The FIAF Moving Image Cataloguing Manual

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Dedication

This manual is dedicated to **Christian Dimitriu** (1945-2016), whose contributions to the field of moving image archiving and FIAF, are immeasurable; and to **Ronny Loewy** (1946-2012), whose knowledge of moving image metadata standards was a primary and crucial source of information during the development of this publication.

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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 cataloguing and metadata 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-organised 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]

Cataloguing archival moving images combines general archival processing methodologies and traditional library cataloguing. The process of archiving moving images applies practices held in common with archiving other materials such as papers and manuscripts. The materials' 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] An attempt has been made throughout the guidelines to address capturing provenance and preservation information.

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 to author, title and/or subject. Many libraries catalogue through bibliographic utilities to pool effort by sharing records of these single publications. 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 collection management functions.

This revision of the 1991 guidelines recognises that institutions use a variety of systems and data

[1] FIAF, 1991, p. ix.
[2] Adapted from AMIM2, p.1.

structures and may find it difficult to implement far-ranging changes in their cataloguing practices. The revisions suggested in this manual will help archives harmonise 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], 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]
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, and applies FRBR concepts and terminologies. It is intended to eventually supplant Anglo-American Cataloguing Rules (AACR2), which has been the descriptive cataloguing standard in English-speaking communities since the 1960s. Like AACR2, RDA covers all types of content and media.[5]
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 October 2010 – June 2011. Brief definitions of key elements in the FRBR-based CEN model are at the end of the Introduction.

For further information about the relationship of this set of guidelines to FRBR, RDA and EN 15907, see Appendix F.3. Although these guidelines are structured to correspond closely with the above standards/models/schema, and use associated terminology, note that neither they nor these guidelines are system-specific. They cover the fundamentals for cataloguers for the construction and management of data and records in whatever system or standards used by an institution.

While these guidelines are intended to be applicable to all forms of moving image materials, archives with extensive broadcasting collections may wish to look to broadcasting-specific metadata schemas such as EBUCore[6] and PBCore[7] for additional guidance.

FRBR-based CEN Terms in Brief

These guidelines use the terminology of CEN Cinematographic Works Standards for terms reflecting the core structuring of moving image records - namely Work, Variant, Manifestation and Item. It is worthwhile providing brief definitions for preliminary guidance here (whilst FRBR is discussed in more depth in Appendix F.3 Relationship of FIAF Cataloguing Rules to Functional Requirements of Bibliographic Records)

Work

An entity comprising the intellectual or artistic content and the process of realisation in a cinematographic medium, e.g., what the moving image is called, when it was made, who made it,

[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`.

[4]FRBR Final Reports, p. 3.

[5]RDA 0.0 and 0.1, p. 0-1.

[6]`https://tech.ebu.ch/MetadataEbuCore`

[7]`http://pbcore.org/`

who was in it, what it is about, etc. This core information usually does not change throughout any Variant or Manifestation.

Variant

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. This is similar to a Work since it does not yet describe physical or digital embodiments of the content. For example: A film edited for television broadcast will contain most of the content of the original Work, but have some parts edited out.

Manifestation

The embodiment of a moving image Work/Variant. Manifestations include all analogue, digital and online media. Manifestation information can include a description of what the particular Manifestation should ideally contain, regardless of the Items held in the archive. For example: The original release time of a film is 1:30:00, but the Item held at the archive is missing footage so is shorter.

Item

The physical product of a Manifestation of a Work or Variant, i.e. the physical copy of a Work or Variant. An Item may consist of one or more components, i.e. the whole Item may consist of 1 reel or 5 reels, 2 VHS tapes or 1 DVD. An Item record may contain fields or scope for separate barcodes and condition information for each component of the item (each reel for example) if required.The Item 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.[8]

[8]Taken from EN15907. Item – Definition from the standard. `http://filmstandards.org/fsc/index.php/EN_15907_Item`

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 generalised film and television collections, and may require elaboration in more specialised institutions whose holdings are exclusively of a single format or type, e.g., commercials, newsfilm, television, unedited footage, etc. For example, those with television collections should additionally consider more specific standards such as EBUcore or PBcore,

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 projector, television set, computer, software 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 documentaries, experimental or independent productions, study films or video, home movies, unedited materials, television broadcasts, commercials, spot announcements, recorded performances of concerts, ballets, plays, and CCTV footage etc. It encompasses both live action and animation and includes all analogue and digital formats.

While many moving image archives also have audio materials in their collections, this manual does not offer detailed guidance for describing audio media. However, the Manual does provide ways to describe physical and technical characteristics of analogue and digital audio Items to assist with collection and preservation management.

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. These are not "core" elements in the sense of a Dublin Core, EBUCore, or PBCore schema, but are rather intended to illustrate common elements that are used in describing moving images and are referenced in the rules outlined in this manual. The elements are largely drawn from EN 15744 and 15907. For a comparison of elements described in this Manual and EN 15907, please see Appendix G, Elements of Description comparison.

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 large variety of environments.

Institutions are encouraged to include as many of the non-core elements as goals and circumstances permit. None are considered mandatory by these guidelines, but an institution may require that some are mandatory for internal purposes.

0.2 Core elements of description[9]

These core points of description are listed with their corresponding terms as presented in the manual. They represent an ideal minimum set of metadata for moving image cataloguing.

CORE CONCEPT	TOP-LEVEL ELEMENT	SUB-ELEMENT
Title	1.3.2 Title [Work]	
Series / Serial[a]	1.3.2 Title [Work]	1.3.2.1 Title Type = Series/Serial [Work]
Cast	1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.) [Work]	1.4.1.1 Agent Activity = Cast [Work]
Credits (including Production Companies)	1.4.1 Agents [Work]	1.4.1.1 Agent Activity = Credit (use term for actual role) [Work]
Country of Reference	1.3.3 Country of reference [Work]	
*Original Format	2.3.4 Format of a moving image Manifestation [Manifestation]	2.3.4.1.2 Specific Carrier Type: [Manifestation]
*Original Length	2.3.5 Extent of a Manifestation [Manifestation]	2.3.5.2 Physical extent of a Manifestation
*Original Duration	2.3.5 Extent of a Manifestation [Manifestation]	2.3.5.3 Duration of a Manifestation
*Original Language	1.3.5 Language(s) [Work]	1.3.5.1 Language Term + 1.3.5.2 Usage type [Work]

[a] EN15744 definitions "A series is a group of separate items related to one another by the fact that each item bears, in addition to its own title, a collective title applying to the group as a whole. A serial is a type of "short subject" work which is characterized principally by the episodic development of a story". This Core Concept is referencing the name of another Work that a Work may be "part of", where the latter has been conceived within the context/intention of being an element of a Series or Serial. It is not being used here as a Work/Variant Description Type. (See D.1 Work/Variant Description Types)

[9] Adapted from CEN TC 372 EN 15744 element set

CORE CONCEPT	TOP-LEVEL ELEMENT	SUB-ELEMENT
Year of Reference	1.3.4 Year/Date of reference [Work]	1.3.4.1 Date Type [Work]
Identifier	As appropriate: 1.3.1 Work/Variant Identifier [Work/Variant] &/OR 2.3.1 Identifier [Manifestation] &/OR 3.1.1 Identifier [Item]	As appropriate: 1.3.1.1 Identifier Type [Work/Variant] &/OR 2.3.1.1 Identifier Type [Manifestation] &/OR 3.1.1.1 Identifier Type [Item]
Subject/Genre/Form[a]	1.4.3 Subject/Genre/Form terms [Work]	
Content Description	1.3.6 Content description (synopses, shotlists, etc)	

[a]Form = Fiction, Non-fiction, etc. Some institutions may incorporate these as a genre term, whilst others may have them as a separate category to genre.

*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.

See Appendix I.1 Example 1. Feature film in 3-level, 2-level and 1-level hierarchies as an illustration.

Please see Appendix G, Elements of Description comparison for a list of all elements described in this manual.

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. This corresponds to CEN EN 15907, 6.2 – Record Source.

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

This section includes sample structures for how the elements can be applied across Works, Variants, Manifestations, and Items. Four models are provided, beginning with the more complete four-level model and ending with a simple one-level model. Models should be applied according to an institution's system and also determined by the amount of information known about an Item.

The full list of elements of description for each entity is set out in the following charts and diagrams, and in Chapters 1-3. See Appendix I, Examples of records containing core elements in the different levels of hierarchy for examples of real records which contain these core elements (as well as others) across the hierarchies.

Extended hierarchy model: 4 levels

Work
abstract entity

--- Type - Whole conditions (serial/standalone/component part)
--- Identifier (international, in-house unique identifier number)
--- Titles (original, alternative, series/serial)
--- Country (production country/countries)
--- Dates (copyright/production)
--- Language(s): original language of conception/presentation
--- Notes/History
--- Content: Synopsis, Genre, Form, Subject
--- Agents: Cast, Credits, Rights holders

Variant
abstract entity
optional

--- Type - Whole conditions (serial/standalone/component part)
--- Identifier (international, in-house unique identifier number)
--- Titles (original, alternative, series/serial)
--- Country (production country/countries)
--- Dates (copyright/production)
--- Language(s)
--- Notes/History
--- Content: Synopsis, Genre, Form, Subject
--- Agents: Cast, Credits, Rights holders

Manifestation
realisation, release, exhibition or distribution entity

--- Type: pre-release, theatrical, non-theatrical, transmission, home-viewing, internet, restoration, not-for-relea
---Identifier (international, in-house unique identifier number)
--- Titles
--- Language(s): language of dialogue, subtitles, dubbing, intertitles, etc.
--- Format: 35mm film, Digital Cinema Package (DCP), Blu-ray, etc
--- Extent: physical, logical, temporal, e.g. duration, running time, length, etc.
--- Event: release, transmission, distribution, creation, dates
--- Rights context: platforms, territories, dates
--- Agents: Creator, Broadcaster, Distributor, Publisher

Item
physical or digital object

--- Identifier (inventory numbers)
--- Titles (original, alternative)
--- Element Type : instantiation type, e.g. original negative, dupe positive, Lavender, sound negative
--- Item specifics: carrier, base, gauge, format, digital file type, sound, sound systems, colour standards etc.
--- Extent: physical, temporal, e.g. footage, file size, duration--- Access conditions: Condition report - pristine, r
es, etc; storage location - home location, current location; Conservation recommendations: urgent transfer required, relocate to sub-zero, etc
--- Event(s) (with Dates): creation, acquisition, accession, de-accession, loan, transport
--- Acquisition: source, method, funding context, conditions of access, dates
--- Agents: donors, archive technicians/conservationists, etc.
--- Holding institution: name of the Item holder

Full hierarchy model: 3 levels

Work

abstract entity

--- Type - Whole conditions (serial/standalone/component part)
--- Titles (original, alternative, series/serial)
--- Dates (copyright/production)
--- Language(s): original language of conception/presentation
--- Content: Synopsis, Genre, Form, Subject
--- Agents: Cast, Credits, Rights holders
--- Identifier (international, in-house unique identifier number)

Manifestation

realisation, release, exhibition or distribution entity

--- Identifier (international, in-house unique identifier number)
--- Titles
--- Type: pre-release, theatrical, non-theatrical, transmission, home-viewing, internet, restoration, not-for-rele
--- Language: dialogue language, subtitles, dubbed, intertitles, etc.
--- Format: 35mm film, Digital Cinema Package (DCP) , Blu-ray, etc
--- Extent: physical, logical, temporal, e.g. duration, running time, length, etc.
--- Event: release, transmission, distribution, creation, dates
--- Rights context: platforms, territories, dates
--- Agents: Creator, Broadcaster, Distributor, Publisher

Item

physical or digital object

--- Identifier (inventory numbers)
--- Titles ((original, alternative)
--- Element Type : instantiation type, e.g. original negative, dupe positive, Lavender, sound negative
--- Item specifics: carrier, base, gauge, format, digital file type, sound, sound systems, colour standards etc.
--- Extent: physical, temporal, e.g. footage, file size, duration
--- Access conditions: Condition report - pristine, not for projection, heavy scratches, etc; storage location - hor
--- Event(s) (with Dates): creation, acquisition, accession, de-accession, loan, transport
--- Acquisition: source, method, funding context, conditions of access, dates
--- Agents: donors, archive technicians/conservationists, etc.
--- Holding institution: name of the Item holder

Shallow hierarchy model: 2 levels

Work-like

abstract entity,
with some context

--- Type - Whole conditions (serial/standalone/component part)
--- Titles (original, alternative, series/serial)
--- Dates (copyright/production)
--- Language(s): original language of conception/presentation
--- Content: Synopsis, Genre, Form, Subject
--- Agents: Cast, Credits, Rights holders
--- Identifier (international, in-house unique identifier number)

Crossover data

held in either level
or both levels

--- Identifier: international, in-house unique identifier number)
--- Titles
--- Type: pre-release, theatrical, non-theatrical, transmission, home-viewing, internet, restoration, not-for-rele
--- Language: dialogue language, subtitles, dubbed, intertitles, etc.
--- Format: 35mm film, Digital Cinema Package (DCP), Blu-ray, etc
--- Extent: physical, logical, temporal, e.g. duration, running time, length, etc.
--- Event: release, transmission, distribution, creation, dates
--- Rights context: platforms, territories, dates
--- Agents: Creator, Broadcaster, Distributor, Publisher

Item-like

physical or digital
object, with some
context

--- Identifier (inventory numbers)
--- Titles (original, alternative)
--- Element Type : instantiation type, e.g. original negative, dupe positive, Lavender, sound negative
--- Item specifics: carrier, base, gauge, format, digital file type, sound, sound systems, colour standards etc.
--- Extent: physical, temporal, e.g. footage, file size, duration
--- Access conditions: Condition report - pristine, not for projection, heavy scratches, etc; storage location - hor
--- Event(s) (with Dates): creation, acquisition, accession, de-accession, loan, transport
--- Acquisition: source, method, funding context, conditions of access, dates
--- Agents: donors, archive technicians/conservationists, etc.
--- Holding institution: name of the Item holder

No hierarchy model: 1 level

kManifestationItem

properties expressed in one record, with abstract, contextual and object data stored on a single hierarchy level

--- Identifier (international, in-house unique identifier number)
--- Type - Whole conditions (serial/standalone/component part)
--- Titles (original, alternative, series/serial)
--- Dates: copyright, production, release, object creation, object acquisition/accession, de-accession, loan, tran
--- Content: Synopsis, Genre, Form, Subject
--- Agents: Cast, Credits, Rights holders
--- Type: pre-release, theatrical, non-theatrical, transmission, home-viewing, internet, restoration, not-for-relea
--- Language(s): original language, language of dialogue, subtitles, dubbing, intertitles, etc.
--- Instantiation type: e.g. original negative, dupe positive, Lavender, sound negative
--- Format/Item Specificss: 35mm film, Digital Cinema Package (DCP), Blu-ray, etc; carrier, base, gauge, forma
--- Extent: physical, logical, temporal, e.g. duration, running time, footage, file size
--- Event(s): release, transmission, distribution, creation, acquisition, accession, de-accession, loan, transport,
--- Rights context: platforms, territories, dates, transfer of ownership
--- Agents: Creator, Broadcaster, Distributor, Publisher, Donor, Institution technicians/conservationists, etc.
--- Access conditions: Condition report - pristine, not for projection, heavy scratches, etc; storage location - hor
--- Acquisition: source, method, funding context, conditions of access, dates
--- Holding institution: name of the Item holder

Work/Manifestation/Item. Properties expressed in one record, with abstracts, contextual and object data stored in a single level hierarchy Distribution of the elements of description according to the four entities order

Properties	(Work)	(Manifestation)	(Item)
Titles	Uniform, Preferred, Other Title information, Alternative, Supplied/Devised	Title proper	Title proper
Part	Monographic, Analytic, Serial, Collection		
Content	Categories: fiction/non fiction; genre, synopsis, subject, etc.		
Dates/Events	Creation, Production, Censorship, Copyright	Release, manufacture, transmission, distribution, etc.	Object creation, acquisition, accession, de-accession, loan, transport, etc.
Agents	Cast, credits, rights holders, creator, etc.	Distributor, broadcaster, publisher	Donor, Archive/archivist, technician, restorer, etc.
Rights context	Copyright holder and date	Platforms, territories, dates. Agents (distributors, license holder)	Transfer of ownership
Event types	Awards Censorship Production IPR registration	Pre-release, theatrical, non-theatrical, transmission, home viewing, internet, not for release, censorship etc.	Acquisition Reproductions Disposal
Format general		35mm film, digital cinema, blu ray, etc.	
Format specific			16mm film pos, 35mm lavender separation, ProRes422 HQ, etc.
Condition report			Pristine, not for projection, heavy scratches, etc.
Storage location			Home location, current location, previous location
Conservation recommendations			Urgent transfer required, relocate sub-zero, etc.

