

THE FIAF MOVING IMAGE CATALOGUING MANUAL. 2ND EDITION

Natasha Fairbairn (CDC Manual Task Force)
CDC Workshop, 16 April 2026

The CDC Manual Task Force has been working on revising and updating the 2016 FIAF Moving Image Cataloguing Manual and a lot of progress has been made particularly in the last year.



**The FIAF Moving Image
Cataloguing Manual**



1 file changed +1 -1 lines changed

Search within code



markdown/0197a-d.5.10_restoration/en.md

+1 -1



@@ -1,7 +1,7 @@

1 1 # D.5.10 Restoration {#manual-D.5.10}

2 2

3 3 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.

4 - Some institutions may use this manifestation type only to refer to restorations undertaken by the institution itself (not to be confused with the released Variant, resulting from reconstruction made by aggregating different sources, see [1.1.2 Boundaries between Works and Variants/Manifestations](#manual-1.1.2)).

4 + Some institutions may use this manifestation type only to refer to restorations undertaken by the institution itself, i.e. all the Items produced in-house as part of the process of creating a restoration are linked to manifestation(s) with the manifestation type of "Restoration" (not to be confused with the final published Variant/Manifestation, resulting from reconstruction made by aggregating different sources, see [1.1.2 Boundaries between Works and Variants/Manifestations](#manual-1.1.2)).

develop

Go to file

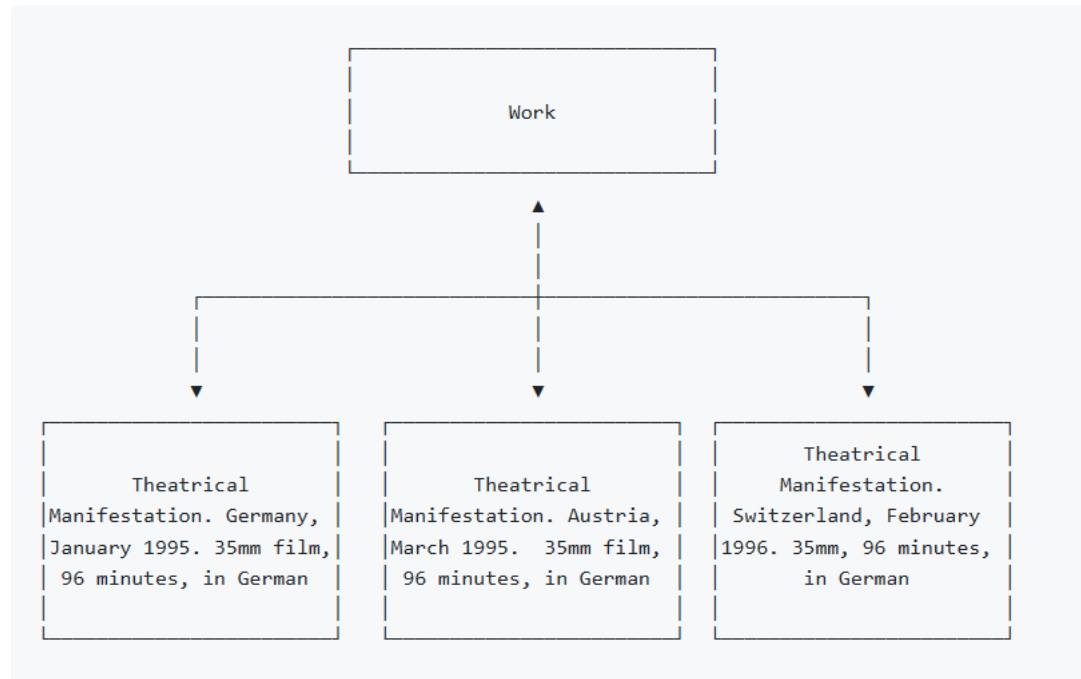
- > .github
- > hooks
- ▼ markdown
 - > agents
 - > appendices
 - > assets
 - > boundaries
 - > diagrams
 - > events
 - > includes
 - > items
 - ▼ manifestations
 - > attributes_of_a_manifestation
 - > elements_of_a_manifestation
 - > relationships_of_a_manifestation
 - index.md
 - > other-relationships
 - > preliminary
 - > variants
 - > works

torbjornbp Fix internal links broken by page restructuring

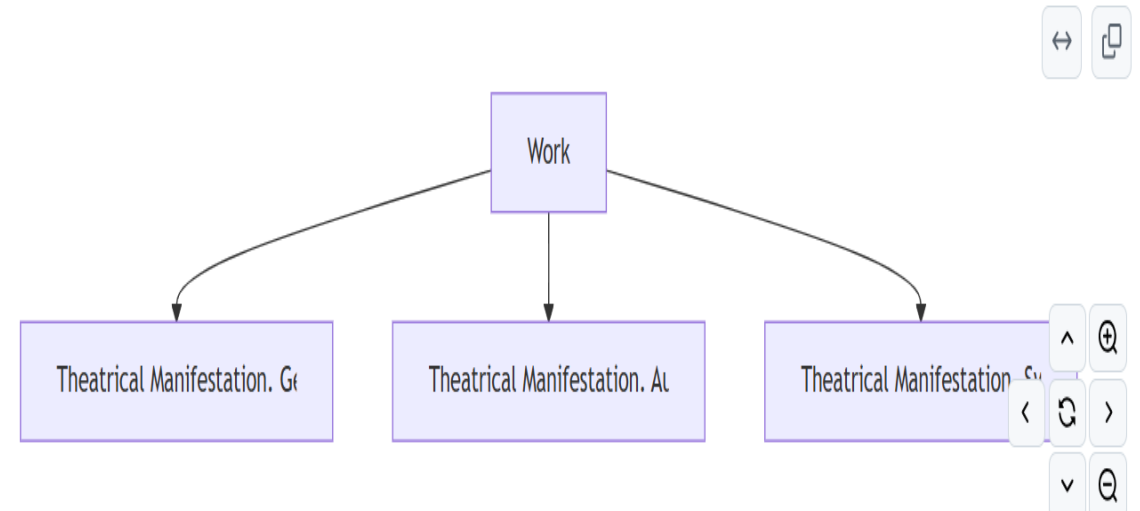
Name	Last commit message
..	
agents	Consolidate subsections and restructure navigation
appendices	Fix internal links broken by page restructuring
assets	Fix CSS to follow Material conventions and set white background (#292)
boundaries	Fix internal links broken by page restructuring
diagrams	181 static site (#287)
events	Fix internal links broken by page restructuring
includes	181 static site (#287)
items	181 static site (#287)
manifestations	Fix internal links broken by page restructuring
other-relationships	Fix internal links broken by page restructuring
preliminary	Fix internal links broken by page restructuring
variants	Fix internal links broken by page restructuring
works	Fix internal links broken by page restructuring
index.md	Add link to FIAF CDC page on landing page

