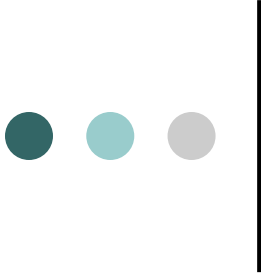# From the revision of the *FIAF Cataloguing Rules* (2005-2012) to the *Cataloguing Manual* (2016)
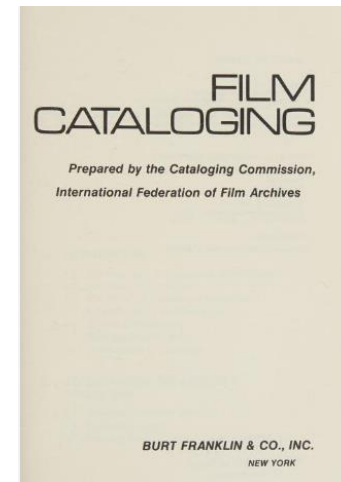
Maria Assunta Pimpinelli

FIAF Cataloguing and Documentation Commission
Bundesarchiv – Filmarchiv
Berlin, 20 September 2023

The first manual published by the FIAF Cataloguing Commission (constituted in 1968) was *Film Cataloguing* **(New York, 1979**).

Then, the project of the *FIAF Cataloging Rules* lasted from late 70s to 1991. Based on the bibliographical standard **ISBD (NBM) (1977, rev. 1987),** it aimed to define guidelines *specific* for *moving image materials.*

The FIAF Cataloguing Rules for Film Archives, Fédération Internationale des Archives du Film (FIAF), Munich-London-New York-Paris, Saur, 1991,

Règles de catalogage des archives de film, translated from English by Eric Loné. AFNOR, 1994.

An example of FIAF 1991 – ideal - record

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

Archival positive: 5 reels of 5 (4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:F 1:A:35.
Duplicate negative: 5 reels of 5 (ca. 4765 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:D 1:A:35.
Duplicate negative: 5 reels of 5 on 2 (1980 ft.) ; 16 mm. : S., b&w, si. / GBI IWM 191:D 1:A:16.
Viewing print: 5 reels of 5 (4760 ft.) ; 35 mm. : S., b&w, si. / GBI IWM 191:P 1:A:35.
Video viewing print (VHS): 5 reels of 5 on 1 cassette (ca. 80 min.) : 1/2 in. : b&w, si. / GBI IWM 191:V 3:P:13.

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

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

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

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

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

The areas of the FIAF Rules in comparison with ISBD

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

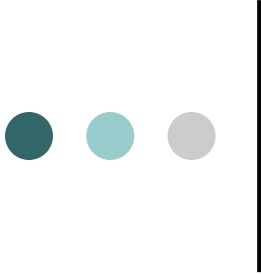| ISBD	
1)	Title and statement of responsibility
2)	Edition
3)	Publication / distribution
4)	Physical Description
5)	Series
6)	Notes
7)	Standard numbers and terms of availability

2005: the revision begins

The CDC (Nancy Goldman as Head, M.A. Pimpinelli as responsible for the project, with Rosario Lopez de Prado from Filmoteca Espanola) undertakes a revision process, considering the need to update a set of guidelines conceived for a non-computerized and "analogic" world.

First step: **Survey Of Moving Image Cataloguing Practice In Film Archives** (2005-2006). This was the general feedback:

❖ Only 20% of the FIAF affiliates responded (but among them about 60% from European archives);

❖ FIAF Rules were then already considered mainly **a reference model**, often **combined** with other standard rules, such as AACR2 or national standards and **adapted** to the specific needs, in order to make them functional and compatible with computer databases.

Frame 5: Use of the FIAF Rules

Strictly 8%
Use with changes in the fields 31%
Use with changes in the structure 22%
Do not use them 39%
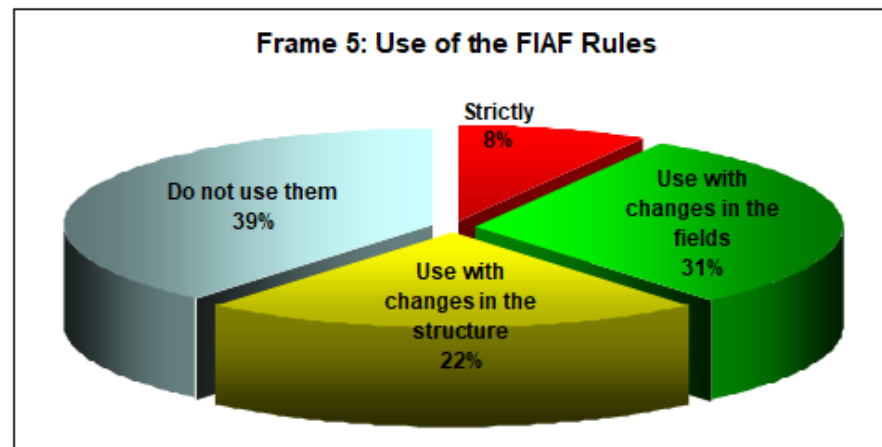
Main results of the *Survey Of Moving Image Cataloguing Practice In Film Archives* (2005- 2006)

❖ Expand the **Physical description** area, including the conditions, the restoration procedures, and implementing the description of the **digital**.