0.3 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 film materials, titles and main production credits are transcribed from the frames usually in the opening credits. Secondary sources include information written on containers and reference materials.

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).[10] Add the source of the information in a Note field and include the element name. 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.

Primary source information can be derived from:

a) the title frame(s) or title screen(s)[11]

b) embedded metadata in textual form that contains a title (e.g., metadata embedded in an MPEG video file)[12]

c) an eye-readable label bearing a title that is permanently printed on or affixed to the resource (excluding accompanying textual material or a container)[13]

d) accompanying material or a container issued as part of the resource itself[14]

e) a container that is not issued as part of the resource itself (e.g., a box, case made by the owner)[15]

f) other published descriptions of the resource [16]

g) any other available source (e.g., a reference source)[17]

Examples:

Credit information derived from: AFI Catalog of Feature Films: 1930-1939.

Title derived from film opening credits.

[10] Based on RDA 2.2.4 Other Sources of Information
[11] RDA 2.20.2.3 Title Source
[12] Ibid.
[13] Adapted from RDA 2.2.2.3 Resources Consisting of Moving Images
[14] Based on RDA 2.2.4 Other Sources of Information
[15] RDA 2.2.4 Other Sources of Information
[16] Ibid.
[17] Ibid.

0.4 Display issues

Although these guidelines are primarily focused on content, many users may also welcome some guidance in data presentation. Section 0.4 gathers some of the common display questions with recommendations.

0.4.1 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[18] for general guidance and examples, or the FIAF Cataloguing Rules for Film Archives (1991)[19].

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.

0.4.2 Capitalisation 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 capitalise 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 recognise that using all capitals may create problems in the future when reformatting to mixed case if preferred in a new system, or when reformatting to mixed caps for display in a web platform where mixed caps is increasingly preferred. Although it is possible to automate the conversion of upper case to mixed caps, that automation cannot easily manage linguistic complexities or semantic rules and exceptions such as proper nouns, or place names. Therefore, it is recommended that an institution transition to ISBD capitalisation 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 recognise, for filing purposes and interpretation, the different significance of words that are articles in one language but not in others.

While the guidelines permit both cases, it is recommended where permitted now or in the future, to

[18] http://www.ifla.org/files/assets/cataloguing/isbd/isbd-cons_20110321.pdf
[19] http://www.fiafnet.org/~fiafnet/uk/publications/fep_cataloguingRules.html

use 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. Leading articles should ideally be placed in separate fields in keeping with the way systems are being developed for alphabetical sorting. Alternatively some systems (for example, those containing MARC21 records) 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

MARC21 tag example:

245 03 An American in Paris
```

0.5 Language and script of the description

The language of the original Work can be different from the language of a Manifestation or Item. For example, the original Work title can be in the original creation language, but the item being catalogued is a Variant with the title and key credits in a different language. Where possible, data elements in the catalogue record 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.

This will primarily be for data transcribed from the screen, e.g. Title and key agents (director, producer, cast, etc.). Do not confuse this with describing the language of the soundtrack, which is noted in specific language fields.

Data elements for the Variant, Manifestation and Item are recorded in the language that is on 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 recognised standard for transliteration such as ISO 9 for Cyrillic characters, Pinyin for Chinese characters, or ALA-LC Romanization Tables. Give an explanatory note for the addition, if necessary. Optionally, enclose the cataloguer's description in square brackets.

```
Example:

Original Chinese Title:
Transliterated Pinyin Title: Jīng wǔ yīngxióng
English Translated Title: Fist of Legend
```

0.6 Abbreviations

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

0.7 Examples

The examples given throughout the guidelines are illustrative and not prescriptive (unless stated otherwise). They follow The Chicago manual of style[20] 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 may be found in Appendix I, Examples of records containing core elements in the different levels of hierarchy. Examples of the elements of description in different data structures are shown in Appendix G, Elements of Description comparison. The bibliography follows ISO 690.

0.8 Errors

As these guidelines recognise 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.

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 recognisable to the users unaware of the error.[21] For example, AACR2 recommends transcribing the error followed by "sic" and sometimes the correct text in square brackets.

Example:

Title (Work): À bout du souffle Title (Item): À bout du souflee [sic]

OR

Title (Work): À bout du souffle Title (Item): À bout du souflee [souffle]

In RDA, the title is provided as transcribed without a recognition of the misspelling, with the correct title added in a secondary set of Title and Title Type fields (see A.2.4.1 Alternative title types) and a Note explaining the misspelling.

Example:

Title (Work): À bout du souffle Title (Item): À bout du souflee Title (Item): À bout du souffle

[20] University of Chicago. 2003. The Chicago manual of style. Chicago, Ill: University of Chicago Press.
[21] YCR, Principle 3, p.4.

TitleType (Item): Actual title

Note: Title on item is misspelled.

Missing information required to understand and identify a Manifestation, Variant, or Item can be supplied in brackets.

Record intentionally misspelled words as found.

Example:

Title (Work): Inglorious Basterds

0.9 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 recognised 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 standardisation. 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. An attempt has been made 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
- 1.0.1 Moving Image Work
- 1.0.2 Moving Image Variant (i.e., Versions)

1.1 Boundaries between Works and Variants
- 1.1.1 Boundaries between Works
- 1.1.2 Boundaries between Works and Variants/Manifestations
- 1.1.3 Boundaries between Variants

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 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 Language(s)
- 1.3.6 Content description
- 1.3.7 Notes
- 1.3.8 History

1.4 Relationships of a Work/Variant
- 1.4.1 Agent(s)
- 1.4.2 Event(s)
- 1.4.3 Subject/Genre/Form terms
- 1.4.4 Other relationships
- 1.4.5 Variants
- 1.4.6 Manifestations

1.0 Definitions [22]

Brief definitions of the standard CEN terms Work/Variant/Manifestation/Item used in the Manual were provided at the end of the Introduction (see Introduction). This and the following sections provide in-depth definitions of the terms as used in these guidelines, beginning with the highest level in the description hierarchy: Moving Image Works and Variants.

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 realisation, 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.[23]

The concept of moving image Work includes moving image realisations of events or performances – such as edited or unedited recordings of a play or concert performed in a theatre, a sporting event, a street performer, a medical procedure, etc.

In addition, moving images created by use of automatic devices such as surveillance cameras or vehicle-mounted cameras, can also be considered moving image works if they are subject to collecting or publishing activities.

The presence of artistic intent in the creation of a moving image entity is not a prerequisite for considering it a moving image Work. A moving image entity can be considered as a Work on a very broad spectrum of creative intent, from the classic fiction feature film at one extreme (with artistic input from dozens or hundreds of creative contributors), through amateur film (with a modicum of creative intent by one individual), to CCTV footage or other automatic recording outputs at the other extreme.

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). [24]

Works include:

- moving image realisations based on new scripts or adapted from pre-existing textual works such as novels, plays, etc.

[22] 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

[23] Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8.

[24] Ibid.

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 realisations of scheduled performances or events such as concerts, original theatre performances, sports events, etc.[25] These are distinguished from cinematically staged theatrical or musical events for the purpose of creating a unique moving image work such as the Tosca and Hamlet examples provided above.

  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. [26]

  Examples: [27]

  Birmingham Town Hall Car Park. Camera 7. (United Kingdom, 2015, NCP)

  University College Hospital. Endoscopy – Colonscope. Patient HX3456. 2010 (United Kingdom, 2010, University College Hospital)

1.0.2 Moving Image Variant (i.e., Versions) [28]

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, in 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

[25] Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8.
[26] Ibid.
[27] These are invented examples for illustrative purposes
[28] Adapted from EN 15907, 4.2 Variant

theatrical copy as to whether it has been altered in terms of subtle censorship of content or duration

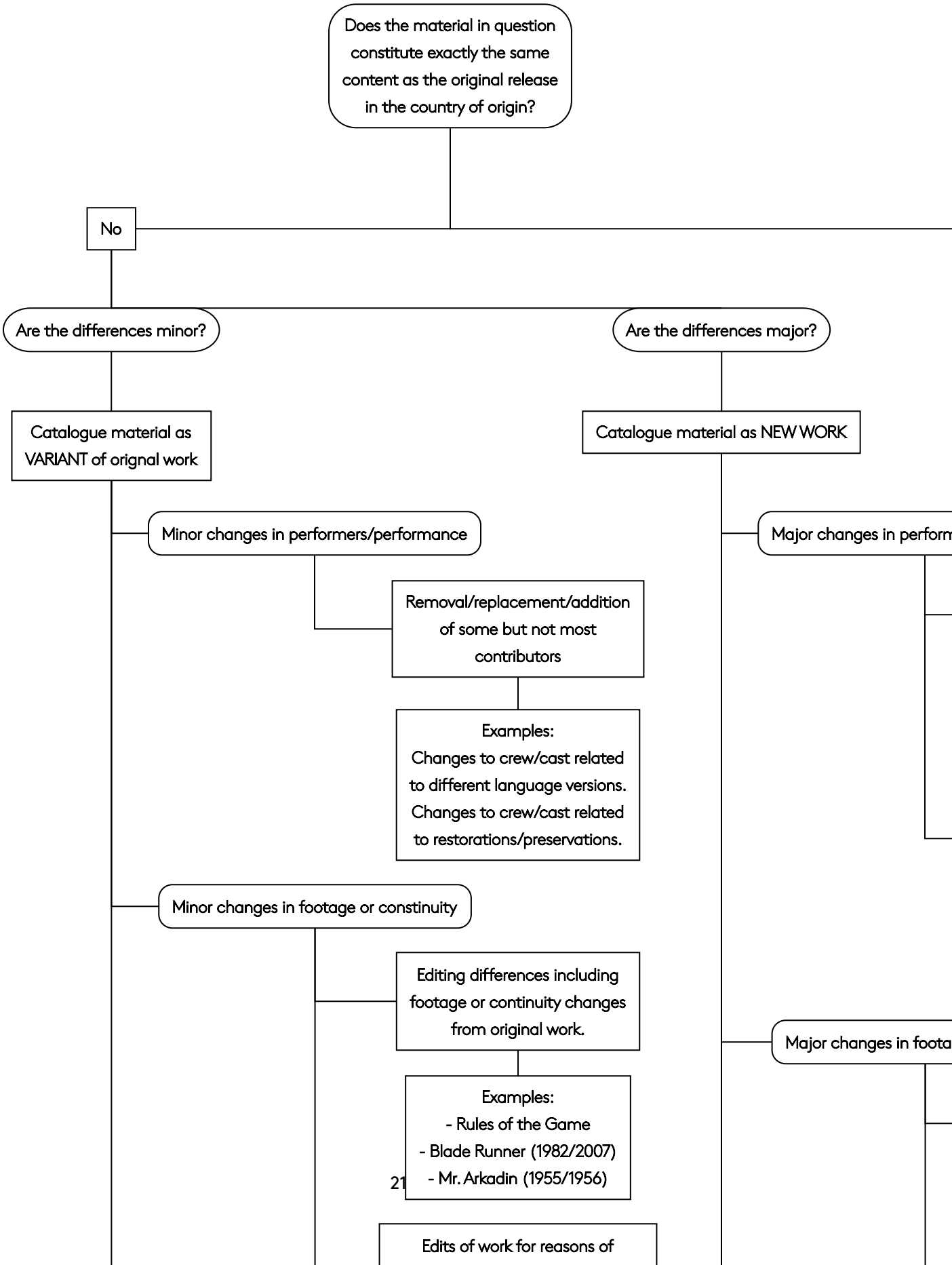
Therefore, this entity is optional. If employed, each instance of a Variant is related to a Work and can have one-to-many relationships with instances of Manifestation(s), Event(s), Agent(s) and Other Relation(s). If no Variant of a Work exists or is known to exist, then this entity can be omitted, connecting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

1.1 Boundaries between Works and Variants

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

Determining boundaries between Works and Variants may sometimes rely upon a cataloguer's judgment, however, in general: 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. An institution will need to set internal policies defining the minimum percentage of a work that has been extensively edited to qualify it as a new Work.

This decision tree is intended to help cataloguers determine when changes in content warrant the creation of a new Work record or a new Variant record. This distinction applies to cataloguing structures using a 4-level hierarchy: Work, Variant, Manifestation, and Item. When using a 3-level hierarchy - Work, Manifestation, and Item – minor changes will indicate new Manifestations rather than new Variants. In all cases, major changes warrant the creation of new Work records.


Does the material in question constitute exactly the same content as the original release in the country of origin?
No
Are the differences minor?
Are the differences major?
Catalogue material as VARIANT of orignal work
Catalogue material as NEW WORK
Minor changes in performers/performance
Removal/replacement/addition of some but not most contributors
Examples:
Changes to crew/cast related to different language versions.
Changes to crew/cast related to restorations/preservations.
Minor changes in footage or constinuity
Editing differences including footage or continuity changes from original work.
Examples:
- Rules of the Game
- Blade Runner (1982/2007)
- Mr. Arkadin (1955/1956)
Edits of work for reasons of
Major changes in perform
Major changes in foota

1.1.1 Boundaries between Works {#manual-1.1.1}

These guidelines recognise that real world cataloguing needs and data structures necessitate practical applications of conceptual modelling. 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 realisations of a Work or Variant is recorded once and is comprised of the shared information that will not change (for example, title, original creation date, creator, etc.). 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 (i.e where a new Work would be created rather than a Variant) are drawn on the basis of the following alterations to the content:[29]

Change in footage and/or changes in continuity (primary editing)[30]

- remakes of the same story/plot

  Examples:

  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 the same time, released simultaneously, sometimes with different casts

  Examples:

  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:

[29] The types of alterations given here are adapted from Yee, "The Concept of Work for Moving Image Materials."
[30] Secondary editing results in a Variant.

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

Change in textual or spoken word 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 realisation of a dramatic work

  Examples:

  Moving image representations of theatrical performances of Shakespeare's Macbeth, where there is removal and/or replacement of substantially most of the contributors (e.g., cast and/or crew), associated with a work

  Chickens Come Home (1931) where the film was first shot in English,then re-shot with Spanish dialogue and additional Spanish-speaking actors.

  If much of the original textual or spoken word 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 Works and Variants/Manifestations

The boundaries between a moving image Work and its Variant(s) (i.e. where a Variant rather than a new Work may be created) may be drawn on the basis of one or more of the following alterations to the content given below. [31]

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

- different footage used from the original realisation 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.

  Examples:

  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 re-edited releases 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.[32]

[31] The types of alterations given here are adapted from Yee, "The Concept of Work for Moving Image Materials."

[32] 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).

- editing of a Work to create realisations that are shorter in extent/duration

  Examples:

  Große Freiheit Nr. 7 (Germany, 1944) (112 minutes)
  Shortened Variant Große Freiheit Nr. 7 (109 minutes)

  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

  Examples:

  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)

  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)

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)

  Examples:

  The addition or removal of explanatory text, dubbing, subtitles, etc.
  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.[33]

  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

[33] 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.

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

  Examples: 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.

  Examples: 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.

When an institution has set a policy not to use Variants, the boundaries will usually be between a Work and Manifestations, i.e., a new Manifestation linked to the Work would be created rather than a Variant, or else a separate new Work, depending on assessment of the level of change or variation.

Boundaries for this decision are akin to the concepts of "versions with major changes" and "variations with minor changes" in the FIAF Cataloguing Rules for Film Archives (1991)
`http://www.fiafnet.org/pages/E-Resources/FIAF-Cataloguing-Rules.html`

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.

Where no Variant structure exists then the cataloguer would decide whether it constituted a Manifestation or new Work.

It is up to every archive or institution to choose and make its own policy on whether to use Variants or Manifestations.

1.1.3 Boundaries between 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.[34] The boundaries between one Variant and an- other may be drawn on the basis of the following alterations to the content:[35]

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.[36]

- abridgements or additions to existing content

  Example: a release of a dubbed film abridged or augmented

  Il gattopardo (Italy, France,1963, Luchino Visconti)
  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')[37].

Change in textual and spoken word 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:[38]

  Dubbing Director: Mike Schlesinger Media: Cinema/TV/VHS/DVD Dubbing Studio: Tristar Pictures/Sony Pictures Entertainment

[34] YCR, Expressions of Expressions, p. 47
[35] The types of alterations given here are adapted from Yee, "The Concept of Work for Moving Image Materials."
[36] Cornick, Michael. (2008). Modern Film Censorship: Television, Airlines, and Home Entertainment. p. 44
[37] https://en.wikipedia.org/wiki/The_Leopard
[38] Information from IMDb and Wikipedia

Character	Japanese actor	Tristar Pictures English dub
Godzilla	Tsutomu Kitagawa	Tsutomu Kitagawa
Yuji Shinoda	Takehiro Murata	Francois Chau
Yuki Ichinose	Naomi Nishida	Denise Iketani

If much of the original textual and spoken word 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 [39]

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 (and are defined in Appendix D.1), but an institution may choose to create its own list of terms. See D.1 Work/Variant Description Types.

1.2.2 Variant Type[40]

Identify and describe the kind of change from a Work that gives rise to any instance(s) of a Variant. Selection should be made from a controlled list of values. Examples: Censored; Dubbed; Subtitled; Edited for TV. See D.2 Variant Type.

This section describes the metadata elements that can be used to describe a Work/Variant. It is up to each institution to choose which elements are most applicable to describe their collections and according to what their system can support.

This Manual recommends using the qualifier "Type" for several core elements if an institution's system can support it. In these cases, "Type" is used to define the source, function or purpose of the value entered in the main element. Using a "Type" qualifier conforms to its use in Dublin Core and other Dublin Core-influenced standards such as EBUCore and PBCore. Examples of using "Type" include the Identifier, Title, Date, and Description elements.

[39] EN 15907, 4.1.2 Attributes—description Level, p. 8; BFI CID Stylistics Manual, A.1.3 Filmographic Level, pp. 7-8

[40] 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 # 1.3 Elements of a Work/Variant {#manual-1.3}

1.3.1 Work/Variant Identifier

Create an unambiguous reference to the Work/Variant using a unique identifier and indicate the type of identifier. The identifier should be a numerical or alphanumerical reference. This identifier is for the content of the Work/Variant, not for a specific Item. Manifestations and Items have their own Identifiers, discussed in later sections. This Work/Variant Identifier is shared by all Manifestations and Items associated to the Work.

In a way, a unique Work/Variant Identifier can have more value than a Work's Title. Titles can confuse through different spellings, translations, and are not unique (i.e., King Kong). An Identifier refers to a specific Work/Variant and provides clear disambiguation between Works when there is confusion.

There can be more than one Work/Variant unique identifier for the content. This commonly occurs when institutions have content assigned identifiers by various standards or distribution agencies (ISAN, EIDR), or a government or other official body in the archive's country has assigned an identifier to the work. An institution will likely have its own internal Identifier as well, often auto-generated by an institution's information or asset management system. For example, a Work/Variant may have these associated identifiers:

- International Standard Audiovisual Number (ISAN)[41]
- EIDR (Entertainment Identifier Registry)[42]
- VIAF (Virtual International Authority File).[43]
- Locally-generated

Use what makes sense for your institution; there is no recommendation for one particular resource. However, it is recommended that at least one unique identifier be included in the record. It is critical that each Identifier be unique.

Examples:

Cabiria (Italy, 1914, Piero Fosco[44])
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
Work identifier – ISAN number: 0000-0000-60A5-0000-E-0000-0000-W

[41] www.isan.org
[42] www.eidr.org
[43] www.viaf.org
[44] Pietro Fosco is the pseudonym of Giovanni Pastrone used in the ISAN registration.

1.3.1.1 Identifier Type

If an institution's system allows, a "Type" can be applied with an Identifier to define the source of the Identifier.