Handling diagrams in GitHub

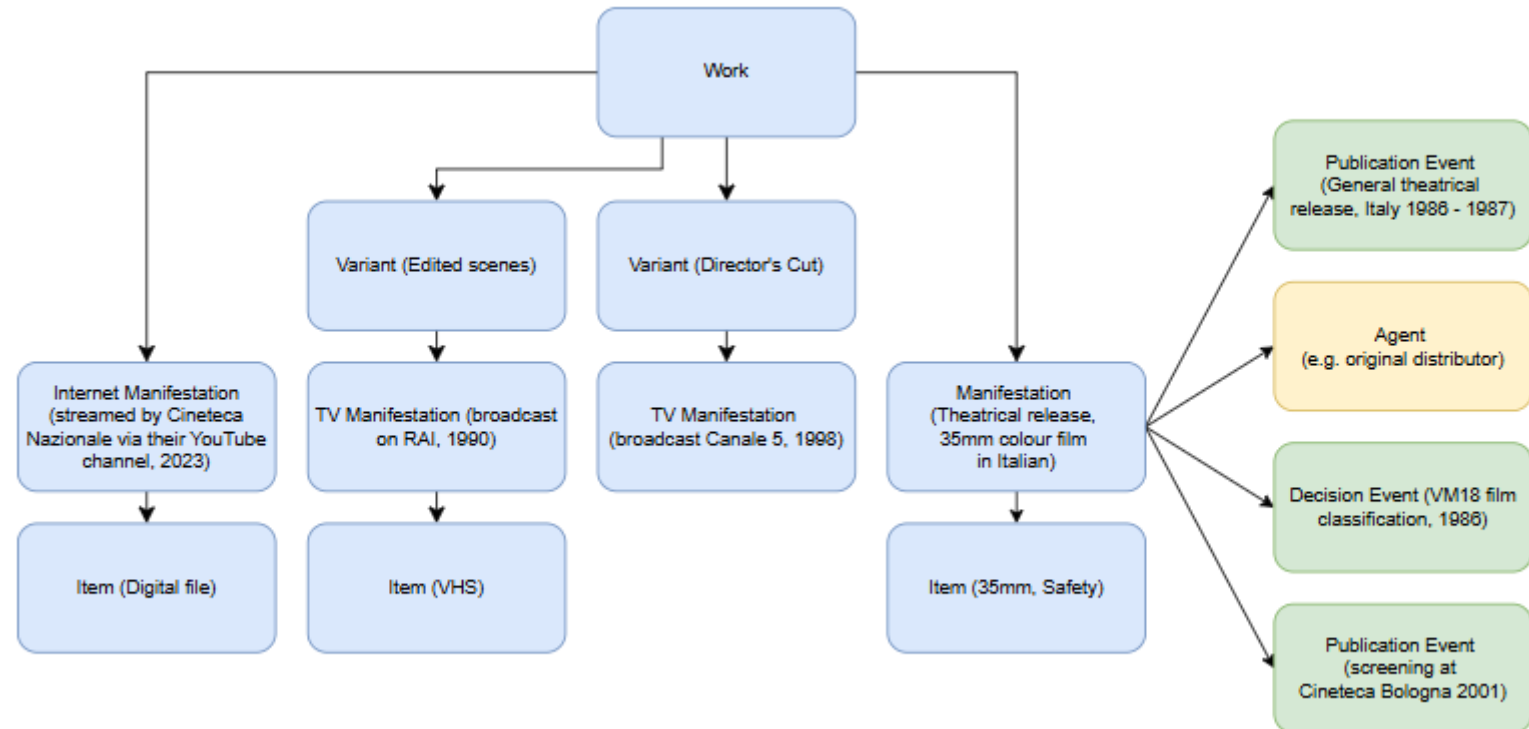
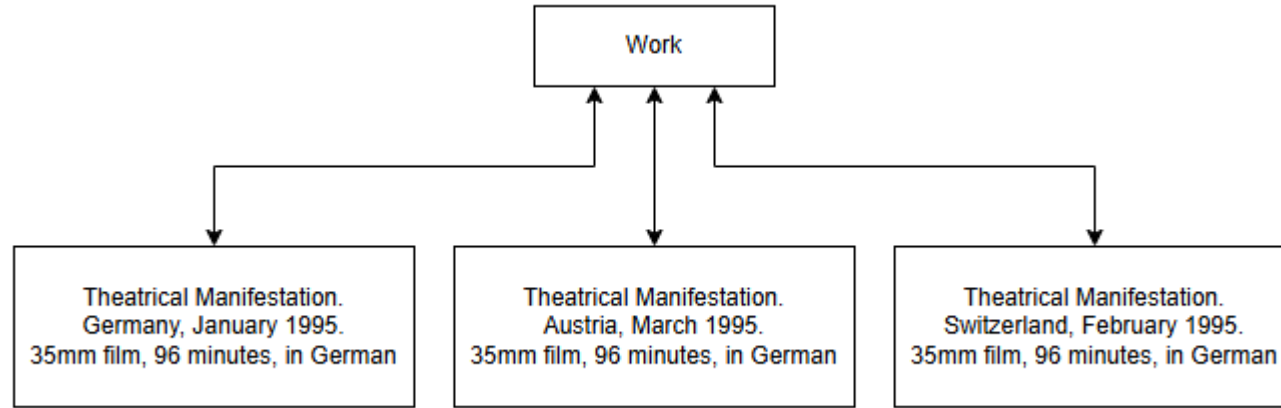
Monodraw



Pikchr



draw.io



Removed Appendices

Appendix C simply consisted of

Appendix C, Sources of Information

See [0.3 Sources of Information](#)

Dedication

Acknowledgements

Introduction

1. Preliminary

Purpose, Scope, and Use

Core Elements of
Description

Sources of Information

Display Issues

Language and Script of the
Description

Abbreviations

Examples

Errors

Alternatives and Options

2. Works

1.3 Sources of Information

Information entered in a record must be derived from a source. Acceptable sources of information for moving image Works, Variants, Manifestations and Items include primary and secondary sources.

Primary sources include information on the actual Item itself. For example, for moving image materials, titles and main production credits are transcribed from the frames usually in the opening credits, and other production credits from the end titles and credits. Secondary sources include information written on containers and reference materials. For example, credit, title, date, and other information derived from publications such as AFI Catalog of Feature Films: 1930-1939, [Det Danske Filminstitut Filmdatabasen](#), [ADD LINK TO <https://www.filmportal.de/etc>].

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.

Appendix D

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Appendices

A. Titles and Title Types

B. Cataloguer's Notes

C. Aggregates

D. Comparison between
Elements of Description

E.
Rights/Copyright/IPR
Registration

F. Examples of Records

G. Bibliography

H. List of Elements

3.1.5.5 Sound System

See also [2.3.4.3 Sound characteristics of a Manifestation](#)

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 [D.7.13 Item Sound System](#).

Sound System

See also [Sound Characteristics of a Manifestation](#)

Describes the technical or proprietary system used to record the sound on a Item. Select from a controlled list, e.g.:

- Dolby SR
- Dolby Digital
- Mute
- Combined Magnetic Sound
- Combined Optical Sound
- VA RCA Duplex

2.1 Attributes of a Moving Image Work

2.1.1 Work Description Type¹

The description type establishes the general 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. Providing this information helps the cataloguer and user understand the context of the Work/Variant being described, and whether it has any relationships with other Works/Variants. For example, a television series could be catalogued as a Serial, which implies that there could be related Works (episodes) catalogued as Monographs.

Record the level of description of the work being catalogued, for example, “analytic,” “monographic,” “serial,” etc., according to a controlled vocabulary. The terms used in this Manual are derived from traditional bibliographic cataloguing rules and from EN 15907, but an institution may choose to create its own list of terms.

The Types below reflect terms used in Section 4.1.2 Attributes in the CEN standard EN 15907.²



Appendix F, Additional background on the manual update

F.1 Survey of Moving Image Cataloguing Practice in Film Archives (2005-2006)

Specific areas the community wanted revised:²²⁹

- 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' exist-

Resources of the Cataloguing and Documentation Commission

Archive

- *FIAF Cataloguing Rules* (1991, PDF)
- *Report of the Linked Open Data for Filmarchives Workshop* (Berlin, 2019)
- "Cataloguing Practises in the Age of Linked Open Data: Wikidata and Wikibase for Film Archives", a paper by Adelheid Heftberger and Paul Duchesne for the CDC (June 2020)
-  *Slideshow of Maria Assunta Pimpinelli's presentation 'From the Revision of the FIAF Cataloguing Rules (2005-2012) to the Cataloguing Manual (2016)'*, CDC Workshop held at Bundesarchiv, Berlin, 20 September 2023
- "Archive Title: Unidentified" - Screening and Identifying Unidentified Material from the Bundesarchiv's Collection (Berlin, 16 November 2019)

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Dedication

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Introduction

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2. Works ▶

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4. Manifestations ▶

5. Items ▶

6. Boundaries between
Records ▶

7. Agents ▶

8. Events ▶

9. Other Relationships ▶

Appendices ▶

Introduction



The archival moving image field has changed dramatically in recent years, with technological advances revolutionising 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 Manual offers primarily descriptive cataloguing rules rather than a schema of data elements. However, it is difficult to discuss rules without mentioning data elements where the rules would be applied (e.g., Title, Date, etc.). Thus, the Manual by default provides both a metadata structure (fields or elements) and rules in how to input the values the fields contain. It reflects current and recommended cataloguing practices at international film archives represented on the Commission with the goal of interoperability with related

Table of contents

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

Entities

Existing standards for
describing Entities

Definitions of the "Work"
and "Variant" Entities

Definitions of the
Manifestation and Item
Entities

Boundaries between
entities

Attributes



Also possibly
for removal


Appendix H. Rights/Copyright/IPR Registration

- The aim is to update, enhance, and revise the contents of this chapter
- Then create it as a whole separate document that will sit in the CDC Publications section of the FIAF website to be accessed from there
- A link to that would be added in the Manual
- **However**, if that document is not ready when the revised Manual is due to be published then Appendix H will remain in the Manual

Further
enhanced or
new sections


Appendix A. Titles

- Inclusion of social media platform moving image titling examples and their stylistics
- New sections on titles and structuring for Production Materials (including out-takes, screen tests, and rushes) and for Series/Serials (including newsreels/cinemagazines and Variants)
- Also, considering further enhanced structuring possibilities with analytic/component parts or very large Series

 Example


ASMR HELLO KITTY TOYS SURPRISE UNBOXING 5 HOURS !! HUGE Sanrio Mystery Blind Boxes mini toys

An institution may decide to keep the title in full and exactly as laid out for their main preferred title proper, as with the above example; or, may decide to standardise capitalisation in line with their existing practice for the main preferred title proper, e.g.