○ Re-structure the **Notes Area**, which was too extensive, including too many heterogeneous pieces of information.

❖ Introduce a **Standard Number Area** (i.e. to include the ISAN -International Standard Audiovisual Number - or national standards).

❖ Open to an **archival approach**, considering the item before and after the acquisition; the collection to which it belongs, according to the specific archival standard rules (i.e. ISAD); the links with the film-related documents: papers, censorship visas, booklets, laboratory reports, archive notes, etc…

2008-2009: a crucial phase for the definition of the goals and the approach to new models

Main goals

❖ Affirm FIAF role and position on film cataloguing practice.

❖ Outline a corpus of suggestions, rather than a set of authoritative directions, and integrate it with institutions' existing procedures and with metadata and data structures such as Dublin Core, MARC, etc…

❖ Be accessible online.

New models

❖ **FRBR** (*Functional Requirements for Bibliographic Records: Final Report*. IFLA,. München: K.G. Saur, 1998, p.82).

❖ **RDA** (*Resource Description and Access*), successor to *AACR2 (then published in 2010)*

❖The ongoing **CEN/TC 372 - Project Committee - Cinematographic Works**, which started working since 2005 on: European standards for cinematographic works.

First decisions (FIAF Congress, Paris 2008)

❖ Create a Working Group, including experts from film archives.

❖ Study the compatibility with other relevant initiatives and metadata structures: i.e. MARC, Dublin Core, and the ongoing CEN Metadata Specifications for Cinematographic Works.

❖ Write drafts, read and comment on; advise on systems currently in use.
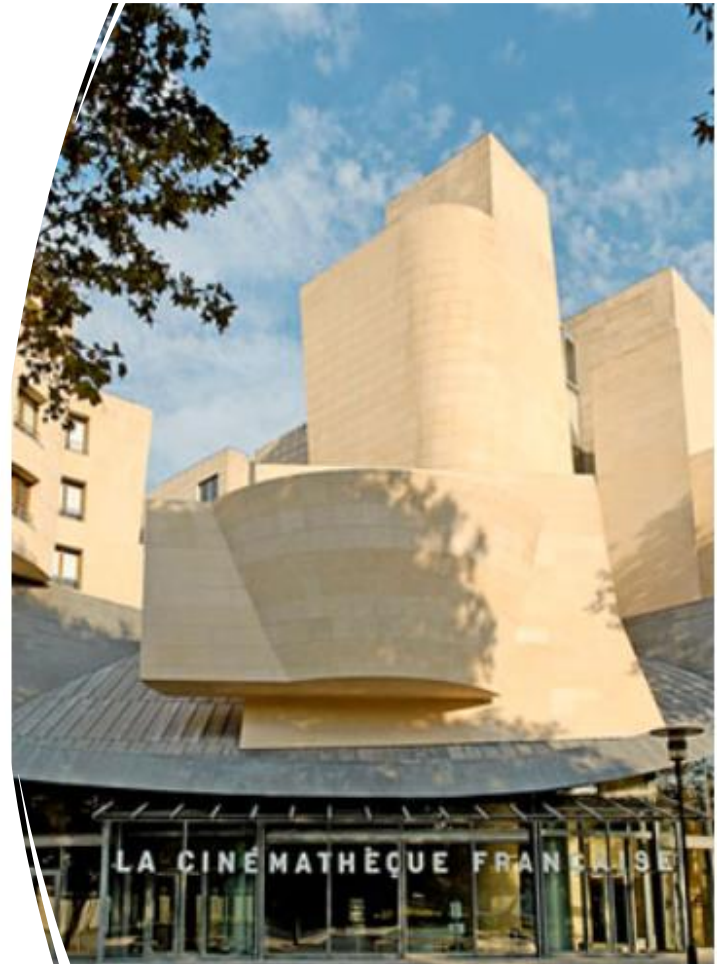
# 2009-2011: First outline and drafts (Working group meetings in Rome 2009, Oslo 2010 Washington 2011)

The project was co-chaired by M.A. Pimpinelli and Thelma Ross (CDC member in 2009):

The first outline draft of the "new Rules" consisted of 8 sections:

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

Appendix 1: **Examples**
Appendix 2: **Glossary**
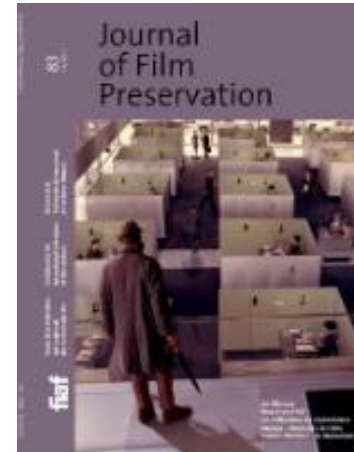
Nancy Goldman, Maria Assunta Pimpinelli, Thelma Ross, *The Revision of the FIAF Cataloguing Rules for Film Archives*, "Journal of Film Preservation", n. 83, November 2010, pp. 32-33.

In 2011 the first drafted chapters were:
- **Introduction** (Thelma Ross).
- **Moving Image Work** (Thelma Ross).
- **Moving Image Manifestation** (M.A. Pimpinelli):

2010: collaboration with the CEN/TC 372 - Project Committee, Cinematographic Works

Participants of the CEN TC 372 Workshop - CSC – Cineteca Nazionale, Rome.

A special collaboration relationship was established with the CEN/TC 372 - Project Committee - Cinematographic Works, working on the two European standards:

EN 15744 (2007) - Film identification — Minimum set of metadata for cinematographic works
EN 15907 (2009) - Film identification - Enhancing interoperability of metadata - Element sets and structures

Thanks to this, it was created a Wiki to share drafts papers, presentations, reference bibliography, in the www.filmstandards.org. website
(former: http://www.filmstandards.org/fiaf/wiki/doku.php?id=the_workgroup)

Towards the Manual…
Beijing 2012: the turning point

❖ Gabriele Popp and Stephen McConnachie join the CDC and contribute to the discussion with their direct experience in the new BFI database, according to EN 15907.

❖ it is decided to rename "**Variant**" the chapter named "Expression" (as in EN15907).

❖ A survey about **Manifestation types** is sent to the workgroup members (in particular, about boundaries between manifestations)

❖ The chapter "**Item**" is assigned to BFI colleagues (and then written by Natasha Fairbarn).

❖ In Fall/Winter 2012 the main chapters are all drafted; there are still several parts to add, such as Aggregates chapters, the Appendices, vocabulary lists, etc..

The Manual takes its shape....
(Barcelona 2013 – Skopje 2014 – London 2015)

The first revision of the definitive version was in Fall 2013: the idea was to have the final text completed by the 2014 FIAF Congress, to give it to an outside editor for the final finessing.

These are the final contributions:

* The "**Aggregates**" chapter is assigned to Natasha Fairbarn (who joined the CDC in 2013).
* Stephen McConnachie provided the diagrams about the different data structures (4 -3 -2 or 1 level);
* Numerous new examples were added in the text (Maria Assunta) and selected examples were given in Appendix by Mats Skärstrand and Marian Hausner, who curated the bibliography as well.

The FIAF Moving Image
Cataloguing Manual
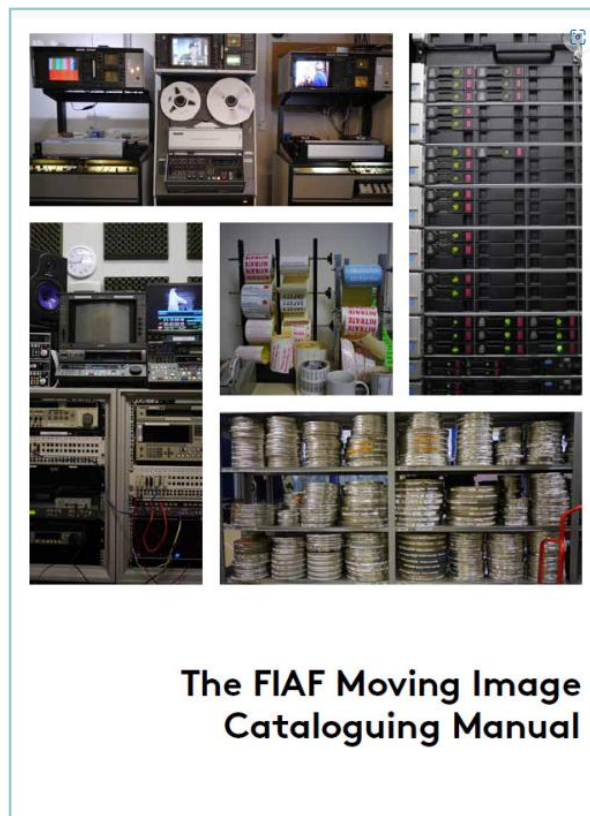
After the very last revision the draft was given to the editor, Linda Tadic in June 2015.