```
Examples:

The boxer (United States, Ireland, 1997, Jim Sheridan)
Work identifier: 10.5240/5896-B203-017D-11A5-EB7F-W
Identifier type: EIDR
Work identifier: 0000-0000-60A5-0000-E-0000-0000-W
Identifier type: ISAN
```

1.3.2 Title

Record at least one title, identifying phrase, or name for the moving image Work or Variant. If your institution is applying the use of "Type" qualifiers, use "Title Type" to state the function of a particular title. (see 1.3.2.1 Title Type and Appendix A, Titles and Title Types).

Ideally, the record should at a minimum contain 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; the actual title on the Manifestation is noted in the Manifestation Title element (see 2.3.2 Title). See A.2.0 Preferred for additional information.

For creating titles for untitled or unidentified entities see A.2.5 Supplied/Devised Titles.Television programmes and other types of content that are part of a series/serial should have both the series/serial title and the episode title included in the Work record. This may be via use of a "Title type" qualifier. See A.2.6 Titles of series/serials for other options

```
Examples:

Gone with the wind (USA, 1939, 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)
     - Variant title - Dubbed (Japanese)
```

□□□□□□□□ □□□□□□□□ (USSR, 1952, Lev Atamanov)[45] □□□□□□□□ □□□□□□□□ – 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
```

[45] http://en.wikipedia.org/wiki/The_Scarlet_Flower_(1952_film)

La prospettiva – Alternative title (Working title)[46]

```
Anathan (Japan, 1953, Joseph von Sternberg)
Anathan - Preferred Title of the Work
The saga of Anathan - Alternative Title of the Work/Variant

Mary Tyler Moore show - Series title
Chuckles bites the dust - Preferred title
```

See Appendix A.1 Title for fuller titling details and information.

See Appendix E.4 for titling of Aggregates (e.g., compilations).

For guidance on wording, order, spelling, punctuation, accentuation and capitalisation, see Chapter 0. Preliminary Notes.

For sources of information for the Title, see 0.3 Sources of Information

1.3.2.1 Title Type

Where relevant for an institution, 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 Appendix A, Titles and Title Types).

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.[47] 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.[48] When more than one place is associated with a Work/Variant, choose the place(s) with primary importance.

For institutions who need or require specific ordering of country of reference then the following is a possible example of how this may be achieved.[49]

If the Work is a multi-national production, the countries added to the record should be in order of financial involvement. For example, an Austrian/Italian/French co-production where the Austrian

[46] La passeggiata is a film based on the short story Nevsky Prospect (Russian: □□□□□□□ □□□□□□□□, Italian: La prospettiva Nevskij by Nikolai Gogol').

[47] EN 15907, 6.5 Country of Reference, p. 19

[48] The certification of "Italian nationality" is provided by the law/decree 2004, n. 28, part. 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.

[49] This is the formula followed by the British Film Institute. BFI CID Stylistics Manual – 2nd Edition. A.8.1.

production company/sponsors financed 60%, the Italian 25% and the French 15% then the order of the countries would be: Austria, Italy, France.

If it is not possible to establish clearly the financial percentages of each country's involvement, then consider the nationality of the director of the title and/or the majority of personnel involved with the film and select that as being the main country of origin of the film.

If the production company has branches in more than one country, choose the one responsible for the production of the work.

If the Work is a multi-national production, with production companies in multiple countries, choose the predominant production company if known.

Record the country of origin using the full form of the country name, e.g. United Kingdom rather than UK, 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[50] is preferable. If ISO is used, apply the English Short Name that is associated to a code. 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.[51]

1.3.4 Year/Date of reference

A year or fuller date (e.g., day/month/year) is essential to identifying a moving image Work and, where applicable, its Variants. A common use of year/date is chronological ordering of lists of Works and their Variants.[52] As explained below, these guidelines recommend, where possible, applying two qualifiers to a Date element: Date Type, and Date Precision.

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.

Record any dates associated with the Work or its Variants formatted according to ISO 8601 or other available resources, such as EDTF (Extended Date Time Format). ISO 8601 prescribes that dates should be formatted hierarchically as Year-Month-Day, using this convention: YYYY-MM-DD. Example: 2015-07-04. This structure eliminates confusion when dates can be formatted with month before day or day before month (e.g., 07/04/2015 or 04/7/2015). Using the ISO format makes indexing and sorting more efficient. Using words (June 11, 2004), while perhaps user-friendly in its narrative construction, are difficult to index as dates. Mixing date formats causes confusion in data retrieval and for users!

Where full dates are not known use Year-Month YYYY-MM or just Year YYYY, as systems permit.

The year or date should be associated with an event in the life cycle of the Work or its Variants (see

[50] http://www.iso.org/iso/home/standards/country_codes.htm

[51] 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

[52] EN 15907, 6.6 Year of Reference, p. 20 # 1.3.4.1 Date Type {#manual-1.3.4.1}

1.4.2 Events). If your system supports it, apply a "Date Type" qualifier to make the date or year purpose clear. Date Type terms should be derived from a controlled vocabulary. For a list of initial terms, see Appendix D.4 Event Types.

For Works and Variants, the 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).

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.[53]

Similarly, a Work may have a production date of 1962, a copyright date of December 1963, and a first release date of January 1964. Apply the Date Type qualifier to clarify the purpose of each date.

1.3.4.2 Date Precision

Where possible, provide a "Date Precision" qualifier to note if the date is precise, approximate, estimated, or a range. EDTF also provides codes to denote precision. For example, an uncertain or approximate date may be formatted thus: 2004-06~-11 (year and month are approximate; day known). Using a Date Precision qualifier, this Date entry could be entered as:

Date: 2004-06-11 Date Type: Creation Date Precision: Approximate

An institution may choose to use a precision qualifier for imprecise dates.

If ISO formatting and/or the Date Precision qualifier are not applied, then use consis-

tent terms and formatting to note date approximations.

Examples:[54]

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

[53] Irish Film Archive, p. 13.
[54] FIAF, 3.5.4, p. 64.

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 Date.

Example:[55]

[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

A moving image Work is conceived and presented in a particular language or set of languages. Changes to the original language(s), as in the case of dubbing, are considered minor changes 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 cataloguing structures that do not distinguish Variant level information (for example, those that create records primarily at the Manifestation level), should apply this alternative. (See guidelines for language in a Manifestation: 2.3.3 Language)

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).

1.3.5.1 Language Term

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 it is preferable to use 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.

55

1.3.5 Language(s)

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

1.3.5.2 Usage type

Record the usage type of a language (e.g. spoken, intertitles, subtitles, etc.) by taking the most suitable term from a controlled list elaborated in-house or referring to an existing authoritative list. See D.6 Language Usage Types.

Optionally, record language usage type at the Manifestation/Item level (see 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.[56]

1.3.6 Content description (synopses, shotlists, etc) [57]

Write a concise, objective, non-critical summary of the content of the moving image Work and/or Variant. Content descriptions can be synposes, brief TV guide-like one sentence description, shotlists, etc. There can be more than one type of content description in the record.

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 cataloguers are viewing independently, they should, ideally, try to achieve a common written style. Descriptions should be objective and not include subjective commentary on the quality of the content. If acceptable summaries are already available in secondary sources, cataloguers may use these, instead of taking the time to prepare summaries of their own.[58] If using summaries exactly as written, put the summary in quotes and note the source of the summary.

Example:[59]

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.

Example

Donald Graham, millionaire ex-convict, plans revenge on society figure John Cabin Brand, whom he blames for the death of his daughter.

A content description may also be a shotlist or listing of the contents of an aggregate Work/Variant (see Appendix E, Aggregates).

[56] The indication of "original" values at the Manifestation level follows EN 15907 attributes of a Manifestation, pp. 10-11
[57] Adapted from YCR, 1.2.16 Summary of genre, form, and subject matter of work, p. 38.
[58] FIAF 7.2.12. Summary
[59] Ibid.

Example:[60]

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.).

Title: Victorian Cinema: 4: Bamforth/Riley/Hepworth Contents: Weary Willie (1898) (78ft), Catching the Milk Thief (1899) (140ft) The Tramp and the Baby's Bottle (1899) (214ft), Women's Rights (1899) (289ft), A Kiss in the Tunnel (1899) (367ft), Boy's Cricket Match and Fight (1900) (475ft), [... real example shortened] End

Title: Magnificent Reproductions of the Great Yorkshire Show in Bradford (1901)

Mitchell & Kenyon 641: Panning shot across a road to the Yorkshire Agricultural Society building with a diffuse crowd of people in front of the building. As the shot passes the building, a number of people can be seen sitting down, including mothers with babies and some older people (00.36). Cut to a close-up shot of the building, with a sign reading "The Yorkshire Agricultural Society. Established 1837" (00.45). Cut to a horse-drawn cart spraying some sort of liquid on the path as it moves along. Lettering on the back of the cart reads "Bradford City Council no. 30" (00.58). Cut to wide steps, with a number of smartly dressed men walking down them (presumably entering the show) (01.14). Cut to a shot of the blades of a windmill as they turn (01.23). Cut to a general shot of the show, with crowds and various stalls (02.07). A marquee in the background has the sign "R. Hornsby & Sons Ltd., Grantham". Another sign reads "Marshall. Sons & Co.". Chimneys and houses can be seen in the background (02.27min).

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.[61]

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

1.3.6.1 Content Description Type

Include a qualifying keyword or otherwise denote the type of summary (e.g. Synopsis, Shotlist, Review).[62]

[60] FIAF 7.2.16. Contents
[61] Irish Film Archive, p. 23.
[62] EN 15907, 6.17.3 Elements, Description type, p. 30.

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.[63] See Appendix B, Cataloguer's Notes.

1.3.8 History

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

If desired, institutions may include historical information that crosses over into being about the Manifestation(s) and/or Item(s). This may be done where there is value to the user in keeping all the information together for research or clarification purposes rather than across disparate Manifestation and Item records. This may also be applied where no History fields exist in an institution's system at Manifestation or Item levels, or a no hierarchy one level structure is used.