 Example

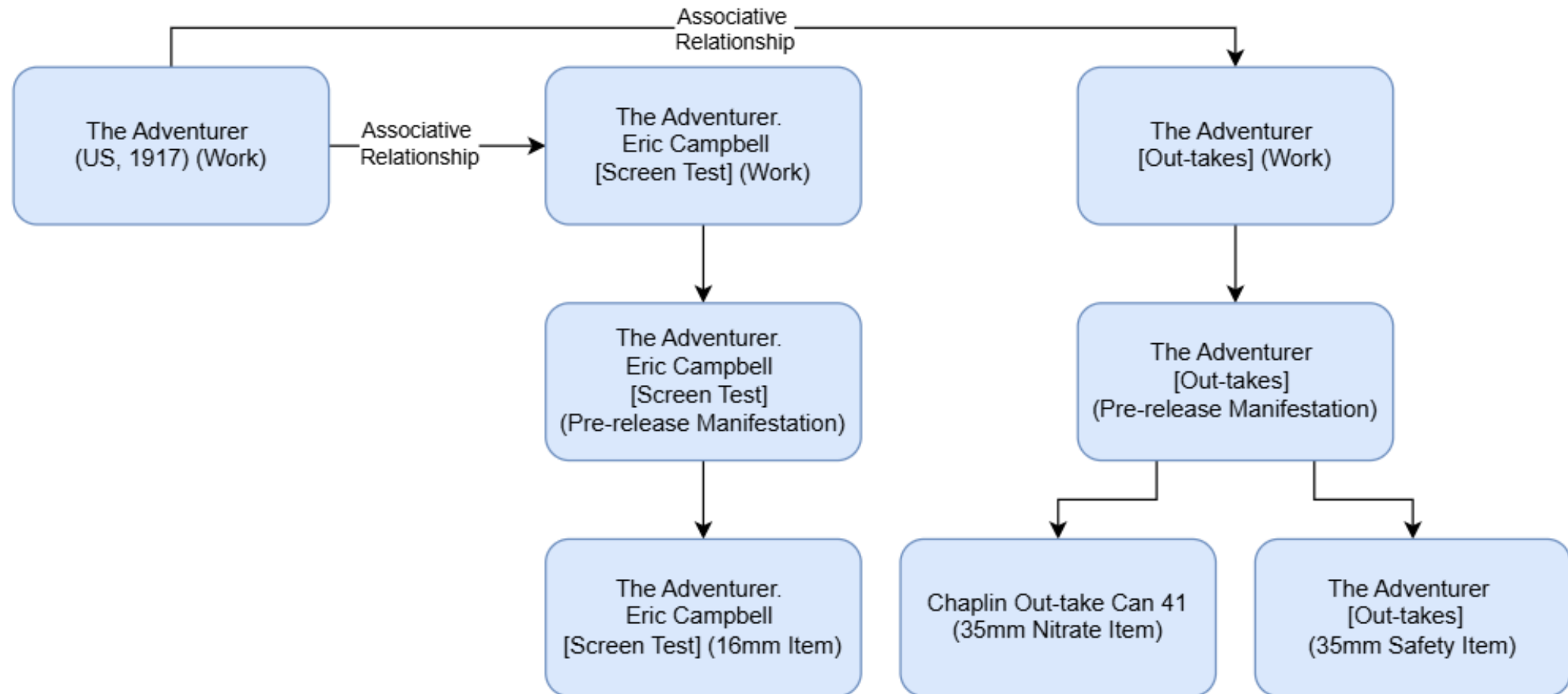
ASMR Hello Kitty toys surprise unboxing 5 hours !! Sanrio mystery blind boxes mini toys [Preferred/Title Proper]

Some social media platform titling incorporates identifying # key words, which is drifting into the area of descriptions, forms, and genres for which an institution may have separate fields:

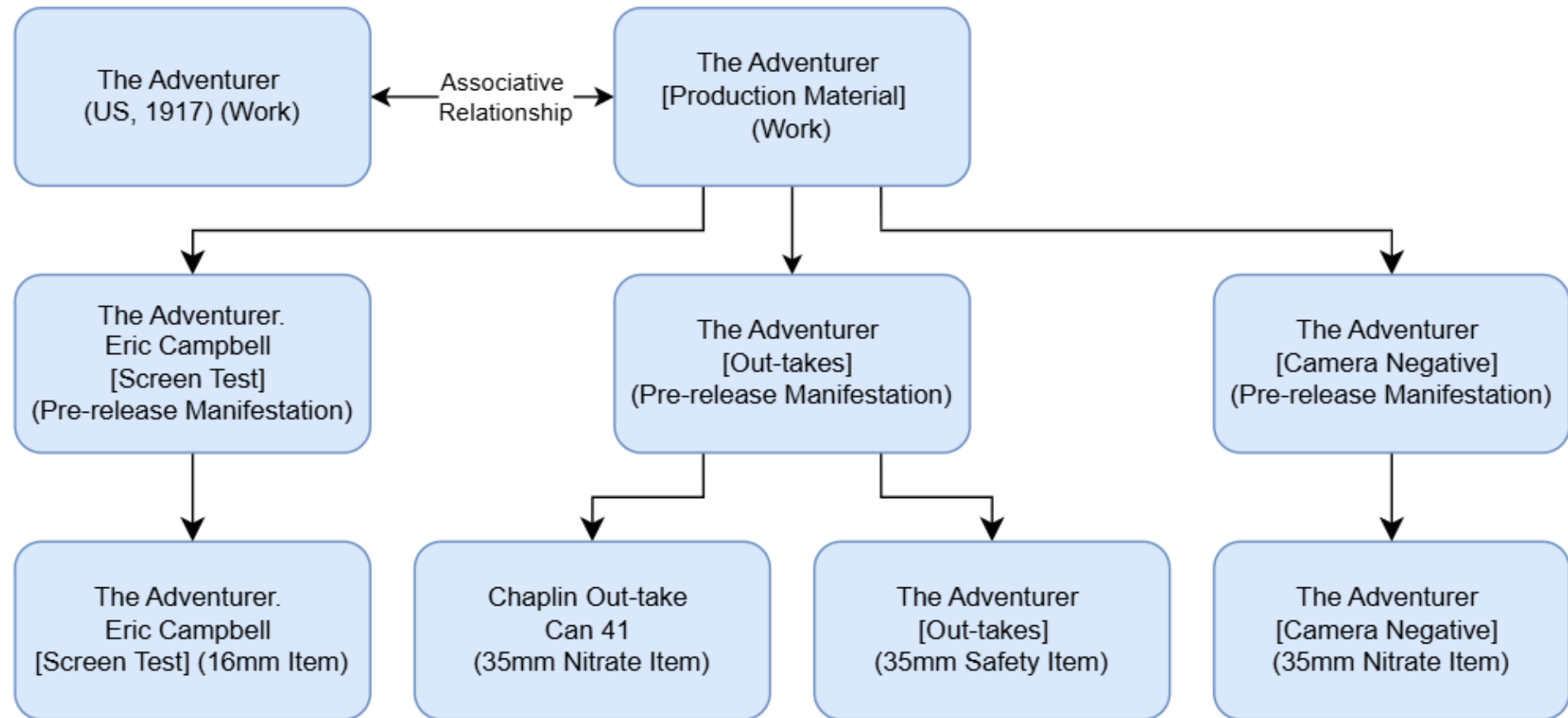
 Example

Part 3. Toast 🍞 mukbang #asmr #mukbang #food #eating #toast #bread #shorts #viralvideo #fyp

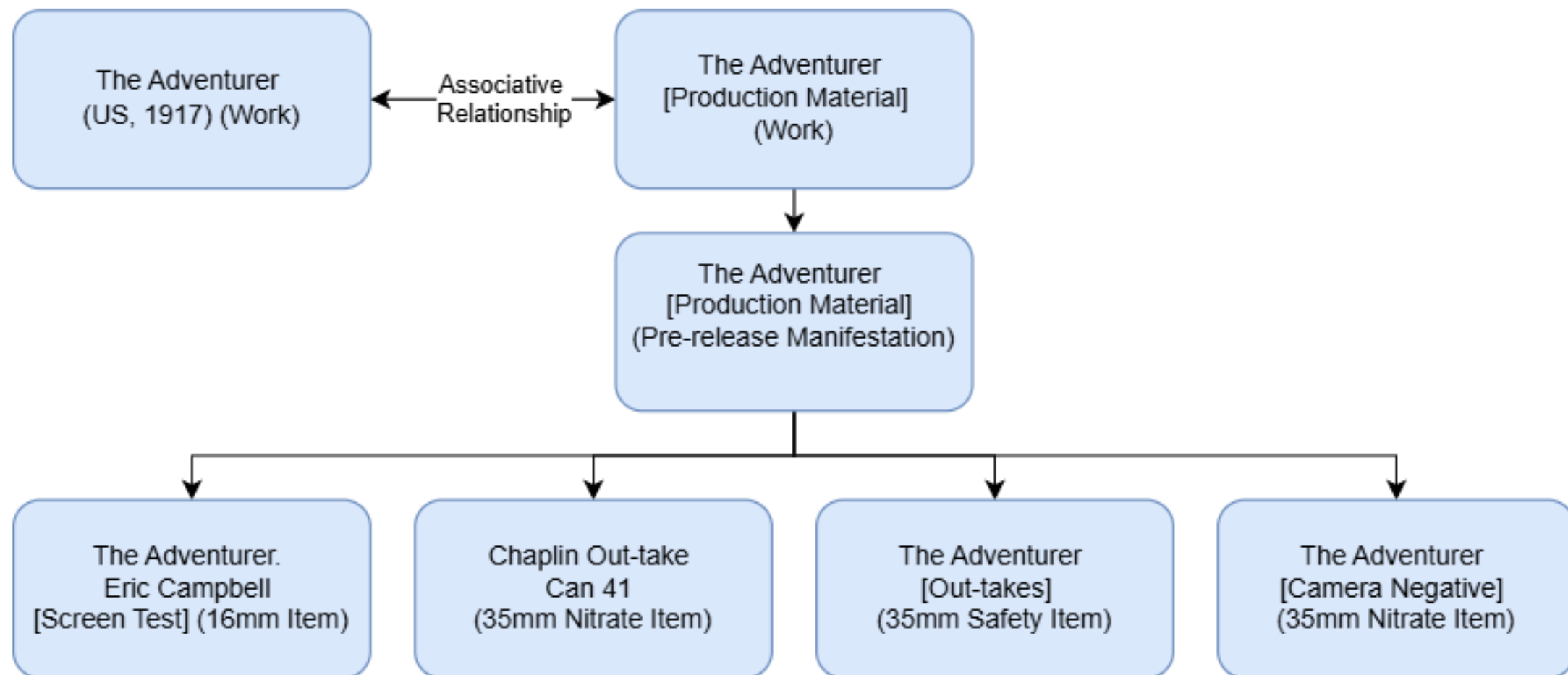
1. Where a new Work is created for each type of production material, each with a Pre-release Manifestation, and relevant Items linked to those; with an associated related link/reference to the released Work record:



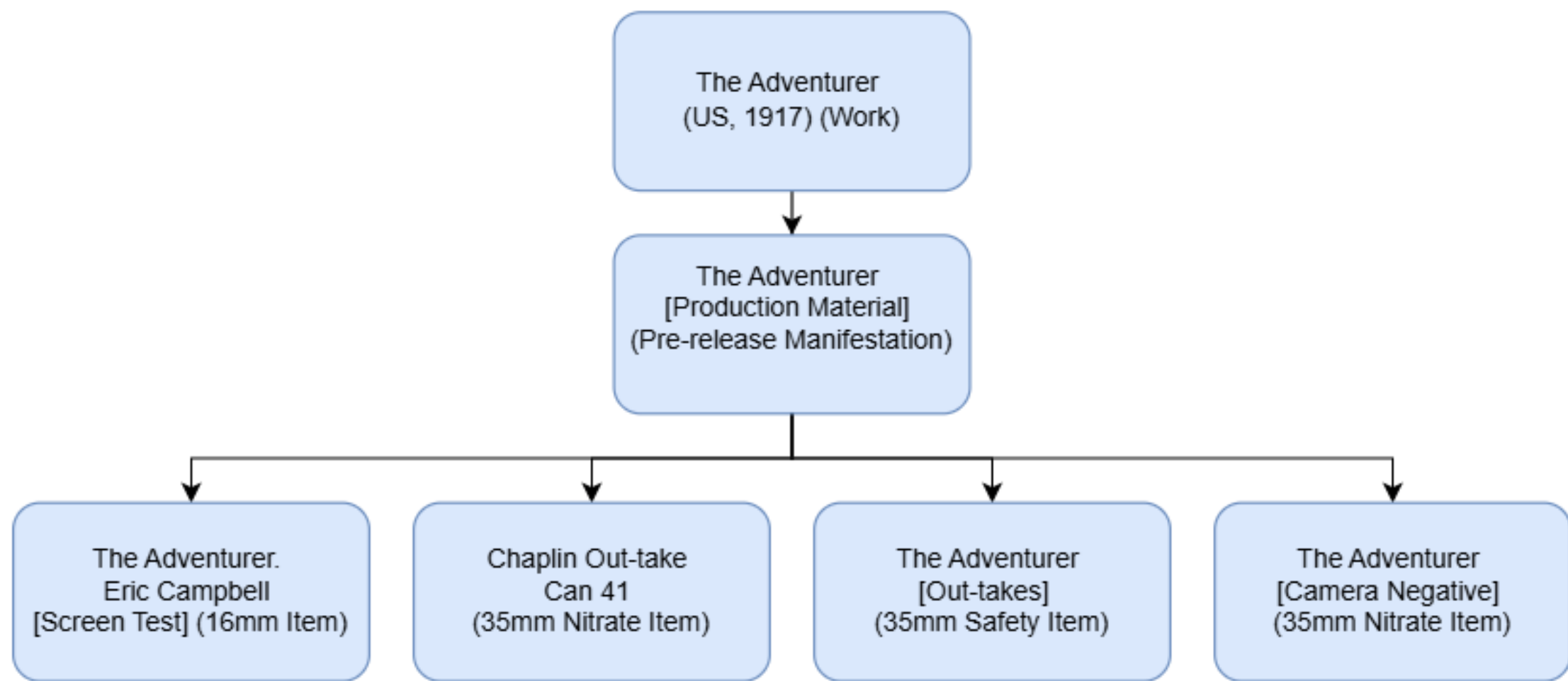
2. Where one new Work is created as a general one for any production material, with multiple Pre-release Manifestations for each type of production material and relevant Items linked to each of those; with an associated related link/reference to the released Work record:



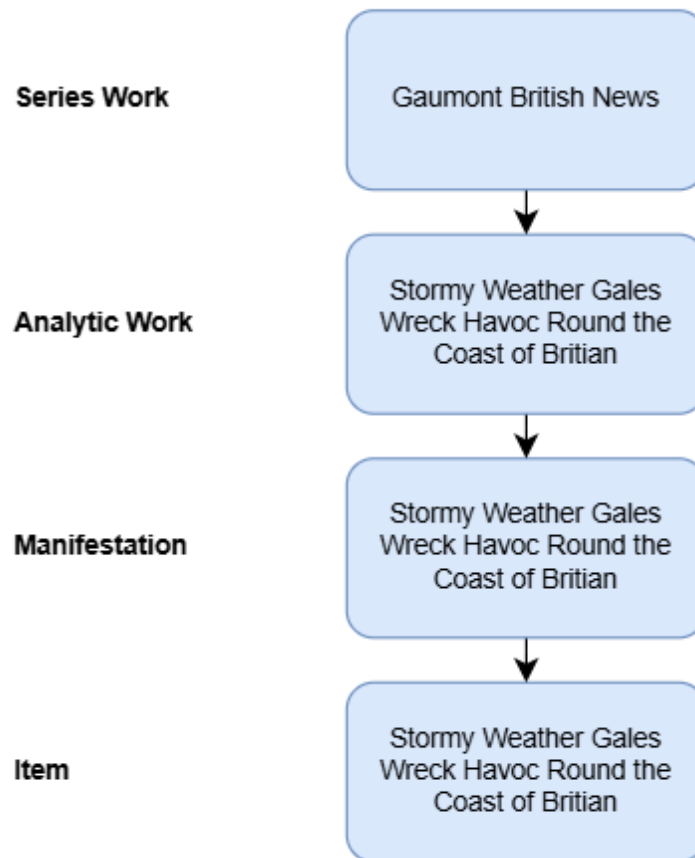
3. Where one new Work is created as a general one for any production material, with one general Pre-release Manifestation and all Items linked to that; with an associated related link/reference to the released Work record:



4. Where one general Pre-release Manifestation is created linked to the original released Work record and all production material Items linked to that one Manifestation:



Where a story element from a newsreel/cinemagazine issue has been acquired (but the issue it is from has not yet been identified, while the newsreel/cinemagazine series it is from is known) then the inter-title heading on the film itself should be used as the title for the Work, Manifestation and Item. The Work would constitute an Analytic Work and can be linked directly to the newsreel/cinemagazine Serial Work record.



Series Work

Gaumont British News



Monographic Work

Gaumont British News
No. 490



Manifestation

Gaumont British News
No. 490



Item

Stormy Weather Gales
Wreck Havoc Round the
Coast of Britian

Work (Series)

Panorama

Work (Episode)

Panorama
[2011-01-24]

