-ref-165)
165. FIAF 7.2.12. Series [↑](#footnote-ref-166)
166. RDA 2.20.2.1 Scope [↑](#footnote-ref-167)
167. Examples taken from RDA 2.20.2.3 Title Source, 2.20.2.4 Title variations, Inaccuracies, and Deletions; RDA 5.9.1.3 Making Cataloguer’s Notes; and FIAF 7.2 Notes [↑](#footnote-ref-168)
168. FIAF, p. 65 [↑](#footnote-ref-169)
169. RDA 2.20.10.3 Details Relating to Copyright Dates [↑](#footnote-ref-170)
170. FIAF 7.2.7. History of edition/version/variation [↑](#footnote-ref-171)
171. Based on FIAF 7.2.2. Language [↑](#footnote-ref-172)
172. Based on AMIM2 5C3. [↑](#footnote-ref-173)
173. Based on FIAF 1991, 5.3.4.2. [↑](#footnote-ref-174)
174. Based on RDA 2.20.3 Note on Statement of Responsibility [↑](#footnote-ref-175)
175. Based on RDA 2.20.6 Note on Production Statement [↑](#footnote-ref-176)
176. Based on RDA 2.20.7 Note on Publication Statement [↑](#footnote-ref-177)
177. Based on RDA 2.20.9 Note on Manufacture Statement [↑](#footnote-ref-178)
178. Based on RDA 2.20.11 Note on Series Statement [↑](#footnote-ref-179)
179. RDA 7.29.2.3 Change in Content Characteristics [↑](#footnote-ref-180)
180. Based on RDA 2.2.4 Other Sources of Information [↑](#footnote-ref-181)
181. RDA 2.20.2.3 Title Source [↑](#footnote-ref-182)
182. Adapted from RDA 2.2.2.3 Resources Consisting of Moving Images [↑](#footnote-ref-183)
183. Ibid. [↑](#footnote-ref-184)
184. Based on RDA 2.2.4 Other Sources of Information [↑](#footnote-ref-185)
185. RDA 2.2.4 Other Sources of Information [↑](#footnote-ref-186)
186. Ibid. [↑](#footnote-ref-187)
187. Ibid. [↑](#footnote-ref-188)
188. It is recognized that vocabulary lists often require frequent updates, additions or amendments. For this reason, should resources permit, it would be ideal to separate value lists from the rules and locate them in a central, online repository, like metadataregistry.org. RDF-based repositories like this can supply up-to-date vocabularies on demand and have additional advantages over traditional value lists such as those found in this Appendix. [↑](#footnote-ref-189)
189. CID Stylistics Manual, A.1.3 Filmographic Level, p. 8 [↑](#footnote-ref-190)
190. YCR, 2.1.1 Nature of modification (change in content) of expression [↑](#footnote-ref-191)
191. More relator terms can be found in YCR, 1.3.2. Other creators, pp. 42-43; and, OLAC TF, Part II, Core Attributes and Relationships, Commonly-Occurring Roles, pp. 16-18. [↑](#footnote-ref-192)
192. Some institutions specifically dealing with TV material may wish to use an actual “TV Transmission Manifestation” for this data. [↑](#footnote-ref-193)
193. EN 15907, 6.12 Award, pp. 25-26. [↑](#footnote-ref-194)
194. Some institutions specifically dealing with TV material may wish to use an actual “TV Transmission Manifestation” for this data. [↑](#footnote-ref-195)
195. Adapted from EN 15907 6.11 Production Event, p. 20 [↑](#footnote-ref-196)
196. EN 15907 6.15 IPR Registration, pp. 23-24 [↑](#footnote-ref-197)
197. EN 15907, 6.15 Preservation event, pp. 28-29 [↑](#footnote-ref-198)
198. YCR 6.5, 6.6 [↑](#footnote-ref-199)
199. Based on in-house Academy Film Archive preservation documentation. [↑](#footnote-ref-200)
200. EN 15907, 6.13 Decision event, pp. 26-27 [↑](#footnote-ref-201)
201. YCR 6.5, 6.6 [↑](#footnote-ref-202)
202. http://cinema.encyclopedie.films.bifi.fr/index.php?pk=47676 [↑](#footnote-ref-203)
203. http://the-numbers.com/movies/2006/QUEEN.php/ [↑](#footnote-ref-204)
204. Cornick, Michael. (2008). *Modern Film Censorship: Television, Airlines, and Home Entertainment.* p. 44 [↑](#footnote-ref-205)
205. Included in a list of Africa-related films published by the University of Pensylvania: http://www.africa.upenn.edu/Audio\_Visual/Africa\_Related\_Video.html [↑](#footnote-ref-206)
206. See FIAF Rules 1992 complete record: Example 29. [↑](#footnote-ref-207)
207. See <http://savestarwars.com/starwarsonfilm.html> [↑](#footnote-ref-208)
208. http://the-numbers.com/movies/2006/QUEEN.php/ [↑](#footnote-ref-209)
209. http://the-numbers.com/movies/2006/QUEEN.php/ [↑](#footnote-ref-210)
210. http://www.tcm.com/tcmdb/title/12648/It-Happened-One-Night/ [↑](#footnote-ref-211)
211. Adapted from UCLA Film & Television Archive, Cataloging Procedure Manual—Voyager, Section 5, Filmographic Record – Body of the Description, http://old.cinema.ucla.edu/CPM%20Voyager/CPMV05.html#5.2 [↑](#footnote-ref-212)
212. Adapted from Working Group on Aggregates definition for a moving image context . Final Report of the Working Group on Aggregates, September 12, 2011, <http://www.ifla.org/files/assets/cataloguing/frbrrg/AggregatesFinalReport.pdf> [↑](#footnote-ref-213)
213. Although where these are made by both different directors and production companies there may have been dual consideration of potential future independent release [↑](#footnote-ref-214)
214. It is easier for the Cataloguer to default to treating as an Aggregate initially and create a single Work, Manifestation, and Item, rather than potentially create multiple skeletal “unidentified” Works, Manifestations and Items that then have to be deleted subsequently if it is discovered the entity is an Aggregate. [↑](#footnote-ref-215)
215. Published within the context of moving image means released or broadcast, and may also include in-house aggregate creations. [↑](#footnote-ref-216)
216. Working Group on Aggregates. Final Report of the Working Group on Aggregates, September 12, 2011, <http://www.ifla.org/files/assets/cataloguing/frbrrg/AggregatesFinalReport.pdf> [↑](#footnote-ref-217)
217. Definition of “Compilation” in [http://www.isan.org/resources/glossary.html#index\_A](http://www.isan.org/resources/glossary.html" \l "index_A) (ISAN Glossary of Terms) [↑](#footnote-ref-218)
218. Information from Films by Movie Mail UK website: http://www.moviemail.com/film/54352/Blackout--Bond-of-Fear/ [↑](#footnote-ref-219)
219. Example Victorian Cinema 3 is an illustrative example only, and not yet streamed in this way [↑](#footnote-ref-220)
220. Example Victorian Cinema 3 is an illustrative example only, and not yet streamed in this way [↑](#footnote-ref-221)
221. These areas are a further example of how the functions of a catalogue for moving image archives are different than for those of a library, paper-based archives, or museum. [↑](#footnote-ref-222)
222. FRBR Final Report, pp. 12-16; Taylor, p. 4. [↑](#footnote-ref-223)
223. Yee. “The Concept of *Work* for Moving Image Materials, p. 33. [↑](#footnote-ref-224)
224. EN 15907, 4.1.1, p. 8. [↑](#footnote-ref-225)
225. FIAF, 1991, p. xiii [↑](#footnote-ref-226)
226. FIAF, 1991, p. xiii [↑](#footnote-ref-227)
227. Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8. [↑](#footnote-ref-228)
228. Need to cite Detlev’s thought piece on this. It’s no longer up on filmstandards.org. [↑](#footnote-ref-229)
229. Laurent Bismuth (personal communication, May 08, 2011) [↑](#footnote-ref-230)
230. Digital medium definition taken from CEN’s “Film Identification – enhancing interoperability of metadata. Element sets and structures. FprEN 15907:2010 (E) [↑](#footnote-ref-231)
231. FIAF, 1991, p. xii [↑](#footnote-ref-232)
232. FIAF, 1991, p. xii [↑](#footnote-ref-233)
233. Andrea Leigh, (drawn from personal communication, May 05, 2011) [↑](#footnote-ref-234)
234. FIAF, 1991, p. xii-xiii. They are defined as following in the 1991 rules:

     Versions with major changes. If the cataloging agency has determined that the item in hand differs significantly from the original work, i.e., major editing has been done, the item is described in a separate cataloging record. The item in hand is designated a version of the original work with major changes, e.g., short version, classroom version, etc., and the distribution information for the separate version is recorded. The relationship to the original work is indicated in the edition/version statement, and, in most instances, in a note. Distribution information relating to the original work may also be indicated in a note.

     Variations with minor changes. When the cataloging agency determines that an item, although designated as being re-edited, e.g., a “new edition,” has not indeed been changed significantly, it may express this relationship by recording the statement of responsibility for the original in area one, the variation and statement of responsibility for the variation in area two, and the production, distribution information for both the original and variation copies in area three. Multiple edition/version/variation statements may be given when cataloging multiple variations

     with minor changes. [↑](#footnote-ref-235)
235. EN 15907, 4.2 Variant. 4.2.1 General, p. 9 [↑](#footnote-ref-236)
236. Patton, Glenn E. 2009. *Functional requirements for authority data: a conceptual model*. München: K.G. Saur. [↑](#footnote-ref-237)
237. FRBR Final Report, p. 82; RDA, 0.0, Purpose and Scope [↑](#footnote-ref-238)
238. Yee, 2007, p. 16. [↑](#footnote-ref-239)