Example:

Christopher Columbus (United Kingdom, 1949, David MacDonald)[64] There are three documented versions. Version one: which has the shortened reels 3A and 3B; Version two: which has the shorter ending; Version three: which has the long ending (this script is based on the full length reels 3A and 3B and on the short ending, as this is the export version. The short ending (version two) has Columbus reinstated by the King and Queen, him leaving their presence and telling Juana he will be remembered longer than the monarchs as he walks down a corridor. The longer version (version three) has a more American feel with two sailors informing Columbus of the great nation his discovery will give rise to, complete with quotes from Jefferson, Lincoln and Roosevelt.

1.3.8.1 Custodial history

If desired, 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.

Information on the provenance of the specific Items in an archive's collection should be included in the Item sections.

1.3.8.2 Censorship history

Document information related to the censorship history of a Work/Variant, including:[65]

[63] Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items
[64] Abridged version of fuller Work History note from BFI CID record for the film
[65] EN 15907, 6.13 Decision event, pp. 26-27.

- 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).[66] Censored Variant: Theatrical distribution in Italy – censorship visa n. 32329 – date: 1960-07-05 – Length 2463m – original French – not for under 16 years Dubbed, Censored Variant: Theatrical distribution in Italy – censorship visa n. 57609 – date: 1971-01-23 – Length 2440m. – Italian Dubbed, Censored Variant: Theatrical distribution in Italy– censorship visa n. 64662 – date: 1974-05-20 – 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 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

  Foolish Wives (USA, 1922, Erich von Stroheim)Actor Rudolph Christians died in mid-shooting; replaced by Robert Edenson who is used mainly as a double.
- 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.
- any other information relevant to the history of the Work and its production

  Christopher Columbus (United Kingdom, 1949, David MacDonald) Location shooting in Barbados was fraught with difficulties. The re-created ship stuck on launch, was then later rammed, suffered mechanical failure and finally caught fire. The stand-in ship was then lost at sea twice. Location shooting was hampered by the heat and the local gaol had to be used to keep the Technicolor film cool. There was also a troublesome parrot that would shout "tea break" during a dramatic scene.[67]

[66] http://www.italiataglia.it/tagli_rassegna/bout_de_souffle
[67] Abridged version of fuller Work History note from BFI CID record for the film.

1.4 Relationships of a Work/Variant (links/associations with other entities/records)

A relationship associates an instance of a Work/Variant with another instance of an entity. Entities are described in subsequent sections, but examples of entities are people or companies associated with a Work/Variant (eg, studio, director, cast), events (copyright registration), subjects (other Works/Variants are about the same subject), and records.

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.[68] 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)/Genre(s)/Form(s)
- Variant(s)
- Manifestation(s)
- Other (including other Works)

A Variant may have relationships with the following:

- Agent(s)
- Event(s)
- Subject(s)/Genre(s)/Form(s)
- Work(s)
- Manifestation(s)
- Other (including other Variants)

1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)

An Agent is defined as an entity that is involved in the creation, realisation, 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.[69] 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

[68] EN 15907 8.1 Relationships. General
[69] EN 15907, 5.1 Agent

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 may consider the activity of producer more important than that of director. Institutions whose collections are primarily composed of motion picture material may value equally 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.[70]

Agents may be described in two ways: as discrete index points, and/or merged into one field where the credits are listed in order of role importance or as transcribed from the Work.

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

For recording the attributes of Agents (e.g. first name, last name, nationality, etc.), refer to authoritative sources such as AACR2, 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), International Standard Name Identifier (ISNI).

It is also recommended where possible to register key Agents with any of the aforementioned authority bodies if they are not already included.

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.

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).

1.4.1.1 Agent Activity

This describes the activity or role 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 con- trolled list of terms, such as the FIAF Glossary of Filmographic Terms[71].

If no suggested terms apply, compose a term to describe the relationship between the Agent and

[70] 1991 FIAF Cataloguing Rules for Film Archives – Statements of Responsibility, p. 35.
[71] http://www.fiafnet.org/publications/GlossaryMasterComboMarch2015.html.htm

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.[72] 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.

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.[73]

Examples:

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

Star wars Director, George Lucas Executive Producer, George Lucas Producer, Gary Kurtz Screenplay, George Lucas

If Agents are added as index points rather than listed or described in order of importance, an organisation may choose to put the Agent Activity or role term(s) at the end of the name.

Examples:

Les Enfants du paradis Carné, Marcel, réalisation Prevert, Jacques, scenario, dialogue Thiriet, Maurice, musique

Star wars Lucas, George, director, executive producer, screenplay Kurtz, Gary, producer

[72] 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.

[73] FIAF, 1.6.2, pp. 36-37.

1.4.2 Events (e.g., IPR registration, screenings, awards, etc.)[74]

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 D.4 Event Types.

1.4.3 Subject/Genre/Form 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).[75] 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., "non-fiction", "short" and "animation" are particular forms or identifiers. Genre describes categories of Works, characterized by similar plots, themes, settings, situations, and characters. Examples of genres are "westerns" and "thrillers".[76] Use an existing and widely used data value standard such as Library of Congress Thesaurus for Genre/Form Terms in Libraries and Archives (LCGFT)[77], or equivalent in country where work is being done, or an in-house controlled vocabulary genre thesaurus.

Examples:

Main title A trip down Market Street before the fire / [Miles Brothers]. [78]

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). [etc.; this is an excerpt from the full record.]

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.

[74] EN 15907 5.2 Event

[75] Adapted from YCR, 1.3.3. Subjects, pp. 43-45

[76] 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

[77] http://id.loc.gov/authorities/genreForms

[78] For full record see http://lccn.loc.gov/00694408

Form/Genre Actualities (Motion pictures) Short films. Silent films. Nonfiction films.

Main title 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.

Main title 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: "Pussy-foot" 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.

Main title 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 farthe 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. [etc. ; this is an excerpt from the full record]

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[79]

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.)

Commonly-occurring relationships include:[80]

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

  The grapes of wrath (USA, 1940, John Ford), based on the homonymous novel by John Steinbeck (1939).

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

  Pink Floyd: live at Pompeii (Belgium,West Germany, France, 1972, Adrian Maben), concert filmed in the old Pompeii amphitheatre.

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

  Fantômas contre Fantômas (Serial in 5 episodes, Louis Feuillade 1914, production Société des Etablissements Gaumont).

  Fiddlesticks, Ub Iwerks, 1930, episode of the animation series Flip the Frog (Celebrity Pictures, distr. Metro Goldwyn-Mayer, 1930-1933 (38 issues).

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

  The Godfather Part I The Godfather Part II The Godfather Part III Francis Ford Coppola (USA, 1972- 1974-1990)

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

  La ciociara quarant'anni dopo (Italy, 2001, Stefano Landini), documentary on the restoration of La ciociara (Italy, 1960, Vittorio De Sica).

  Reise nach Metropoli (Germany, 2009, Artem Demenok), documentary on the restoration of Metropolis (Fritz Lang, 1927).

- Work(s) that are promotional material of the moving image Work (e.g. Trailers)

  Wuthering Heights (Film Trailer) (USA, 1939) is the trailer for Wuthering Heights (USA, 1939, William Wyler)

- Non-moving image Works that the moving image Work has a relationship with (e.g. Books, articles, scripts, posters, documents, etc)

  Kes (United Kingdom, 1969, Ken Loach), book "Life after Kes: an anthology of the film Kes", by Simon W. Golding. GET Publishing, 2005. ISBN. 0954879333

  Land and freedom (United Kingdom, 1995, Ken Loach), script Land and freedom (c.1993) (script for 'Land and freedom', with opening sequence different from earlier scripts).

[79] EN 15907 8.5 HasAsSubject; YCR, 1.2.7 Relationships With Other Moving Image Works or Other Kinds of Works
[80] OLAC TF, Part I, Moving Image Work Definition and Boundaries, Commonly-Occurring Relationships, p. 16.

Carry on camping (United Kingdom, 1969, Gerald Thomas), archival documents - general production correspondence including notes from the pre-production meeting, studio agreement, final screen credits, and draft trailer script).

The wicked lady (United Kingdom, 1945, Leslie Arliss), costume

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 a controlled list of values , for example, "based on," "contained in," etc. . A suggested list, which is open and not exhaustive, can be found in Appendix D.17.1 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 the institution's data structure.

Remember, a Work based on a pre-existing 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.[81] See 1.1.1 Boundaries between Works and 1.1.2 Boundaries between Works and Variants/Manifestations 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.

1.4.5 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

2.0 Definition

2.1 Boundaries between Manifestations

[81] YCR, 1.1.7 Works based on previous works, pp. 24-25.

2.1.1 Changes in the publication context 2.1.2 Changes in the format

2.2 Attributes of a Manifestation 2.2.1 Manifestation Type

2.3 Elements of a Manifestation

2.3.1 Identifier 2.3.2 Title 2.3.3 Language 2.3.4 Format of a moving image Manifestation 2.3.5 Extent of a Manifestation 2.3.6 Notes for Manifestations

2.4 Relationships of a Manifestation

2.4.1 Agent(s) 2.4.2 Events 2.4.3 "Other" relationships 2.4.4 Item(s) 2.4.5 Work 2.4.6 Variant

2.0 Definition

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

A Manifestation 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 can be an aggregate for reasons connected to the publication, to the commercial release, or for mere convenience. A Manifestation can therefore be associated or linked to more than one Work/Variant, where an institution's system allows.

For Aggregate Manifestations see Appendix E, Aggregates.

2.1 Boundaries between Manifestations

The boundaries between one Manifestation and another are drawn on the basis of two criteria: changes in the publication context and changes in format.[82] The distinction between one Manifestation and another can be made according to one of the two criteria or the presence of both.

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 characterise it according to a controlled list. A suggested list, which is open and not exhaustive, can be found at D.5 Manifestation Types

[82]The definitions that individuate a "new" M. I. Manifestation and distinguish one from another are mainly based on YEE 2008 (draft), 81. # 2.1.1 Changes in the publication context {#manual-2.1.1}

2.1.2 Changes in the format

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

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

- Changes to the physical format 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.

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

Example: change in format

Il gattopardo (Italy, France, Luchino Visconti, 1963) [83] Theatrical release, 35mm, Cinemascope – aspect ratio 2,35 : 1 Theatrical release, 70mm, Cinemascope – aspect ratio 2,20 : 1

Example: change in format and publication context

Il gattopardo (Luchino Visconti, 1963) Home video publication, DVD – aspect ratio 2,21 :1 – Medusa Video, Italia, 00/00/2009

In-house copying of an institution's holding onto a different format, e.g. a video transfer of a 35mm film does not necessitate creation of a new Manifestation. In this case there is also the option of simply creating an Item for the copy, and linking it to the same Manifestation as the source Item.

This option depends on an institution's policy. Some may choose always to create a new Manifestation, whilst others may decide to create a new Manifestation where change in format and change in distribution/publication coincide but just create a new Item where change in format is as a result of in-house copying.

It is for an institution to decide on which approach it prefers and apply consistently.

2.2 Attributes of a Manifestation

2.2.1 Manifestation Type

As previously mentioned, a Manifestation is defined on the basis of two criteria: changes in the publication context and changes in format. The element Manifestation Type describes the specific

[83] Information about the cinematographic process and aspect ratio is taken from: http://www.imdb.it/title/tt0057091/technical.

type of change.

The Manifestation Type is expressed by a phrase denoting the relationship between the Manifestation and the associated Work/Variant, for example, "pre-release," "theatrical distribution," "not for release," "original," 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 D.5 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.[84] 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 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[85] or DOI[86]), or a system-automated assigned ID number. These should be different identifiers than those for Works/Variants, since they are for specific embodiments of the Work/Variant.

If one or more identifiers are available, record each according to its standardised syntax, where allowable. The following examples reflect both 3 and 4 level hierarchies, i.e. ones that use Variants and ones that do not have Variants but utilise Manifestations instead.

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 (pub- lisher) – 2006 – ISAN 0000-0001-8CFA-0000-I-0000-000-

[84]The indication of "original" values at the Manifestation level follows EN 15907 attributes of a Manifestation, pp. 10-11.

[85]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 Blu-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.

[86]DOI (= Digital Object Identifier): see http://www.doi.org/.

8 1/2 (Italy, 1962, Federico Fellini) 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)

2.3.1.1 Identifier Type

If an institution's system allows, as with the Work/Variant Identifiers a "Type" can be applied with an Identifier to define the source of the Identifier.

2.3.2 Title

Record at least one title, identifying phrase, or name for the Manifestation Title. This is a transcribed element, reflecting the actual title as it appears on screen. The original release title would be added under the Work/Variant Title field.

If multiple titles are recorded, where allowable, associate a "Title Type" to a title for differentiation between the various types of titles (see 2.3.2.1 Title Type and A.2 Title Types).

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 A.1 Title for further titling details and information.

For creating titles for untitled or unidentified entities see A.2.5 Supplied/Devised Titles

See Appendix E.4 for titling of Aggregates.

For guidance on wording, order, spelling, punctuation, accentuation and capitalisation, see Chapter 0. Preliminary Notes.

For sources of information for the Manifestation Title, see Section 0.3 Sources of Information.

2.3.2.1 Title Type

Where relevant for an institution, if the Manifestation includes multiple titles, such as a title in another language for a dubbed or subtitled variant, record the relevant titles and associate a "Title Type" to each title for differentiation between the various types of titles (see Appendix A, Titles and Title Types).

2.3.3 Language

"Language" should ideally be presented as a set of two elements: the language term, and its usage in a particular Manifestation. Language can be present in a Manifestation as written, spoken or sung. Its usage qualifies whether the specific language 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 it is preferable to use 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 "not known".

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 D.6 Manifestation Language Usage Types.

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

Examples:

Caccia tragica (Italy, Giuseppe De Santis, 1947) Not for release (archival) – 35mm – Italian (spoken), Romanian (intertitles)

New York stories, (USA, Woody Allen, Francis Ford Coppola, Martin Scorsese, 1989 Home video publication – DVD, English (spoken); – Italian, German; English, Italian, German, French, Spanish (subtitles) – Buena Vista (publisher), 2002/05/16

The Bridge. Episode 1 (Sweden, Denmark, Charlotte Sieling, 2011) TV broadcast – United Kingdom, 2012-04-21 - Swedish (Dialogue (original)), Danish (Dialogue (original)), English (Subtitles)

2.3.4 Format of a moving image Manifestation

As previously mentioned, a Manifestation is defined on the basis of two criteria: changes in the publication context and changes in format. 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, regardless of what is actually held in a collection.

A majority of the physical and digital 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 (e.g. in a 2-Level hierarchy. See "Shallow hierarchy model: 2 levels" found at 0.2.1 Elements of description across Works, Variants, Manifestations, and Items).

Ideally the information need only be recorded once irrespective of where in the data structure an institution must place it. Therefore guidelines for the treatment of high-level physical and digital description elements are explained fully in the Manifestation chapter. The Item chapter contains a detailed 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.

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 Manifestations).

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 with 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 Appendix B, Cataloguer's 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
- Colour characteristics

2.3.4.1 Carrier type of a 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 for digital files, to the physical carrier on which the file is stored.

2.3.4.1.1 General Carrier Type

The broad media type of the Manifestation (e.g., film, video, audio, optical, digital file). Recording this high-level information will enable simple searching for only film, video, digital, etc. elements rather than searching by all possible formats and carriers.

A suggested list, which is open and not exhaustive, can be found in D.7.2 Manifestation/Item Specific Carrier Type.