Manifestation

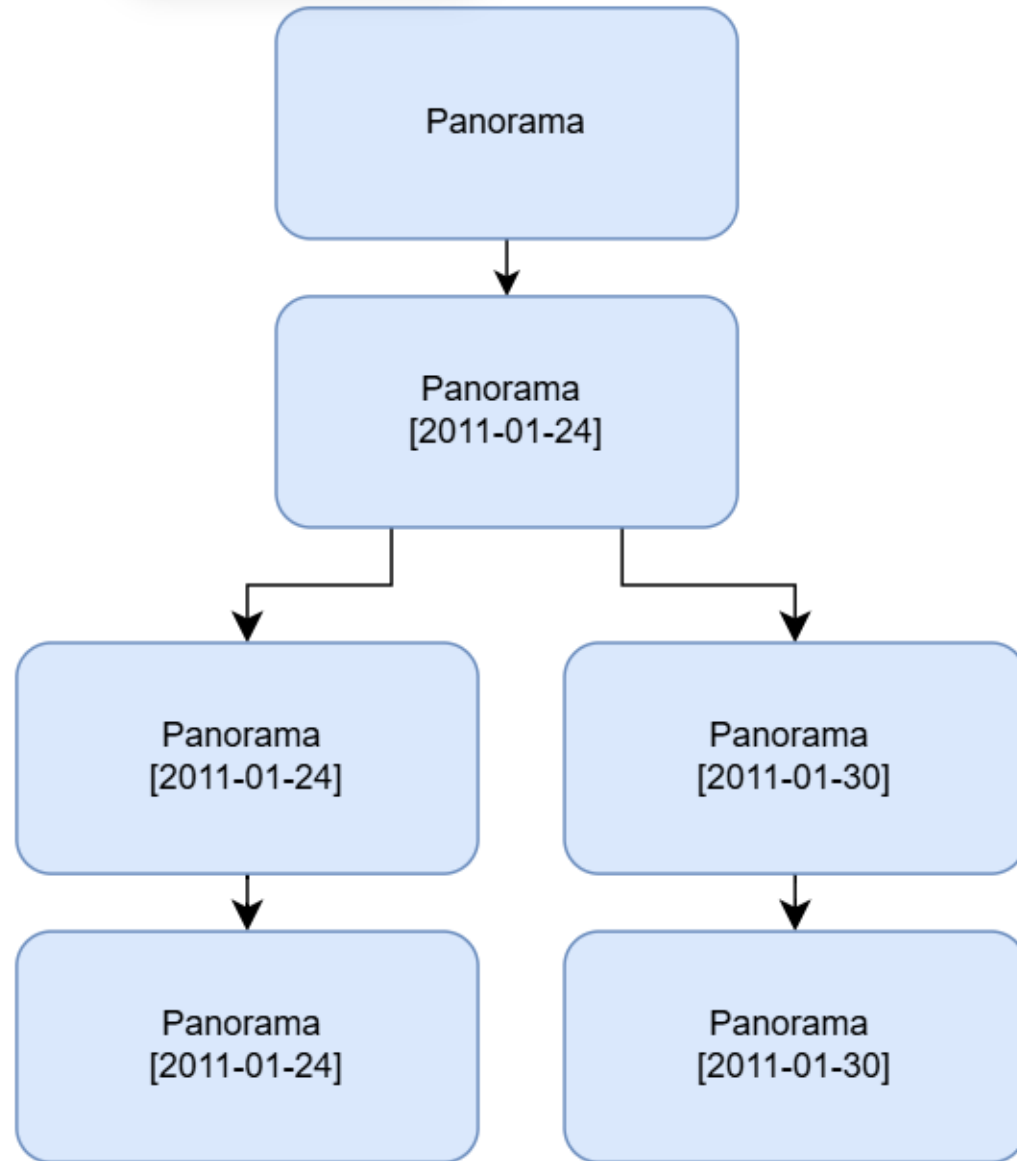
Panorama
[2011-01-24]

Panorama
[2011-01-30]

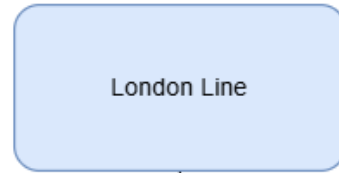
Item

Panorama
[2011-01-24]

Panorama
[2011-01-30]



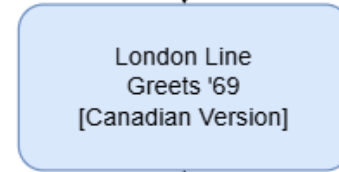
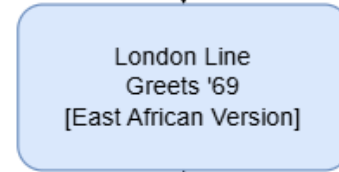
Series Work



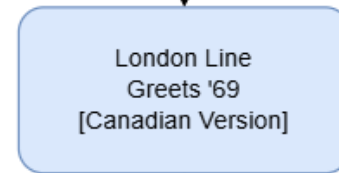
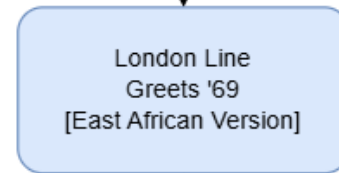
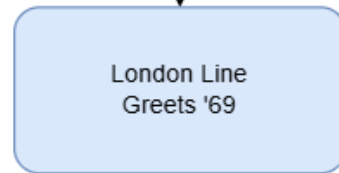
Monographic Work



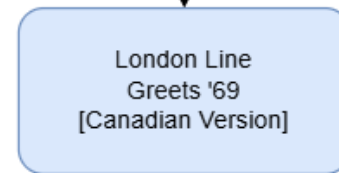
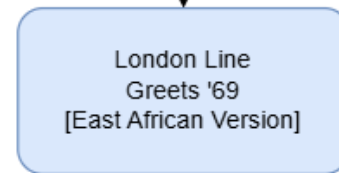
Variant