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.

2.3.4.1.2 Specific Carrier Type

Record the specific carrier type, by indicating

1. For film and video: the width of the film stock or of the magnetic tape on which the Manifestation is fixed;
2. For digital files: The physical carrier storing the digital file.

For digital files, it is most important for users to immediately identify the file container or wrapper (MXF, MOV, DPX, etc.) rather than the physical media on which it is stored. Physical media storing a file can change, but that does not necessarily mean that the file format has changed. For purposes of distinguishing the format change that constitutes a new Manifestation, it is the digital file format that is the important distinguishing factor. Information on the specific codecs and resolution are captured in Item elements.

For optical media, only add commercially produced media here. If the optical media is "writable" and is being used to store a digital file, put the digital file format in the general carrrier type, and the optical storage media in specific media type.

Select the value from a suitable controlled list. A suggested list, which is open and not exhaustive, can be found in D.7.2 Manifestation/Item Specific Carrier Type.

2.3.4.2 Projection characteristics of a 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 D.7.14 Aspect Ratio.

The aspect ratio reflects the compositional intentions of the original content makers and the intended presentation of the moving image content.[87] If the aspect ratio of a Work/Variant is altered, moving image information is lost, creating a Manifestation/Item with different moving image content.[88] 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, Widescreen, etc. The image format does not necessarily bear any relation to the preferred projection ratio (aspect ratio) of the moving image.[89]

Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.15 Aperture.

2.3.4.3 Sound characteristics of a Manifestation

Sound characteristics are technical specifications relating to the placement of sound on a Manifestation.[90]

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". Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.4 Manifestation/Item Sound Type.

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

2.3.4.3.1 Sound systems

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

[87]This definition from Academy Film Archive in-house glossary of terms, and OLAC, Moving Image Works, Part 3a: Operational Definitions (08/09) (PDF Document), http://olacinc.org/drupal/capc_files/MIW_3a.pdf.

[88]OLAC, Moving Image Works, Part 3a: Operational Definitions (08/09) (PDF Document), http://olacinc.org/drupal/capc_files/MIW_3a.pdf

[89]This definition from Academy Film Archive in-house glossary of terms.

[90]RDA 3.17. 01

and not exhaustive, can be found in D.7.13 Item Sound System. # 2.3.4.3.2 Sound Channel Configuration {#manual-2.3.4.3.2}

If the Manifestation has sound, note here the track configuration (e.g., mono, stereo, etc.). Selection should be made from a controlled list of terms.

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 D.7.5 Manifestation/Item Sound Fixation Type.

If the Work/Variant associated with the Manifestation in hand had sound originally, but the Manifestation lacks sound, describe it as silent (or mute) and give a note to that effect.[91]

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

2.3.4.4 Colour characteristics of a Manifestation

The presence of colour(s), tone(s), etc. in a Manifestation.[92]

Colour is also the specific colours, tones, etc. (including black and white) present in a moving image contained in a Manifestation.[93]

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 D.7.11 Manifestation/Item Colour Type.

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, RGB, , etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.12 Manifestation/Item Colour Standard.

2.3.5 Extent of a Manifestation [94]

The concept of extent as applied to Manifestations is the "ideal" logical, physical, or temporal (duration) units and not a description of a real physical object. Actual objects in the collection are described at the Item level.

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

[91] Based on AMIM2 5C3.
[92] RDA 7.17.3 Colour of Moving Image
[93] RDA 7.17.3 Colour of Moving Image
[94] Partially based on EN 15907, 6.8 except for the physical components/units number, which is not provided for in the standard. # 2.3.5.1 Logical extent of a Manifestation {#manual-2.3.5.1}

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.).

For digital Manifestations, there can be two extents: one for the number of files, and one for the extent of the carrier (e.g., 2 LTO6 tapes).

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 D.7.6 Manifestation Unit Types.

If the number of the logical units of a Manifestation is uncertain, use a question mark following the unit count[95] or record the uncertain number preceded by "approximately."[96]

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 Manifestation[97]

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 metres or feet.

For digital Manifestations, record the total storage of all files that comprise the Manifestation. Use Arabic numerals followed by MB, GB, or TB as appropriate.

The Unit of Measurement (feet, metres, GB, etc.) can be provided in a separate field. This could be two separate fields side by side – one for numbers and one for size measurement.

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

[95] AMIM2, 5B5, p.9
[96] RDA: 3.4.0.4
[97] Based on FIAF 1991, 5.3.4.1, 87.

estimated footage or metre count, where known. Estimating the total storage size for a digital Manifestation can be particularly difficult, since storage can vary depending on technical characteristics of the file(s).

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.

2.3.5.2.1 Physical extent of an Aggregate Manifestation

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

For more information about aggregates, seeAppendix E, Aggregates.

2.3.5.3 Duration of a Manifestation[98]

This is the total duration/running time under normal or specific playback conditions (e.g. a specific frame rate). 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, or, for a higher level of precision and to enable calculations, use the format HH:MM:SS. This numeric format will help to calculate estimated digital storage in analogue-to-digital transfer projects.

If the duration/running time of a Manifestation is uncertain, use a question mark following the unit count or, if the system allows, use the qualifier "Duration Precision" and add the term "approximate." (see 2.3.5.3.4 Duration Precision)

In a note, give an explanation for the estimated duration/running time, if such information applies.[99]

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

[98] Based on FIAF 1991, 5.3.4.2.
[99] Based on FIAF 1991, 5.3.4.2.

2.3.5.3.1 Duration of an Aggregate Manifestation

For Aggregate Manifestations record the duration of the whole, i.e. the total running time of all the units that constitute the Aggregate. In addition there is the option to qualify this with details of the duration of each individual unit in either a Notes field, or in multiple occurrences of the duration 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 duration, with an additional clarifying note detailing the running times of the individual units.

For more information about Aggregates see Appendix E, Aggregates.

2.3.5.3.2 Duration of a Manifestation associated with 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."[100]

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.[101] (See also 3.1.5.12 Frame Rate)

When recording duration for Broadcast Manifestations there are two potential sets of data: a Slot Duration and an Actual Running Time. If the system allows, note the type of duration in the Duration Type element (see 2.3.5.3.5 Duration Type).

Slot 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 when it was broadcast, excluding any inserted advertisements, etc. Thus, for example, an episode of the soap opera "Coronation Street" may have a Slot Duration of 30 minutes, but an Actual Running Time of 24 minutes.

Similarly, record the start and end time of the broadcast, ideally using 24-hour clock notation, e.g. 23:00 rather than 11:00pm. This may also involve two potential sets of data: a whole slot start and end time, or the actual more precise start and end time of the broadcast.

It is for an institution to choose whether to record both sets of data in each instance or limit to either just slot or actual broadcast/running times.

[100] Definition of "Stretch frame" taken from: http://www.nfsa.gov.au/preservation/glossary/stretch-frame.

[101] Adapted from FIAF 5.3.4.2. # 2.3.5.3.3 Duration of a Broadcast Manifestation associated with a Work/Variant {#manual-2.3.5.3.3}

2.3.5.3.4 Duration Precision

In this qualifier, note whether the duration is exact, approximate, or estimated. Items can apply the additional "stock maximum."

2.3.5.3.5 Duration Type

Where appropriate, add the type of duration being described. For example, broadcast materials could have "Slot Duration" and "Actual Duration."

2.3.6 Notes for Manifestations

Notes for Manifestations are annotations providing additional information relating specifically to Manifestation attributes and relationships.[102] See Appendix B, Cataloguer's Notes.

2.4 Relationships of a 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.[103] 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(s)
- Work
- Variant

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,

[102] Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items
[103] EN 15907 8.1 Relationships. General

the Manifestation. Typical distinctions between agent types are Person, Corporate Body, Family and Person Group.[104]

Work/Variant Agent(s) tend to be involved in the original creation of the Work/Variant so are not repeated in the Manifestation record. Only "new" Agents that contributed to the Manifestation as described above are included in the Manifestation record.

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.[105]

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 D.8 Manifestation Agent Types.

Choose the single most specific term in each case, 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.[106] 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.

[104] EN 15907, 5.1 Agent
[105] YCR, 1.3.2. Other creators, p. 42.
[106] 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.

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.[107] 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.[108]

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.[109]

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 D.4 Event Types.

2.4.3 "Other" relationships

Expresses relationships that are not covered by the Agent and Event relationships. Aggregation relationships are expressed at the Work/Variant level (see Appendix E, Aggregates).

Commonly-occurring relationships include:

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

  Le cryptogramme rouge (35mm print, m 984, m 48′ (18fps) 3° episode of the serial Les vampires (L. Feuillade, 1915).
- Manifestation(s) that the moving image Manifestation has a sequential relationship with (e.g. series/serials)
- Manifestation(s) that are promotional material(s) (i.e. trailers) for a particular Manifestation

[107] Patton, Glenn E. 2009. Functional requirements for authority data: a conceptual model. München: K.G. Saur.
[108] RDA 2.20.7.3
[109] FIAF, 1.6.2, pp. 36-37.

Rashomon (Japan, 1950, A. Kurosawa) "has as promotional material": Rashomon, Italian trailer (35mm), of the Italian theatrical release (1952).

- Non-moving image Works/Manifestation(s), about or relating to the moving image Manifestation (e.g. objects, articles, documents such as 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.)

  Metro. Issue 157. June 2008. "DVD review: Blade Runner: The Final Cut", by Steven Aoun.

  Der Dritte Mann (German film poster for the German-language Release Manifestation of the film The third man (United Kingdom, 1949, Carol Reed)

- Pre-release Manifestation(s) relating to a Release Manifestation

  Blow-up (UK-Italy, 1966, Michelangelo Antonioni)and Blow-up censorship cuts (35mm) of the Italian theatrical release (1967).

  Othello, Orson Welles, USA- Italy-Morocco-France, 1952 and Otello, dailies and rushes, positive silent and some with sound, 35mm, containing shots included in only a very limited extent in the first theatrical release (their title proper in Italian is: Otello).

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.17.2 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 Item(s)

Express the relationship between a moving image Manifestation and a moving image Item (e.g. Part/part of).

Here could be listed the unique Item identifiers associated to this Manifestation, noting their "part of " relationships to the Manifestation.

2.4.5 Work

Express the relationship between a moving image Manifestation and a moving image Work (e.g., Part/part of). Describe or demonstrate Manifestation-to-Work relationships through linking to the

Manifestation identifier, through the usage of relator terms, or according to the confines of your data structure.

2.4.6 Variant

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

3. Moving Image Items

3.0 Definition

A moving image Item is the physical or digital product of a Manifestation of a Work or Variant, i.e. the actual copy of a Work or Variant. Whereas the Manifestation record describes the "ideal" of a particular format or publication, the Item record represents the actual holding in a repository's collection.

An Item may consist of one or more components, i.e. the whole Item may consist of 1 reel or 5 reels, 2 VHS tapes or 1 DVD. An Item record may contain fields or scope for separate barcodes and condition information for each component of the item (each reel for example) if required.

The Item 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.[110]

3.1 Elements of a moving image Item

3.1.1 Identifier 3.1.2 Title 3.1.3 Holding institution 3.1.4 Item Element type 3.1.5 Item Specifics/Extent (e.g. physical/Digital description) 3.1.6 Access conditions 3.1.7 Notes for Items

3.2 Boundaries between Items

3.3 Relationships of an Item

3.3.1 Agent(s) 3.3.2 Events 3.3.3 Other Relationships 3.3.4 Manifestation

3.1 Elements of a moving image Item

A majority of the physical and digital description elements of moving image Items are intended to be inherited from the Manifestations, as they serve as the exemplars of Manifestations. In some

[110] Digital medium definition taken from CEN's "Film Identification – enhancing interoperability of metadata. Element sets and structures. FprEN 15907:2010 (E)

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 (e.g. in a 2 Level hierarchy. See "Shallow hierarchy model: 2 levels" in 0.2.1 Elements of description across Works, Variants, Manifestations, and Items).

Ideally the information need only be recorded once irrespective of where in the data structure an institution must place it. Therefore guidelines for the treatment of physical/digital description elements are explained fully in the Manifestation chapter.

This chapter contains Item-specific physical/digital description elements beginning at Section 3.1.5 (see 3.1.5 Item Specifics/Extent (e.g. physical/Digital description). For example, 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/digital 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.

3.1.1 Identifier

Create an unambiguous numerical or alphanumerical reference to the moving image Item, such as a call number, barcode, shelf mark or similar, to uniquely identify the copy.[111] This may be in addition to separate Acquisition and Accession number(s) or identifier(s).

For digital files, the filename is not an identifier since filenames can change. Instead, the filename is tracked as part of the technical metadata associated with a digital item.

As with Work and Manifestation Identifiers, an Item can have more than one Identifier. For example, a film Item may have a barcode for the can and a shelf number for its location. Note the type of Identifier using Identifier Type.

3.1.1.1 Identifier Type

If an institution's system allows, a "Type" can be applied with an Identifier to define the source of the Identifier. Examples: Barcode, Shelf mark, Accession number.

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 A.2 Title Types).

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

[111] EN 15907, "Inventory number," p. 12

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 example, if a film in the collection is missing the first reel where opening title credits usually appear, the Item will not have a title to be transcribed.

For creating titles for untitled or unidentified entities see A.2.5 Supplied/Devised Titles

For the treatment of Aggregates (e.g. compilations of whole Manifestations) as applied to Items, see Appendix E.4 Titling of Aggregates for titling of Aggregates.

For guidance on wording, order, spelling, punctuation, accentuation and capitalisation, see Chapter 0. Preliminary Notes.

For sources of information for the Title, see Section 0.3 Sources of Information.

3.1.2.1 Title Type

Items can have more than just the title transcribed from the opening credits. There can be title information written on leader, cans, and video containers. Sometimes this information is different to what is in the credits; sometimes it is the only source of information to help identify an Item's content.

Note the source of title information. For Items where the only title information is found on a can or leader, use an Acquisition Title Type(s) (see A.2.4.1 Alternative title types) or descriptive words such as "Title on can" or "Title on leader."

3.1.3 Holding institution[112]

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

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

3.1.4 Item Element type[113]

Record the nature or function 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 D.7.8 Item Element Type.

[112] Based on EN 15907, Holding institution
[113] Based on EN 15907, Instantiation type

3.1.5 Item Specifics/Extent (e.g. physical/Digital description)

All moving image Item descriptions should contain details of the physical/digital 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.[114] 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.

Each Item should have its own description, whether the physical/digital 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 and Digital Description elements of an Item should ideally consist of the elements listed in the sub-sections below where discernible.

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).

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 Carrier Type

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

Its description consists of a general carrier type, which describes the basic proper- ties of the Item'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 for digital files, to the physical carrier on which the file is stored.

3.1.5.1.1 General Carrier Type

The broad media type of the Item (e.g., film, video, audio, optical, digital file). Re- cording this high-level information will enable simple searching for only film, video, digi- tal, etc. elements rather than searching by all possible formats and carriers.

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

A suggested list can be found in D.7.1 Manifestation/Item General Carrier Type.

[114] See The FIAF Cataloguing Rules for Film Archives (1991). 5. Physical Description. Introduction

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

3.1.5.1.2 Specific Carrier Type

Record the specific carrier type, by indicating

1. For film and video: the width of the film stock or of the magnetic tape on which the Item is fixed;
2. For digital files: The physical carrier storing the digital file.

For digital files, it is most important for users to immediately identify the file container or wrapper (MXF, MOV, DPX, etc.) rather than the physical media on which it is stored. Physical media storing a file can change, but that does not necessarily mean that the file format has changed. It is the digital file format that is the important distinguishing factor. Information on the specific codecs and resolution are captured in other Item elements.

For optical media, only add commercially produced media here. If the optical media is "writable" and is being used to store a digital file, put the digital file format in the gen- eral carrrier type, and the optical storage media in specific media type.

Record the specific carrier type, selecting from a suitable controlled list. A suggested list, which is open and not exhaustive, can be found in D.7.2 Manifestation/Item Specific Carrier Type.

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 D.7.3 Item Preservation/Access status.

3.1.5.3 Sound

Technical specifications relating to the fixation of sound in a moving image Manifestation/Item (see 2.3.4.3 Sound characteristics of a moving image Manifestation). This element is for high-level description of sound on the item; i.e., noting whether it has sound, is silent, etc.

Indicate the presence or absence of sound in the Manifestation/Item, 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 D.7.4 Manifestation/Item Sound Type.

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 Sound Channel Configuration

If the Item has sound, note here the track configuration (e.g., mono, stereo, etc.) Selection should be made from a controlled list of terms.

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.

3.1.5.6 Colour

For full instructions, see 2.3.4.4 Colour characteristics of a Manifestation.

The presence of colour(s), tone(s), etc. in an Item.[115]

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

3.1.5.7 Unit number

For full instructions see 2.3.5.1 Logical extent of a Manifestation

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. an institution may have only acquired 3 reels of a 4-reel film.

3.1.5.8 Extent

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

For film, 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 Manifestation). If your system allows, provide the Unit of Measurement – feet or metres – in another element. Having separate numeric fields can facilitate calculations in determining the amount of footage that will be preserved.

[115] RDA 7.17.3 Colour of Moving Image

For digital files, enter the numerical measurement indicating the size of the digital asset's file(s), in KB, MB, GB, or TB.

As above, the Unit of Measurement (feet, metres, GB, etc.) may be provided in a separate field. 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 D.7.9 Item File Size – Digital.

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 metre 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.

3.1.5.9 Projection characteristics

For full instructions, see 2.3.4.2 Projection characteristics of a Manifestation

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 Broadcast standard - Video

The broadcast standard for a video or DVD/BluRay: NTSC, PAL, SECAM.

3.1.5.11 Duration

Duration in minutes of the moving image(s) contained in the Item, not the total dura- tion of the Manifestation. Optionally, include minutes and seconds, or, for a higher level of precision and to enable calculations, use the format HH:MM:SS. This numeric format will help to calculate estimated digital storage in analogue-to-digital transfer projects.

This duration represents actual temporal extent, rather than the "ideal" temporal extent, which is recorded for Manifestations (see 2.3.5.3 Duration of a Manifestation). 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." If necessary, 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. If the Item is a video or audio tape where the tape stock maximum duration is identified (e.g., Fuji M321-SP 30M is a Betacam SP tape of 30 minutes duration), that maximum duration can be noted in the "precision" field as "stock maximum." This information can be helpful since it implies the Item can- not be longer than the maximum duration of the stock.

3.1.5.11.1 Duration Precision

In this qualifier, note whether the duration is exact, approximate, estimated, or stock maximum.

3.1.5.12 Frame Rate

Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.18 Item Frame Rate/Transfer Speed.

Frame rate is the native frame rate for the Item. Information related to the frame rate used during a digitisation process is added to Transfer Speed (see 3.1.5.23 Transfer Speed).

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 into a digital file or an Item that is a digital file to start with. For example, a silent film that was shot at a 16 fps frame rate could be transferred at 23.98 fps. In this case, the resulting digital file would have a frame rate of 23.98, even though the original film is 16 fps.

Precision can be added to this element by adding a "Type" qualifier to note if the frame rate is original, or the transfer rate.

Note that in digital cinema, a film can have Variable frame rates.

3.1.5.13 Base

The physical material or video format on which the Item is captured, for example, de- scribing the flexible transparent material that supports a film items' emulsion or a magnet- ic track, (e.g., acetate, nitrate, CTA, etc.). Select from controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.7 Item Base – Film or Video.

3.1.5.14 Stock

Describes the specific stock/brand on which the Item is captured, for example, Eastman Kodak, Fuji, 3M, etc. This element should be used for all media: film, video, audio, optical, digital tape,

external hard drives. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.16 Item Stock.

3.1.5.15 Stock batch

The stock batch number of the media the Item is captured on. This can be a video, audio, optical media, or digital tape stock. Identifying the batch number can assist in identifying problems related to specific manufactured batches.

3.1.5.16 Video Codec

The video compression standard used in the digital video Item, for example, D10, MP4, etc.

Video and digital cinema formats contained in wrappers have separate audio files contained in the format with the video file. For example, DCPs (contained in MXF files) are comprised of a JPEG2000 video file and a WAV audio file (along with textual information in an XML file), The audio codec is described separately.

Select from controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.10 Item Code type – Digital. Other lists include:

PBCore essenceTrackEncoding vocabulary:
http://metadataregistry.org/concept/list/vocabulary_id/156.html

EBUCore Video Compression Code:
https://www.ebu.ch/metadata/cs/web/ebu_VideoCompressionCodeCS_p.xml.htm

3.1.5.17 Audio Codec

The audio compression standard used in the audio file, whether it is contained in a wrapper with a video file or as a standalone audio file.

Select from controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.10 Item Codec type. Other lists include:

PBCore essenceTrackEncoding vocabulary:
http://metadataregistry.org/concept/list/vocabulary_id/156.html

EBUCore Video Compression Code:
https://www.ebu.ch/metadata/cs/web/ebu_VideoCompressionCodeCS_p.xml.htm

3.1.5.18 Resolution

Note whether the Item's resolution is Standard Definition, High Definition, etc. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.19 Item Resolution.

3.1.5.19 Line standard – Video

Describes the number of scan lines which make up the image and indicates the res- olution, for example, 405, 525, 1080. Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.21 Item Line Standard – Video.

3.1.5.20 Bit Depth

Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.17 Item Bit Depth – Digital.

Note that bit depth can be used in describing both video and audio files.

3.1.5.21 Source Device

Record the source playback device used in transfer projects. This can be a video deck, film printer, or hardware.

Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.20 Item Source Device – Digital.

3.1.5.22 Source Software

Record the source software used in playing a digital file.

3.1.5.23 Transfer Speed

Selection should be made from a controlled list of terms. A suggested list, which is open and not exhaustive, can be found in D.7.18 Item Frame Rate/Transfer Speed – Digital.

If the Transfer Speed is the same as the Frame Rate (3.1.5.12 Frame Rate), these values should be the same. However, silent films might be transferred at a higher speed than the original frame rate. For example, a silent film that was shot at a 16fps frame rate could be transferred at 23.98

fps. It is important to note the transfer speed so an institu- tion can identify how the transferred Item compares to the source Item. If the transfer speed is faster than the source frame rate, the target Item could have a shorter duration than the source Item.

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.

Record these actions as an Event (see 3.3.2 Events), with the person or entity performing the action as an Agent (see 3.3.1 Agent(s)).

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; 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 D.16 Manifestation/Item Condition, Preservation and Restoration.

Capture the date on which the condition of the Item was recorded (using ISO standard[116]). 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. As stated above, people or companies performing inspections are Agents.

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

[116] ISO 8601

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. If possible, use the Item Identifier and Identifier Type fields to note an Item's location (see 3.1.1 Identifier).

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 Items {#manual-3.1.7}

Notes for Items are an annotation providing additional information relating specifically to Item attributes and relationships.[117] See Appendix B, Cataloguer's Notes.

3.2 Boundaries between Items

The boundaries between moving image Items is determined primarily by the boundaries between Manifestations (see 2.1 Boundaries between Manifestations). 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 an Item

A relationship associates an instance of an 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.[118] 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
- Manifestation

[117] Based on RDA 2.20.1.Basic Instructions on Making Notes on Manifestations or Items
[118] EN 15907 8.1 Relationships. General

3.3.1 Agent(s)

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.[119]

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.

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

Record one or more Agent activity terms, for example, "preservationist," "curator," "acquisition source", etc., to express the nature of the Agent's relationship to the Item. Selection should be made from a controlled list of terms.

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.[120] 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.[121]

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.[122]

[119] EN 15907, 5.1 Agent # 3.3.1.1 Agent Activity {#manual-3.3.1.1}
[120] Patton, Glenn E. 2009. Functional requirements for authority data: a conceptual model. München: K.G. Saur.
[121] RDA 2.20.7.3
[122] FIAF, 1.6.2, pp. 36-37.

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 D.4 Event Types.

3.3.3 Other Relationships

Express relationships that are not covered by the Agent and Event relationships. These may include compilations of convenience, i.e. where an institution has transferred copies of two or more films onto one reel/tape/DVD etc. for convenient storage.[123]

- Item(s) associated with the moving image Item

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, hold separate sound and image Items that would both be needed to make a new print. Similarly, in the case of restorations where separate Items or elements have been used to create a new restored Item.

The Wizard of Oz (USA, 1939, Victor Fleming)

Yellow Separation Negative Cyan Separation Negative Magenta Separation Negative

Local hero (United Kingdom, 1983, Bill Forsyth)

DPX sequence WAV audio file

- An Item that contains other Items (e.g. two or more separate Items are held on the same reel/tape/DVD etc. for convenient storage).

  Selezione Fregoli 2002

  Compilation of 16 short Fregoli films, spliced together for projection convenience.

  Laughing gas (USA, 1914, Charlie Chaplin) Those love pangs (USA, 1914, Charlie Chaplin) (two Charlie Chaplin short comedies spliced together on one reel - for storage convenience).

- Item that is the source of a moving image Item (e.g. In-house copying of an Item to create a new Item for preservation or access)

  35mm CTA Duplicating Postive copy of Carnival (c.1927) made from a 35mm Nitrate Negative copy of Carnival (c.1927)

[123] See Appendix E.2 Identifying Aggregates # 3.3.4 Manifestation {#manual-3.3.4}

- Non-moving image Works/Items (e.g. Objects, documents, etc. relating to a specific Item)
  Shots of 1932 (United Kingdom, 1932) (home movie) 9.5mm Safety film Item related to paper donor agreement

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 D.17.3 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".

Express the relationship between a moving image Manifestation and a moving image Item (e.g. Part/part of).

Appendix A, Titles and Title Types

A.1 Title

The following general 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.

When recording a title, apply the guidelines on capitalisation, numbers, diacritical marks, initial articles, spacing of initials and acronyms, and abbreviations, in Chapter 0. Preliminary Notes. If those guidelines refer to an appendix, apply the additional instructions in that appendix, as applicable.[124]

A.1.1 Language[125]

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.

[124] Adapted from RDA 6.2.1.3 General Guidelines on Recording Titles of Works
[125] Adapted from RDA 5.4 Language and Script

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 capitalised; 'GoodFellas' takes a capital 'F' though the word is all capitals on screen.)[126]

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

Work/Variant/Manifestation/Item 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.

[126] BFI CID Stylistics Manual, A.2.3 Words not to be capitalised (unless the last word of the title), p. 10

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Examples:
Fatty's wedding day
Eliza's Romeo
Billy Bunter's double
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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.[127]

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.

Example I [heart] Huckabees [Preferred/Title Proper] I love Huckabees Alternative or Non-preferred [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.

[127] BFI 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

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 with 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.[128]

For guidance on wording, order, spelling, punctuation, accentuation and capitalisation, see Chapter 0. Preliminary Notes.

For sources of information for the Title, see 0.3 Sources of Information.

Primary Title Types [129]

Work	Variant	Manifestation	Item
Identifiying Preferred	Identifiying Preferred		
		Title Proper	Title Proper
Other title information	Other title information	Other title information	Other title information
Alternative Supplied/Devised	Alternative Supplied/Devised	Alternative Supplied/Devised	Alternative Supplied/Devised

A.2.0 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 (see 1.3.3 Country of reference.

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 Moving images with probable or questionable titles.

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 A.2.5 Supplied/Devised Titles section.

[128] FIAF Cataloguing Rules, p. xiii

[129] 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.

A.2.1 Identifying (i.e. Uniform or Display)[130]

A title that differentiates Works or Variants and which is designed for identification and differentiation purposes in display, i.e. the title which displays in search results.[131]

An identifying title is designed to identify the entity it represents quickly and concisely to as many users as possible, including users both familiar and unfamiliar with the entity being identified. This type of title will not be necessary in all systems, such as those utilising unique identifiers (e.g., ISAN or EIDR), or those that index other distinguishing elements in separate fields that will display with the title in search results, e.g., Year of reference. In those cases the Identifying and Preferred title will often be one and the same.

Where separate fields do not exist, create an identifying title using the preferred title of the Work/Variant as the starting point (if no title, see A.2.5.1 Partially Supplied/Devised Titles).[132]

Add whatever additions to the title are necessary to identify the Work/Variant and distinguish it from other Works/Variants with the same title.[133] These types of additions are traditionally made within the title field itself (in parentheses or brackets) although other punctuation separators, e.g. full stop may also be used. 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, or space full stop space).

For example: Blade runner. Final Cut. 1982

Possible qualifiers include content terms (see for example D.18 List of form terms for Supplied/Devised 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.[134]

Example:

Works

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A Star is born (Motion picture : 1954)

A Star is born (Television programme : 1961)
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Variants

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Police story III - Supercop. English subtitled version

Blade runner (Motion picture. 1982. 2007 version)

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

[130] Term "Identifying title" corresponds with EN 15907. This is the equivalent of "Uniform title" in FRBR and "Preferred title" in RDA.
[131] OLAC TF, Part 3a, p. 5.
[132] 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.
[133] YCR, 0.9.3 Normalized human-readable identifiers or headings, p. 8
[134] YCR, 1.1.2.3 Unique identifiers for works identified by title, pp. 21-22

It is not necessary to append Variant information to the Work identifying 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.2.2 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, the title used for an Internet release, 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. It is the chief name of any Manifestation and represents the primary access point.[135]

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.2.5 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 [136]

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

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.

Items may also have title-like information on film leader, cans, and containers.

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

[135] 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.
[136] Item Title Types and definitions taken from BFI CID Stylistics Manual. 2nd Edition. May 2012

i) The title frame or frames, or title screen or screens, or title that is permanently printed on, affixed to, or embedded in the resource.

ii) 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.

iii) 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.

iv) 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.2.5 Supplied/Devised Titles).

A.2.3 Other Title information[137]

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.[138] 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 appears on the source of information, following the principle of transcription and according to the general guidelines on transcription given in 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, section entitled "Representation (or principle of transcription).

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 di tolleranza

Claymation: three dimensional clay animation

[137] Adapted from FIAF, 1.4. Other title information, p. 25.

[138] 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)."

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.[139]

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. Abridge other title information only if this can be done without essential loss of information.[140]

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.[141]

Examples:[142]

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

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.[143]

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.

[139] FIAF, 1.4.1.1, 1.4.1.2., 1.4.1.3., pp. 25-26.
[140] FIAF, 1.4.2, p. 26.
[141] Based on FIAF 1.4.2
[142] FIAF 1991, 1.4.1.1 # A.2.4 Alternative[^145] {#manual-A.2.4}
[143] 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".