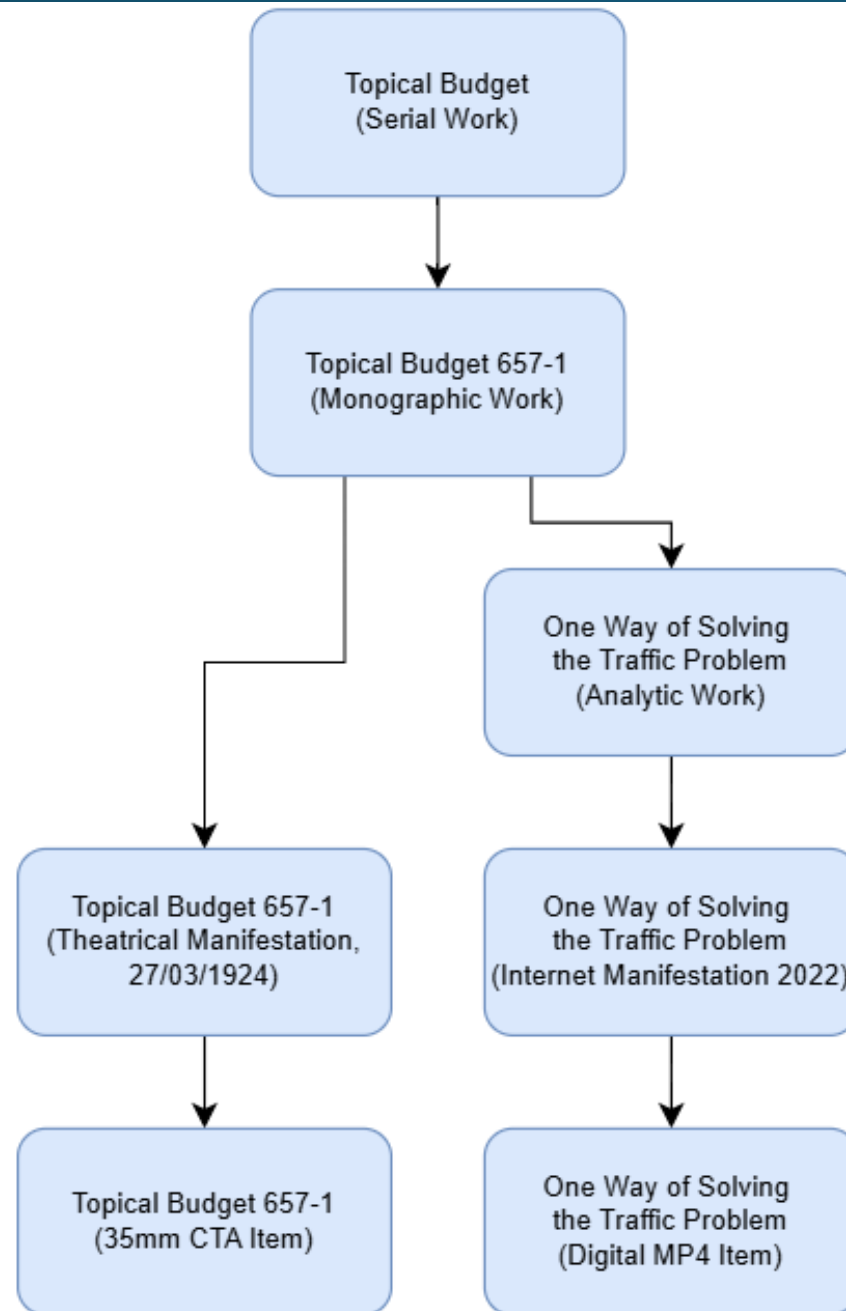


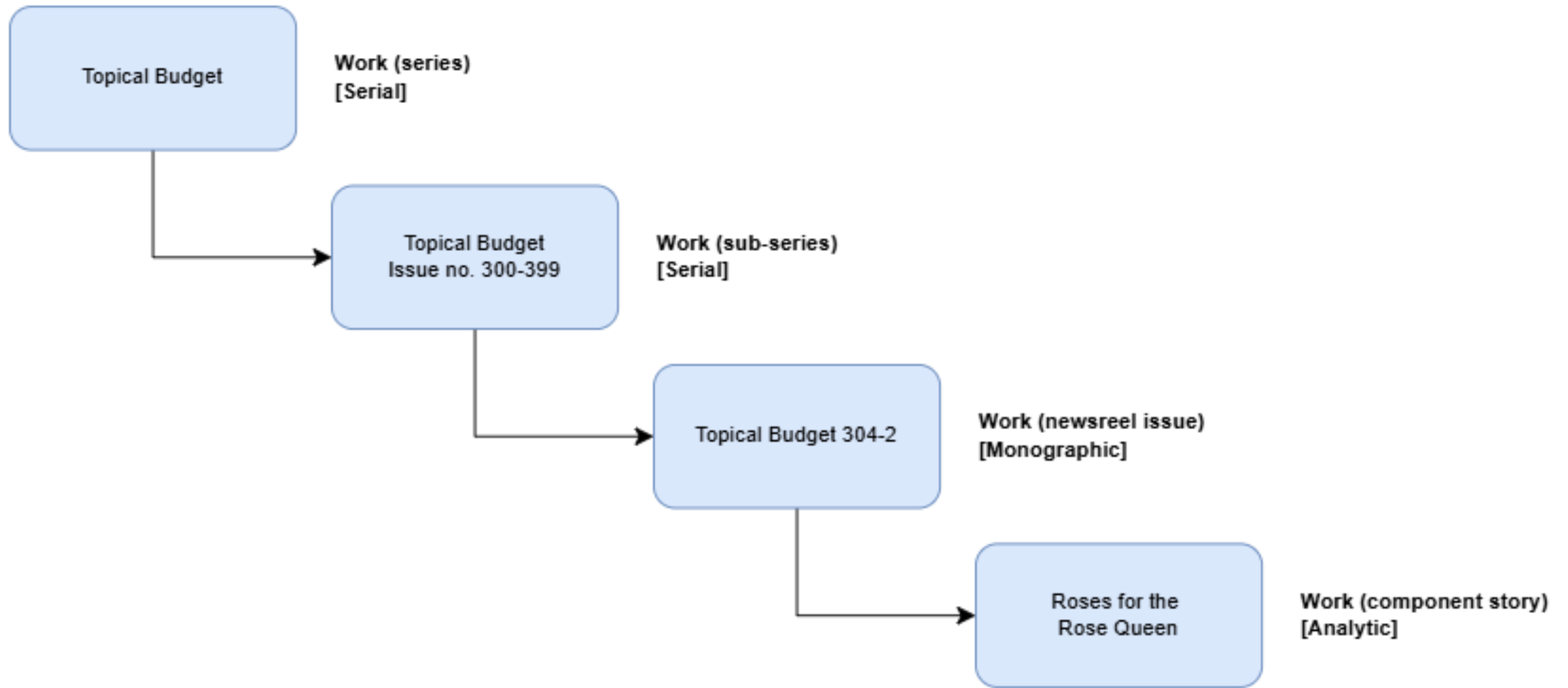
Manifestation



Item







Further
enhanced or
new sections

Boundaries between Manifestations and Events

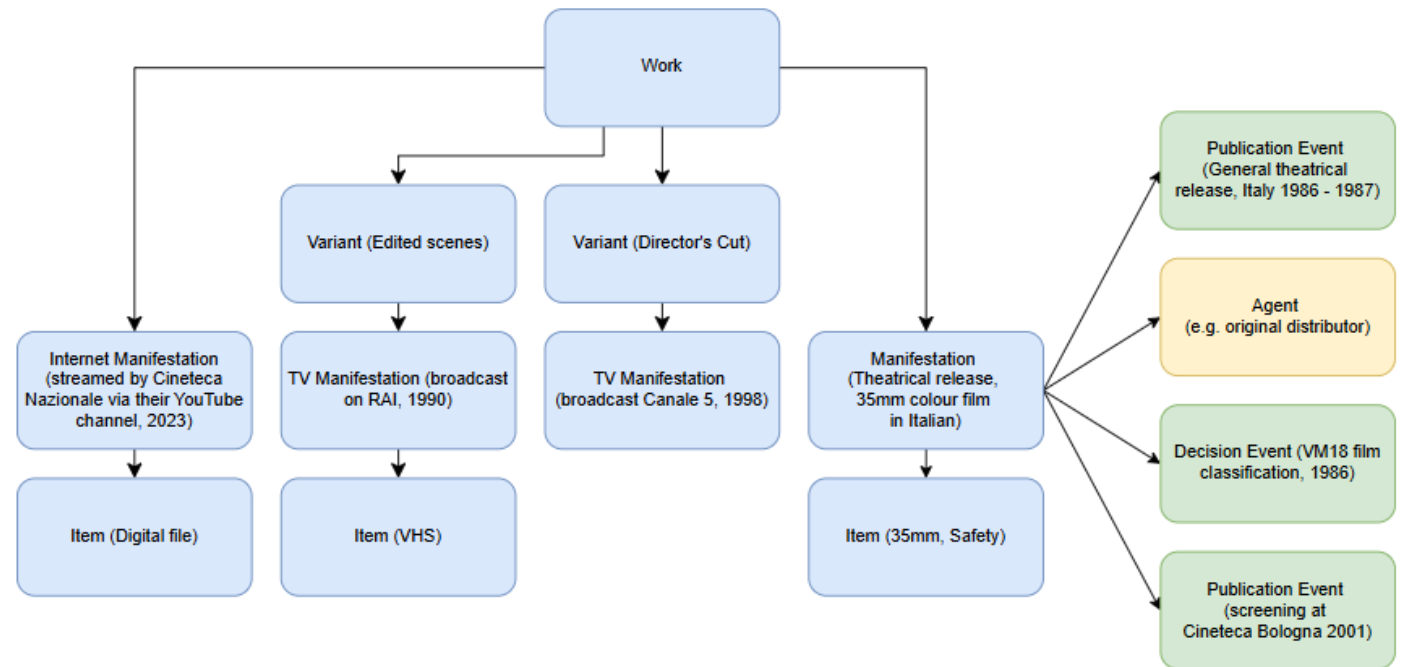
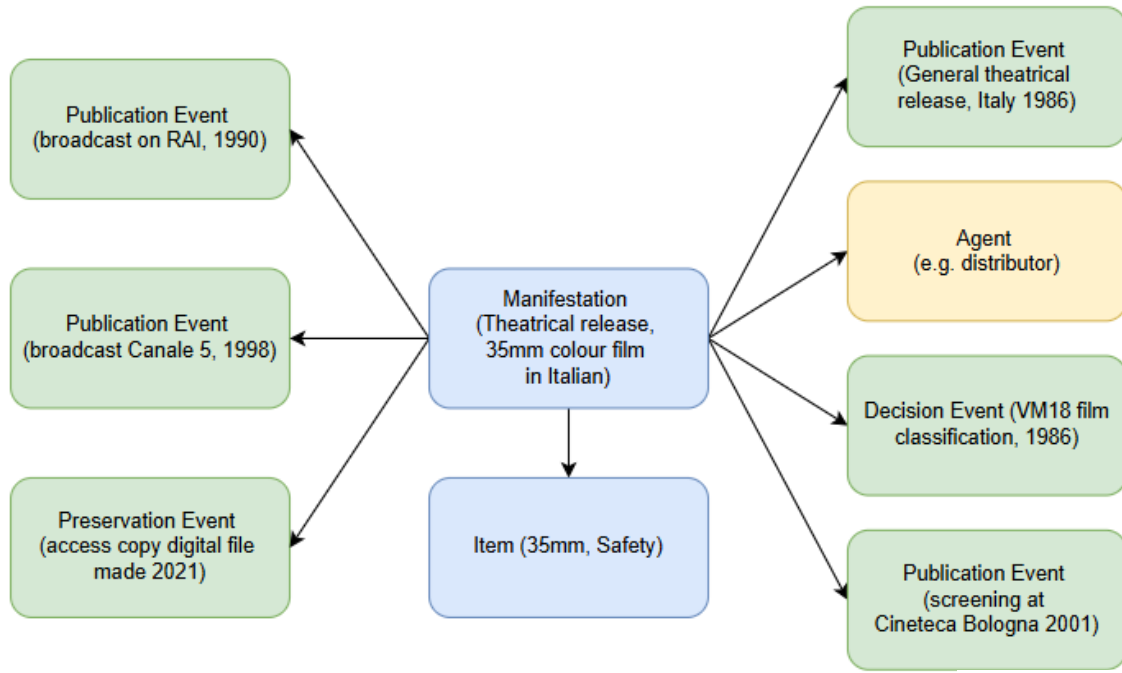
- Overlaps and confusions over when to use Manifestations and when to use Events triggered many discussions, and a workshop amongst CDC members and corresponding members.
- So, this too is now covered in a new subsection, with plenty of diagrams and exploration of choices – which depend very much on whether 4, 3, 2, or 1 level hierarchy structure is used and on cataloguing database systems used by an institution.

- 2. Works >
- 3. Variants >
- 4. Manifestations >
- 5. Items >
- 6. Boundaries between Records ▾
 - Boundaries between Works
 - Boundaries between Works and Variants
 - Boundaries between Variants
 - Boundaries between Manifestations and Works or Variants
 - Boundaries between Manifestations
 - Boundaries between Manifestations and Events**
 - Boundaries between Items
- 7. Agents >
- 8. Events >
- 9. Other Relationships >
- Appendices >

As mentioned at [INSERT INTERNAL LINK TO RELEVANT SECTION IN MANUAL], there is no rule within EN 15907 as to the categories of Manifestation Type there can be, only that its values come from a controlled vocabulary list. The only one stipulated value that exists is that of a category of 'Unknown'.

Overlaps that have evolved between use of Manifestations and Events, and Manifestation types and Event Publication types, have partly been due to some ambiguity within the EN 15907 standard itself. But also, how the latter has been interpreted and evolved since it was conceived in order to deal with the nature and range of actual moving image material and technological developments; as well as the realities and practicalities for institutions using different cataloguing systems and databases, and user access needs.