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 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 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 types

- Working: A provisional title, given during the production or the manufacturing process.[144]
- 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.[145]
- Abbreviated title: A title given in order to designate it quickly by the institution.[146]
- 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).[147]
- Transliterated title: A title given to designate the Manifestation in the alphabet of the institution, following international standards of transliteration, such as ISO 9 (not to be confused with the Parallel title).[148]
- 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).[149]
- 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).[150]

  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

[144] Based on FIAF 1.3.
[145] Ibid.
[146] Ibid.
[147] Ibid.
[148] Based on FIAF 1.3.
[149] Based on RDA 2.3.6.
[150] CID Stylistics Manual – 2nd edition. BFI. 2011.

- Series/Serial title: the series/serial title of a Work that constitutes an episode/part
  Example:
  Mary Tyler Moore show = Series/Serial Title Chuckles bites the dust = Preferred Title
  (see 1.3.2 Title)
- Parallel title : 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.[151]

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.) [152] [153]

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 grâce (Parallel Title)

[151] FIAF, 1.3. Parallel title, p. 22.
[152] FIAF, 1.3.4., pp. 23-24.
[153] 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).

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.[154]

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 recognised 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 is often applied to untitled or unidentified entities or production material.

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.[155]

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 such as home movies)
- 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.

[154] 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.

[155] Based on OLAC (2009), Part 3a, pp. 8-9.

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 recognised 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 titles 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:

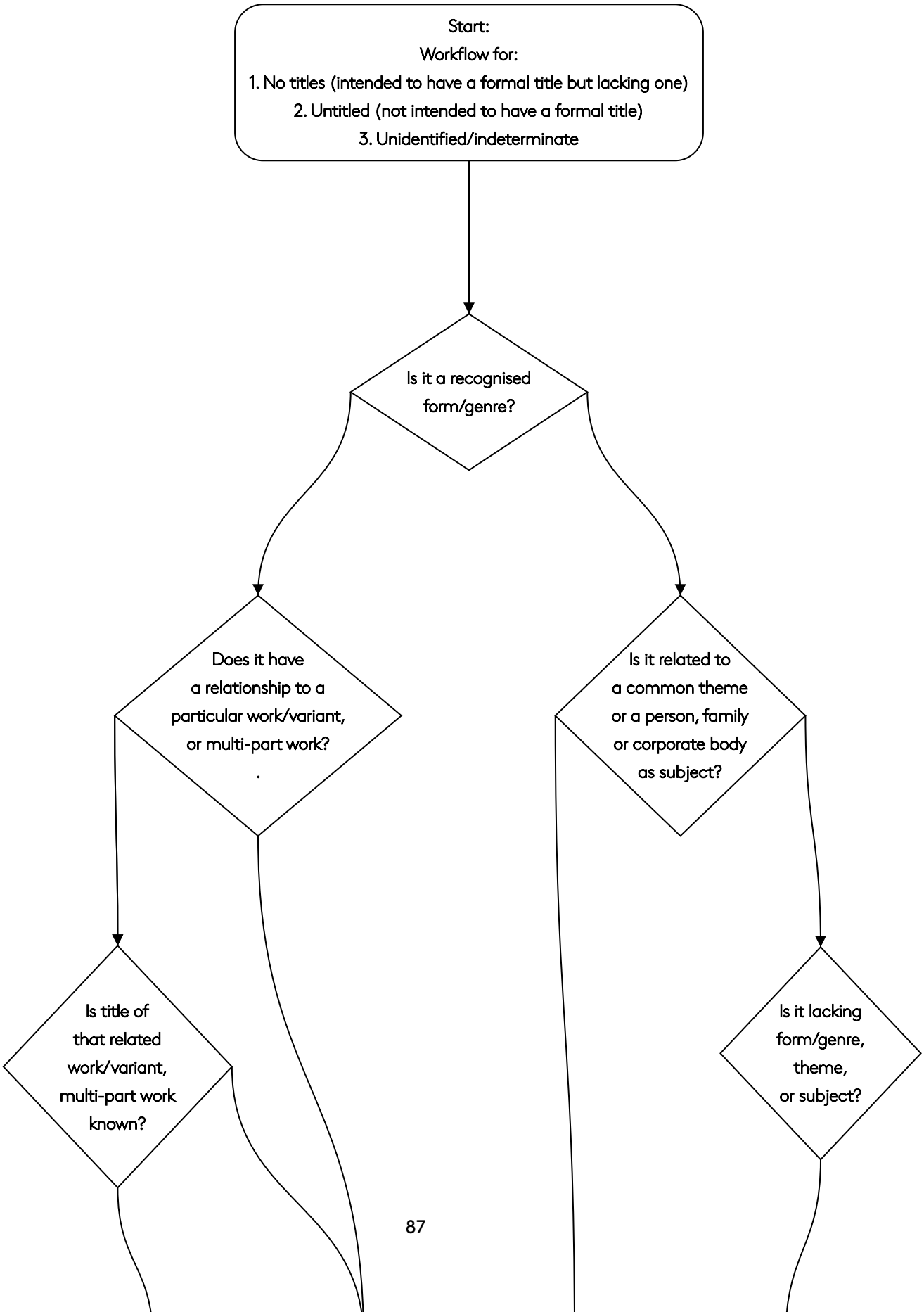
Who/what: persons, events or objects What: activity Where: location When: time period
Who/what: name of source or collection

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


Start:
Workflow for:
1. No titles (intended to have a formal title but lacking one)
2. Untitled (not intended to have a formal title)
3. Unidentified/indeterminate
Is it a recognised form/genre?
Does it have a relationship to a particular work/variant, or multi-part work?
Is it related to a common theme or a person, family or corporate body as subject?
Is title of that related work/variant, multi-part work known?
Is it lacking form/genre, theme, or subject?

A.2.5.1 Partially Supplied/Devised Titles[156]

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

- a recognised 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 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/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 programme (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 standardised form terms to be used as additions to/indexed as an attribute of such related titles, or utilise established standardised 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.18 List of form terms for Supplied/Devised titles.

General guidelines for Partially Supplied/Devised titles[157]

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.

i) 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

[156] 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

[157] 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

ii) The FORM qualifier, e.g. Commercial, Interview, Rushes, Screentest, etc.

And/Or

iii) 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 standardised way, even if such standardised 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.

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] OR 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] OR 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.[158]

Descriptive phrases, which are short statements summarising the moving image, can also be 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.[159] 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 con- tent being catalogued.

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

AND/OR

2) A FORM qualifier, e.g. Commercial, Interview, Rushes, Screentest, etc. [Either added as a component to the title itself, or indexed in specific field(s)]

[158]Taken almost wholly from Yee/UCLA, 5.2.2.1. Unidentified materials released or broadcast with a title
[159]The punctuation used is less important than following a consistent order and conforming to standard terminology.

Where ascertainable, when the content being described consists of one specific form, supply the form using standardised vocabulary.[160]

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

Institutions should rely upon in-house lists of standardised form terms, or utilise established standardised lists such as Library of Congress Genre/Form Terms for Library and Archival Materials (LCGFT), or rely upon the list provided in D.18 List of form terms for Supplied/Devised titles.

EXAMPLES:

Announcements Bloopers Commercials Home movies

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,"[161] 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.[162]

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 standardised or controlled terms or phrases that most precisely and succinctly characterise 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.[163] 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.[164]

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.[165]

[160] Adapted from DACS, 2.3.18, pp. 20-21.
[161] Adapted from DACS, 2.3.18, pp. 20-21.
[162] Based on Yee/UCLA, 5.2.3
[163] DACS, 2.3.4, p. 18.
[164] DACS, 2.3.4, p. 18.
[165] Adapted from DACS, 2.3.22, p. 22.

EXAMPLES: 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 programme. 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.18 List of form terms for Supplied/Devised titles.

A.2.6 Titles of series/serials

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[166], 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.

The series/serial title may be indicated within (i) the title field itself, or (ii) reflected in a linked hierarchical relationship with an individual Serial Work level record, i.e. a Work assigned the Description Type "Serial[167]; or (iii) added as a Title Type; or (iv) a combination. Individual institutions should select which is most appropriate for their own systems and for clarity of identification and retrieval.

[166]Serial = something which is a continuing story, for which it is necessary to have seen previous episodes to follow the story line, e.g. Pride and Prejudice, The Black Arrow, Brideshead Revisited. Series = something which contains programmes or episodes which are complete in themselves (although they may have characters in common) for which it is not essential to have seen previous episodes in order to understand the story line/content, e.g. Cadfael. Midsomer Murders, World in Action.. BFI SIFT Inputting Manual.

[167]See Appendix D.1 Work/Variant Description Types for EN 15907/BFI definitions of Serial as Description Type.

```
Example:
    Work (Serial) - Mary Tyler Moore show
        Work (Monographic) - Chuckles bites the dust
            Manifestation - Chuckles bites the dust
                Item - Chuckles bites the dust
    OR
    Work (Serial) - 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
    OR
    Work (Monographic) - Chuckles bites the dust (Preferred title)
                         Mary Tyler Moore show (Series title)
            Manifestation - Chuckles bites the dust
                Item - Chuckles bites the dust
```

A.2.6.1 Numbered episodes of a series/serial

With series/serials 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 an institution's systems may allow for use of the episode title combined with separate specific Part 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. With television series additional numbered season details may also be required as well as episode/part numbers.

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.[168]

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 (Serial) - 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 Part field]
OR
Work (Serial) - 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 (Serial) - Flash Gordon's trip to Mars
```

[168] 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.

```
    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 but have numbered parts.

```
Example:
Work (Serial) - Pride and prejudice
    Work (Monographic) - Pride and prejudice. Part One
        Manifestation - Pride and prejudice. Part One
            Item - Pride and prejudice. Part One
```

Reflect the Part 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, i.e. 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 (Serial) – Panorama Work (Monographic) – Panorama [2011-01-23] Manifestation 1 – Panorama [2011-01-23] Item – Panorama [2011-01-23] Manifestation 2 – 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.

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

Example: Work (Serial) – 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 the 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[169] 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.

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

[169] BFI definitions: Newsreels = Films dating from 1910 to 1979, which report on local and international events and which were regularly screened at cinemas, e.g. 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, e.g. Aussie Oddities (1948), This Week in Britain (1950-1980)

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 titles.

Alternatively, 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 type titles, for example:

Preferred Title: British Paramount news No. 856. [Reel 2] Alternative Title : 70th birthday of US coast to coast railway Alternative Title : 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 Serial 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 and A.2.5 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.[170]

A.2.6.5 Fragments/segments of unidentified moving images (film or television programmes)

Similar 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.2.5 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.[171]

```
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.

In such cases the Work would be assigned the attribute Monographic. Analytic is only used for a whole component rather than a fragment of a whole.

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[172]

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.2.5 Supplied/Devised Titles). The probability or questionable nature of the title, and its source, should be made clear in a note.

[170] See Appendix D, Value Lists for CEN categories and definitions used by BFI

[171] See A.2.5 Supplied/Devised Titles (i.e. Creating titles for untitled/unidentified entities or production material) and examples of titling

[172] Based on AMIM2, 1F2.1.

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:[173]

Archive contains a copy of the Italian version of an unidentified American silent comedy, with Italian intertitles[174].

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 standardisation, 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 "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.

Examples of partially and fully supplied titles for a variety of scenarios can be found in the "form terms" list provided in D.18 List of form terms for Supplied/Devised titles.

[173] 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.

[174] This example has since been identified as the film Grandpa's Girl (USA, 1924 – Gil Pratt)

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.[175]

Take information recorded in notes from any suitable source. When creating the note, apply the guidelines in Chapter 0. Preliminary Notes on capitalisation, 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.[176]

Examples:[177]

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:[178]

- notes on the specific instructions applied in creating headings/access points, or otherwise justifying the choice and form of name and title
- notes limiting the use of the heading/access point
- notes differentiating persons, families, or corporate bodies with similar names
- notes differentiating WVMI entities with similar titles

Examples:

sex, lies and videotape (USA, 1989) Title represented onscreen in lower-case.

Herr der Ringe Die Zwei Türme (Germany, New Zealand, USA, 2002, Peter Jackson)Part II of trilogy. Majority German financing nationality confirmed, thus German title assigned as Preferred title and The Lord of the Rings The Fellowship of the Ring as Alternative.

[175] Based on FIAF 7. Notes Area, Introduction and RDA 29.7.1.1 Scope, 29.7.1.2 Sources of Information
[176] FIAF 7.1.3 Form of notes
[177] Adapted from FIAF 7.1.3 Form of notes
[178] Based on RDA 5.9.1.3 and 8.13.1.3 Making Cataloguer's Notes

Le cœur de la France (France, 1967, Roger Leenhardt) The word “cœur ” does not actually appear in the title, but is represented by a heart-shaped symbol.

Carlyle Films (production company) Not to be confused with Carlyle Corporate Communications who also trade as Carlyle Films

Harrison Ford (actor) Silent film actor, retired from the screen in 1932.

Harrison Ford (actor) Not to be confused with the silent movie actor of the 1920s of the same name.

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.[179]

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:[180]

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 as desired, 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).[181]

Parts 1-3 (ca. 45 min.) are also included in: Oil spill contingency planning series.[182]

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 do not have the option of structuring this information as described in these guidelines.

[179] Based on FIAF 7.2. Notes
[180] FIAF 7.2.7. History of edition/version/variation
[181] FIAF 7.2.8.2. Names and Functions
[182] FIAF 7.2.12. Series # B.3 Elements {#manual-B.3}

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.186

Examples:[183]

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.

[183]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

[Note] Date from notes accompanying item, attached to inventory, and from Merlo Pusey's Eugene Meyer, (New York: Knopf, 1974), p.195. [184]

French language edition ©1982. Copyright date recorded as copyright 1987. Resource described is a translation of the French language edition.[185]

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.[186]

Language[187]

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 or data contained in specific language and usage fields.

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 recognised and described moving image Manifestation.

Sound characteristics

If the moving image Work/Variant associated with the moving image Manifestation in hand had sound originally, but the Manifestation lacks sound, describe it as silent (or mute) and give a note to that effect.[188]

If the moving image Work/Variant associated with the moving image Manifestation was silent originally, 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 metre count, where known.

Duration

[184] FIAF, p. 65
[185] RDA 2.20.10.3 Details Relating to Copyright Dates
[186] FIAF 7.2.7. History of edition/version/variation
[187] Based on FIAF 7.2.2. Language
[188] Based on AMIM2 5C3.

If the duration/running time of a Manifestation/Item is uncertain, give an explanation for the estimated duration/running time, if such information applies.[189]

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

Include information on the agents (person, family, or corporate body) that are not named in a statement of responsibility but that have been attributed responsibility according to other (non-preferred) sources; on the variant forms of names, on possible changes in statements of responsibility or on every other details relating to a statement of responsibility.[190]

Record 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.

Event

Record details on place and date of an event, or information on any other possible related changes.

Production

Record details on producer, place of production, date of production or on any other possible related changes.[191]

Publication

Record details on publisher (distributor, etc.), place of publication (includes place of distribution, release, etc.), date of publication, or on any other possible related changes.[192]

Manufacture

Record details on the manufacturer (i.e. laboratory, studio, etc....), place of manufacture, date of manufacture, or on any other possible related changes.[193]

"Other relationships"

Record any additional information concerning all those relationships that are not covered by the Agent and Event relationships, the so-called "Other relationships" (see D.17 Other Relationships for

[189] Based on FIAF 1991, 5.3.4.2.
[190] Based on RDA 2.20.3 Note on Statement of Responsibility
[191] Based on RDA 2.20.6 Note on Production Statement
[192] Based on RDA 2.20.7 Note on Publication Statement
[193] Based on RDA 2.20.9 Note on Manufacture Statement

Works, Variants, Manifestations, Items).

Appendix C, Sources of Information

See 0.3 Sources of Information

Appendix D, Value Lists

The value lists provided in this appendix are not definitive and are usually 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.[194] The example terms have come from a variety of institutions.

D.1 Work/Variant Description Types

The Types below reflect terms used in CEN standard EN15907.

Analytic (component part): content that is contained in another content. A component part may itself be either monographic or serial.

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))h
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)) 
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)) 
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.

[194] It is recognised 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.

This is also applicable to television episodes. The record for the television series itself is catalogued as a Serial.

Examples:

```
Coronation Street [1960-12-09]
Spaced. Series 1 Episode 1. 1999-09-02
```

Serial: Content issued in successive parts and intended to be continued indefinitely, or across a span of time. A Work record for a television series is catalogued as a "Serial." Individual episodes may be catalogued as a Monographic record.

Examples:

```
Gaumont British News (1934-)
Flash Gordon's Trip to Mars (1938)
Chemistry Essentials (1996)
Breaking Bad (2008-01-20 - 2013-09-29)
```

Collection: Content issued in several independent parts; an 'umbrella' work title covering a number of different Works/Variants/Manifestations[195].

Examples:

```
Pleasure (Joan Littlewood, c1963) (Footage shot on behalf of Joan Littlewood as part of her 'Fun Palace

The 'Dogme' films (Each individually numbered.)