Manifestation types	Event Publication types
Theatrical distribution	Theatrical distribution
Non-theatrical distribution	Non-theatrical distribution
Broadcast	Broadcast
Internet	Online transmission
Pre-release	Pre-release
Home viewing	Home video publication



Other enhanced sections

Works - Country of reference

- Occupied/annexed countries
- Name changes
- Border changes
- Independence from former empires, multinational states or unions

Sources of information

- Extra paragraphs relating to using websites and best advice/practice
- Cataloguing subjects/genres

If the country borders have changed, or two new countries are formed from one former country, then 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 Czechia or Slovakia for one from 2012.^[5]

Similarly, the same principle applies in the case where two previously separate countries or sovereign states have officially joined together to form a new one, e.g. Tanganyika joined with Zanzibar to become Tanzania on 26th April 1964, so a 1962 film would be given the country of reference of Tanganyika or Zanzibar, as appropriate, but a 1966 film would be given the country of reference of Tanzania.

Some general notes on countries which are/have been occupied:

There are often complexities and sensitivities around which production country or countries to apply to moving images made in a country under occupation or annexation. These are sometimes connected with the nature and content of those moving images, e.g. propagandic and ideological aspects, but also with levels of autonomy, e.g. if the production companies and film crews were local but occupying authorities had direct control and involvement over scripts, personnel involved, content, final censorship etc. Even if collaborative or puppet national governments and authorities were technically in charge, if still under occupation then it could be viewed as having the production country of the occupying country.

Secondary Sources (including websites)

We emphasise the importance of the cataloguer considering the authority and context of the source before utilising information from it, e.g. whose website is it and where did their information come from?

“..use authoritative secondary sources, e.g. official websites for a film, press packs, published catalogues and directories, and data from other Archives accessible databases, websites, or publications, who may have researched and created records for the moving image already. Sources may also include other non-moving image collections held by your institution, such as special collections of papers, books, newspaper cuttings, stills, posters, etc.”

2. Works

Attributes of a Moving
Image Work

Elements of a Work

**Relationships of a
Work/Variant**

3. Variants

4. Manifestations

5. Items

6. Boundaries between Records

7. Agents

8. Events

9. Other Relationships

Appendices



2.3.2.1 Assigning Subject terms

When considering the assigning of subject terms to a moving image Work record there are two main components to consider in making an intellectual assessment; the contexts of "about" and "of":

> **Of** is straightforwardly, explicitly what is seen and visible in the shots and scenes that make up the moving image.

> **About** is the elements and themes of a moving image that are implicit from the unfolding and combining of different images, or more explicit from interviews, commentary, or narration on the soundtrack.

> EN15744 advocates that all Works should have at least one subject term as a minimum.

> But it is up to each institution to decide the depth and level of subject indexing, and whether it catalogues according to the principle of capturing just what is seen, or just what it is about. The ideal is to have both elements:

New Chapters/Sections

DIGITAL ITEMS

Born digital Digitised

VARIANTS

AGENTS Events Restorations

Carriers/Reels

Manifestation types

FIAF Moving Image
Cataloguing Manual

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Attributes of a Variant

Elements of a Variant

Relationships of a
Work/Variant

4. Manifestations >

5. Items >

6. Boundaries between
Records >

7. Agents v

Agents for Works/Variants

Agents for Manifestations

Agents for Items

8. Events v

Event Types

Further Event Types

9. Other Relationships >

Appendices >

Katerina Kampoli

Circe Sánchez González

Ford, Harrison, 1884-1957



1 Jones, David
Direction (person), Production (person), Scripting (person)
Born: 1934-02-19, Poole, Dorset, England
Name note: Entered TV in 1958. Programme editor, director, producer. Born David Hugh Jones. Married actress Sheila Allen in 1964.

2 Jones, David
Sound (person)
Born: 1936

3 Jones, David
Photography (person)
Name note: Works largely in documentaries.

4 Jones, David
Presentation (person)
Born: 1942-05-27
Name note: Born David Wark Jones.

5 Jones, David
Special Effects (person)

6 Jones, David B.A.
Photography (person)

7 Jones, David Allen
Music (person)

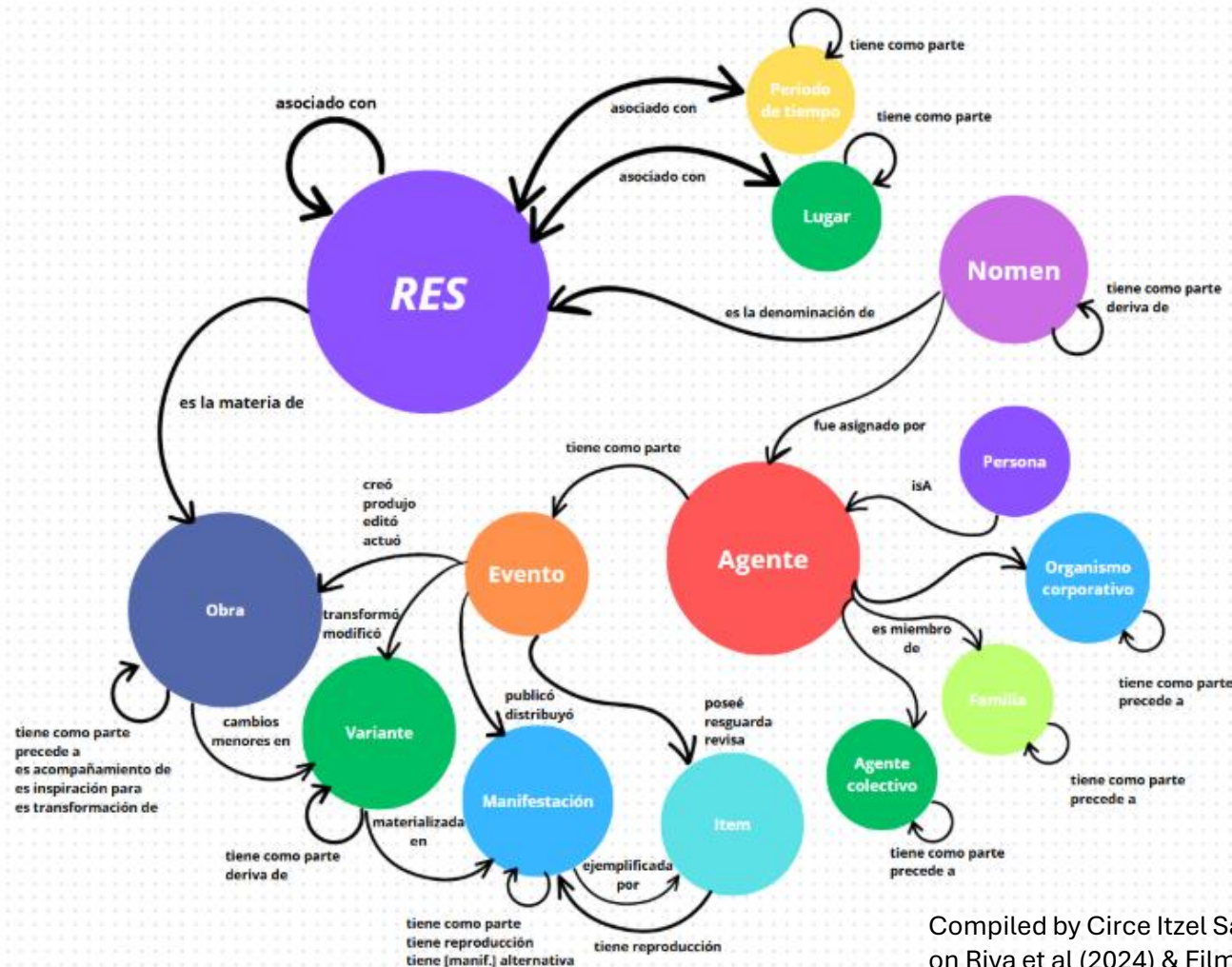
8 Jones, David
Production (person)
Born: 1913-11-05, London, England
Name note: Film Industry publicist. Awarded C.B.E.

9 Jones, David
Design (person)

Ford, Harrison, 1942-



Diagram 1. IFLA-LRM-based entity-relationship model applied to the universe of moving image resources



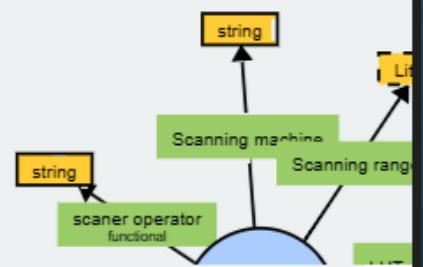
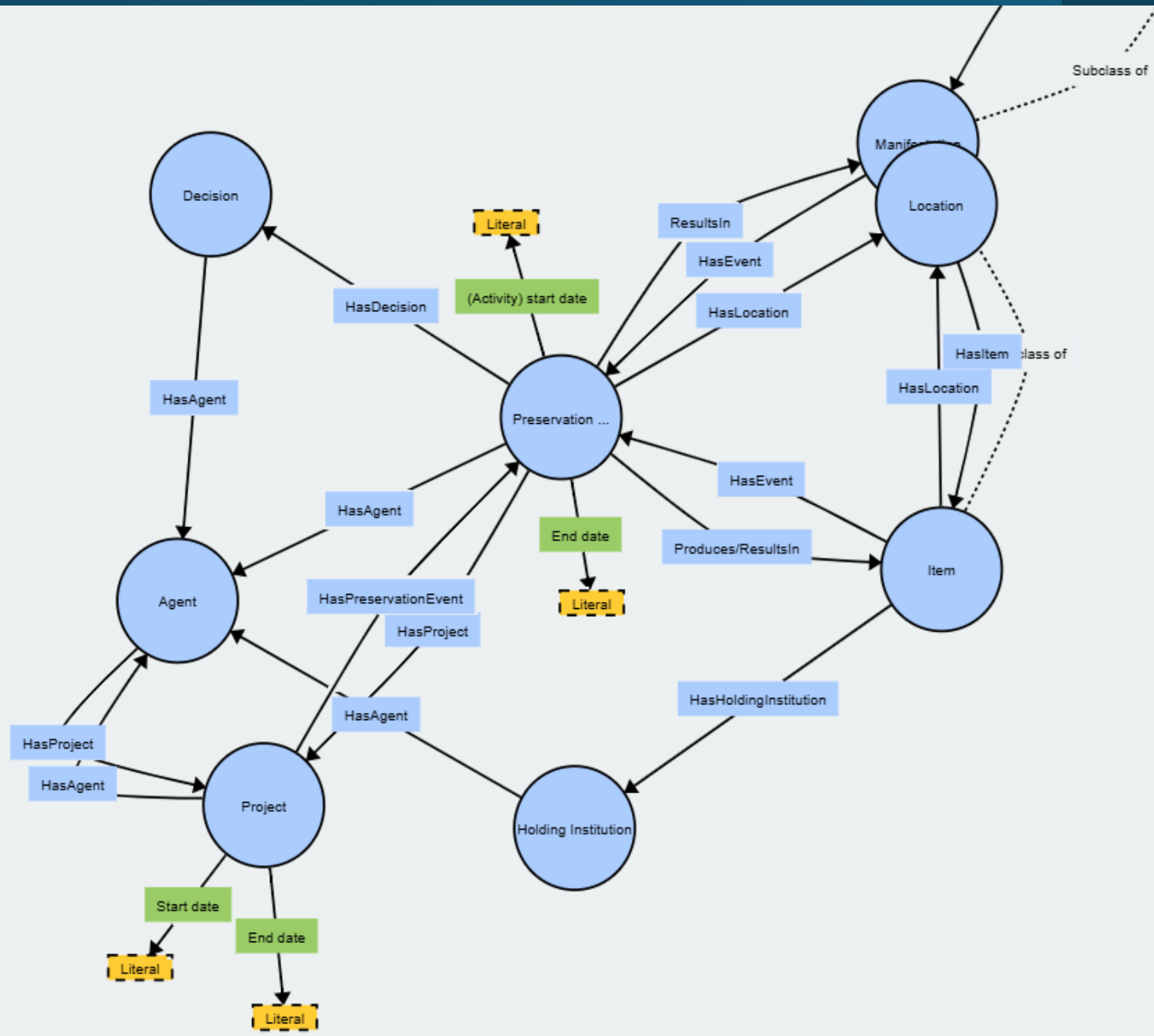
Compiled by Circe Itzel Sánchez-González based on Riva et al (2024) & Filmstandards.org (2011)

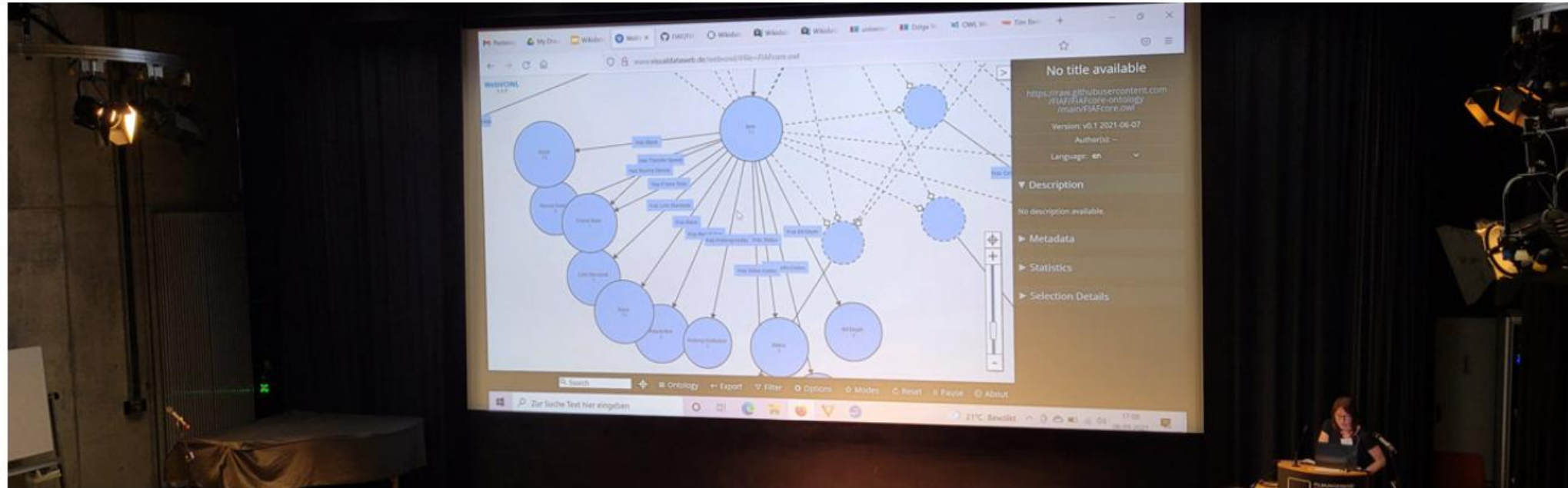
EXAMPLE OF DIGITAL WORK – MANIFESTATION – ITEM

RDA	FIAF	MARC 21	DESCRIPTION
Preferred Title for the Work	Preferred Title (Work/Variant)	Main Entry-Uniform Title	La niña y la estrella (Motion picture)
Title Proper	Title Proper (Manifestation/Item)	Title Proper	La niña y la estrella /
Statement of Responsibility	Agents (Statement of Responsibility-Work)	Statement of Responsibility	Gabriel Serra, dirección y guión ; Lonnie Ruíz, ilustraciones ; Gil González Pallais,(edición y animación) ; Sebastián Verde, Christian Zamora, (asistente de ilustración y animación) ; Ricardo Wheelock, (diseño sonoro) ; Arleny Picón, Bruno Cortina (musicalización).
Edition Statement	Manifestation Types	Edition Statement	Original version.
Place of Production	Country of production/Region (Event Type-Production)	Place of Production	[Managua, Nicaragua] :
Producer's Name	Company of production (Agent - Corporative Name)	Name of producer	Cinemateca Nacional [de Nicaragua],
Date of Production	Year/Date (Event Type-Production)	Date of Production	2016.

Cataloguing Resources

- [FIAF Cataloguing Rules](#) (1991, PDF)
- [The FIAF Moving Image Cataloguing Manual](#) (2016, PDF)
 - [Manual FIAF de Catalogación de Imágenes en Movimiento](#) (in Spanish, 2022, PDF)
 - [Manuel de catalogage des images animées de la FIAF](#) (in French, 2022, PDF)
 - [Das FIAF-Handbuch für die Katalogisierung von Filmwerken](#) (in German, 2022, PDF)
 - [FIAF-ov priručnik za katalogizaciju pokretnih slika](#) (in Croatian, 2022, PDF)
- [Glossary of Filmographic Terms](#) (search engine and full html document)
- [Report of the Linked Open Data for Filmarchives Workshop](#) (Berlin, 2019)
- [Slideshow of Mats Skarstrand's Linked Open Data presentation](#), CDC Workshop at the 2019 FIAF Congress in Lausanne
- ["Cataloguing Practises in the Age of Linked Open Data: Wikidata and Wikibase for Film Archives"](#), a paper by Adelheid Heftberger and Paul Duchesne for the CDC (June 2020)
- ["Digital formats for film-related objects in archives"](#), by Mats Skärstrand, Swedish Film Institute, for the CDC (February 2022)
- [Mapping of CEN 15907 to library standards \(RDA, ISBD, FIAF-MICM, MARC\)](#) by Circe Sanchez for the FIAF CDC (view-only link, January 2023)
- [Slideshow of Maria Assunta Pimpinelli's presentation 'From the Revision of the FIAF Cataloguing Rules \(2005-2012\) to the Cataloguing Manual \(2016\)'](#), CDC Workshop held at Bundesarchiv, Berlin, 20 September 2023
- [Decolonizing Film Catalogues: Recommendations and best practises by the FIAF CDC on the representation of Ukrainian film titles and cast/credits produced during the Soviet Union](#), December 2023
- [Best practices for the cataloguing of film related materials](#) (FIAF GitHub, May 2024)





Resources of the Cataloguing and Documentation Commission

<https://www.fiafnet.org/pages/E-Resources/cdc-resources-restoration-metadata.html>

Restoration Metadata

- "Preservation/Restoration Events and Documentation of workflow" by Ela Wysocka for the FIAF CDC (FIAF GitHub link, April 2025)

Carriers? Components? Containers?



Digital Items – Born Digital and Digitised



What can I do?



We are also looking for examples of how your organisation catalogues Digital Items, Production materials, TV/newsreel series, Variants, country of reference, etc. especially if it differs from what is in the draft Manual currently

Also, particularly if you catalogue individual reels/tapes/files, use the Variant level and/or linked Events



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