Shadows of progress: documentary film in post-war Britain 1951-1977
```

Other uses for Collection:[196]

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 identify
B1-3 Sylvia Syms I/V
B4-6 Sylvia Syms I/V & Jill Craigie I/V
```

[195]This aligns with EN15907 definitions relating to Work types and is different and distinct from Collection Aggregates
[196]BFI CID Stylistics Manual, A.1.3 Filmographic Level, p. 8

"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).

Provide a list of the compiled works contained in the Collections Work in its Synopsis or Summary field.

D.2 Variant Type[197]

- 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 recognised that in practice, institutions who employ the Variant entity may consider changes to colour to provoke the creation of a Variant because the colourisation of a black and white Work represents a fundamental change to the visual aspects of the original Work.

[197] YCR, 2.1.1 Nature of modification (change in content) of expression

D.3 Work/Variant Agent Types[198]

Examples:

Cast (or actor/actress) Cinematographer/Director of Photography/Videographer Presenter Producer Director Production company See FIAF Glossary of Filmographic Terms[199]

D.4 Event Types

Work	Variant	Manifestation	Item
Publication	Publication	Publication	
Award(s) or Nomination(s)	Award(s) or Nomination(s)	Award(s) or Nomination(s)	
Production	Production		
Rights/Copyright/IPR	Rights/Copyright/IPR	Licensing	Licensing
Registration	Registration		
	Preservation	Preservation	Preservation
	Decision	Decision	
		Manufacture	
			Inspection
			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[200], etc. See D.8 Manifestation Agent Types and D.3 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:

[198] 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.

[199] http://www.fiafnet.org/pages/E-Resources/Glossary.html

[200] Some institutions specifically dealing with TV material may wish to use an actual "TV Transmission Manifestation" for this data.

- 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 D.10 Manifestation 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 D.10 Manifestation 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 Manifestations and, as such, is already described. Institutions have the option to decide whether to repeat this information or not.

- 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 recognised 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 recognised 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)[201]

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 usually be 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[202], etc. See D.8 Manifestation Agent Types and D.3 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 on an Agent associated with the Work, Variant or Manifestation. (Dates should be formatted according to ISO 8601 or some other recognised 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. This element can be realised in a system as a "flag." If there was only a nomination, this element would 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)

[201] EN 15907, 6.12 Award, pp. 25-26.

[202] Some institutions specifically dealing with TV material may wish to use an actual "TV Transmission Manifestation" for this data.

- 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[203]

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 include 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 D.8 Manifestation Agent Types and D.3 Work/Variant Agent Types.

Record all the existing relationships of a Production 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 D.11 Production Event 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

[203] Adapted from EN 15907 6.11 Production Event, p. 20

- 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 recognised standard.

- Event details

Any further information about the event either in plain textual form, or as an in- stance of a data type from another schema

D.4.4 Rights/Copyright/IPR Registration[204]

These are optional, and it is for an institution to choose whether it has the resources or requirement to compile rights data. Further more detailed information on the subject of rights/copyright/IPR registration can be found in Appendix H, Rights/Copyright/IPR Registration.

A Copyright/IPR Registration Event is 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 number
- 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 recognised standard.)

- Registration agency

Name of the agency issuing the registration certificate (e.g. “UK Intellectual Property Office,” name of a legal deposit library, etc.).

[204] EN 15907 6.15 IPR Registration, pp. 23-24

- Regional scope

The geographic region for which copyright is claimed.

- Name of applicant

Name of the Agent claiming copyright in the Work or Variant.

- Registration number

The number assigned by the registration agency.

D.4.5 Preservation[205]

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.[206] 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 D.8 Manifestation Agent Types and D.3 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 Preservation 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 D.12 Manifestation Preservation Types.

[205] EN 15907, 6.15 Preservation event, pp. 28-29
[206] YCR 6.5, 6.6

- 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 recognised standard.)

Add in a note any information describing the preservation process in detail.

This can include:[207]

- 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[208]

A Decision Event is an event in which a Manifestation of a certain 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
- Decision type

[207] Based on in-house Academy Film Archive preservation documentation.
[208] EN 15907, 6.13 Decision event, pp. 26-27

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 D.13 Manifestation 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 recognised 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 such as film printing, telecine, video copying, digitisation, 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).

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
- Manufacture type

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 D.14 Manifestation Manufacture 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 recognised 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 recognised 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).

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.[209]

- 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 recognised 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 D.16 Manifestation/Item Condition, Preservation and Restoration.)

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).

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, D.15 Manifestation/Item Acquisition, Accessioning and Source.

[209] YCR 6.5, 6.6

- 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 recognised 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 D.15 Manifestation/Item Acquisition, Accessioning and Source.

- 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 recognised standard.)

- Acquisition detail

Information describing the acquisition of the Item in greater detail.

D.5 Manifestation Types

The Manifestation types below can be used with Manifestations associated with either Works or Variants.

D.5.1 Pre-Release

A moving image Manifestation type that may be used to represent any embodiments of a moving image Work that exist before the finalisation or release of the moving image Work. Also use for partially realised projects, i.e. productions that started filming but then project ceased before completion.

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).

It may also include, censorship submission prints, working assembly prints, rushes, costume tests, lighting tests, make-up tests, etc. where an institution may need or prefer to group together all production material, i.e. an institution may usually create rushes and tests as separate individual associated records but, where these are acquired as part of a large collection of production material for one particular moving image it prefers, for practical reasons, to keep records together for ease of access or for restoration work purposes.

It may also be used for initial record creation purposes prior to material being viewed and catalogued, which may then result in separate Work/Variant records for Rushes and Tests material to which the Manifestation record will link.

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:

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)

Some of these could also be achieved by creating separate Works, rather than capturing these as Manifestations of the film work.

Examples:

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) 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.5.2 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 (France, 1948, Jean Cocteau)

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)[210] (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.5.2.1 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, 1988-03-23)

D.5.2.2 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, 1989-06-16)

D.5.2.3 Theatrical distribution (country unknown)

Refers to a known public theatrical release, where the country cannot be ascertained.

Example:

Kiss Me Kate (1953, country unknown)

[210] http://cinema.encyclopedie.films.bifi.fr/index.php?pk=47676&_ga=1.256088331.1431169682.1413365901

D.5.3 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 (United Kingdom, 2006, Stephen Frears)[211] Variant: Censored for airplanes (UK and USA?) Manifestation: Non-theatrical distribution (USA – Delta Airlines).[212]

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) (genre: educational film) Manifestation 1: Non-theatrical distribution– 16mm- sound– color – 8'

D.5.4 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. (genre: home movie)

Manifestation 1: Not for release– film – 16mm [213]

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, Guido Piacenza) shots not edited)
Augmented / Preservation Variant - (ordering of the shots and addition of explaining intertitles based

Manifestation 1: Not for release (archival access) - film 35mm - b/n - silent

[211] http://the-numbers.com/movies/2006/QUEEN.php/
[212] Cornick, Michael. (2008). Modern Film Censorship: Television, Airlines, and Home Entertainment. p. 44
[213] See FIAF Rules 1992 complete record: Example 29.

D.5.5 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), e.g. the film was made, completed and intended for release, but was not then released due to censorship or political impediments, or other reason.

Examples:

Robinson Warszawksi (Poland, 1948, Jerzy Zarzycki) Film was never released. It ran into censorship problems for portraying the heroism of non-Communist underground movement that also fought against the Nazis. Film was re-edited with major plot changes and released as Miasto Nieujarzmione in 1950.

Primavera (Italy, ca. 1920, Licurgo Tioli) (Italian silent film, which is not included in the censorship records and according to the sources, was never released/distributed, but it exists as a nitrate tinted 35mm print at the CSC-Cineteca Nazionale in Rome).

D.5.6 Home viewing publication

A published 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, and Laserdisc, but this definition can also include 9.5mm Pathé Baby or 8mm packages in use from the 1950s-1980s (e.g.. the 1977 Star Wars home video in 8mm).

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 2.1 Boundaries between Manifestations).

Example:

Fellini Satyricon (Italy, 1963, Federico Fellini) Manifestation 1: Home Video Publication – VHS (Italy – 1987 – De Laurentiis/ Ricordi Video (publisher)

The Queen (United Kingdom, 2006, Stephen Frears)[214] Manifestation 1: Theatrical distribution (UK – 2006 – first projection) – 35mm – English Manifestation 2: TV Broadcast (UK 2007-09-02) Manifestation 3: Home video – DVD (UK distribution – 2007-03-12) Manifestation 4: Home video – DVD Blue Ray (USA – 2007-04-24)

[214] http://the-numbers.com/movies/2006/QUEEN.php/

D.5.7 Broadcast

A moving image Manifestation type for TV transmission. It encompasses professional video and digital formats, i.e. Digital Betacam, HDCam, etc.

Example:

The Queen (United Kingdom, 2006, Stephen Frears) Manifestation 2: TV Broadcast (UK 2007-09-02)

It happened one night (USA, 1934, Frank Capra) Manifestation 1: Theatrical distribution (USA, 1934): 35mm – black and white – 105 minutes – Columbia Pictures Corp. (producer, distributor) – Manifestation 2: Broadcast (broadcast on Turner Classic Movies – 2013-11-01, 08:00) black and white – mono – 105 minutes.

Lazarus rising, (in the series Supernatural), Season 4 Episode 1 (USA, 2008, Kim Manners) Manifestation 1: TV Broadcast (USA 2008-09-18, 21:00-21:55, The CW) colour – stereo – 55 minutes (slot); 40 minutes (actual running time) Manifestation 2: TV Broadcast (UK, 2009-01-25, 21:00-22:00, ITV2) colour – stereo – 60 minutes (slot); 40 minutes (actual running time)

D.5.8 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, Marcel Fabre) 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 Johnnie (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:MTU4Yzg1OWUtZGJhZC00ZGUxLTg2
13')

Brennende Grenze (Germany, 1926-27, Erich Waschneck) Manifestation 1: Internet –digital file – [200-?] –Deutsches Filminstitut – DIF (internet publisher) http://www.filmportal.de/node/42289/video/1219949 – 2h 26' 18' '

Hollywood Stadium mystery (USA 1938, David Howard) Manifestation 1: Theatrical distribution – English (spoken language) – film – 35mm b/n – 1938 -USA Manifestation 2: Internet – digital file – 619.3 MB – [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, Arthur Hilton) Manifestation 1 : Theatrical distribution: English (spoken language) – film – 35mm – 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 Manifestation 3: Internet – English (spoken language) – digital file – 512Kb MPEG4 – [200-?] – USA – https://archive.org/details/Cat_Women_of_the_Moon – 259.6 MB

A Syrian love story (United Kingdom, Sweden, Denmark, 2015, Sean McAllister) Manifestation 1: Theatrical distribution: Arabic, English, French (spoken language); English subtitles – Digital – Digital Cinema Package (DCP) – colour – 2015-09-18 – United Kingdom Manifestation 2: Internet: Arabic, English, French (spoken language); English subtitles – digital file

D.5.9 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 (not to be confused with the Variant, resulting from reconstruction made by aggregating different sources, see 1.1.2 Boundaries between Works and Variants/Manifestations.

Example:

The great white silence (2010) (United Kingdom, Herbert Pointing, 1924) (DVD –Dual Format Edition – BFI)

Metropolis (Germany, Fritz Lang, 1927) The Complete Metropolis – Blu Ray – (2010 restoration – Kino International, USA, 2010)[215]

Nosferatu. Eine Symphonie des Grauens (Germany, 1922, Friedrich Wilhelm Murnau) Blu-Ray of the preservation/Restoration Variant: 2005-2006 restoration – Murnau Stiftung/Transit Classics – Deluxe Edition – 2014 – EAN 888430505797[216]

D.5.10 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.6 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

[215] http://www.silentera.com/video/metropolisHV.html.
[216] http://www.murnau-stiftung.de/movie/674 and http://www.schnittberichte.com/news.php?ID=7433

D.7 Manifestation/Item Physical Description

Many of the physical description elements are considered specific to Manifestations and are inherited properties of the Items associated with 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.7.1 Manifestation/Item General Carrier Type

Film Video Tape Video Disc Digital Tape Digital Disc Digital File

D.7.2 Manifestation/Item Specific Carrier Type

Institutions should develop standard lists of terms to indicate the specific carrier type or refer to authoritative existing lists.

For optical media, only add commercially produced media here. If the optical media is "writable" and is being used to store a digital file, put the digital file format in the General Carrrier Type, and the optical storage media in Specific.

Examples include, but are not limited to:

YEE (http://myee.bol.ucla.edu/catrul.doc 5.3.3 (physical carriers) AMIM2 5D, pp. 18-19 (for gauges/width values) AMIM2 5B7, pp. 10-11 (including both "tape" and "disc" based video formats). RDA 3.20; YEE (http://myee.bol.ucla.edu/catrul.doc 5.3.14 (for encoding formats). PBCore instantiationPhysical (http://metadataregistry.org/concept/list/vocabulary_id/145.html) (for physical carriers) PBCore instantiationDigital (http://pbcore.org/pbcoreinstantiation/instantiationdigital/) (for broad digital formats)

Additional sources of information include several SMPTE standards, engineering guidelines, and recommended practices. These are some of the most common terms, but not a complete or definitive list.

Film Gauge	Video	Audio	Optical	Digital File	Digital File Encoding
35mm	1-inch C Format	2" audioreel	CD	DPX	MPEG-4
16mm	Digital Betacam	1" audioreel	DVD	MOV	Quicktime
Super 16mm	Betacam SP	½" audioreel	Blu-Ray	MP4	Real video
8mm	2-inch Quadruplex	¼" audioreel	Laser Disc	MXF	SVCD
Super8mm	HDCAM SR	audiocassette		AVI	VCD
9.5mm	D1	35mm magnetic track			Windows Media
17.5mm	D5	16mm magnetic track			
70mm	DVCPRO HD				

For digital files, list the physical carrier on which the file is stored. For all other materials, use this element to provide more specific information on the physical carrier.

Institutions should develop standard lists of terms to indicate the specific carrier type or refer to authoritative existing lists.

These are some of the most common terms, but not a complete or definitive list.

LTO5 LTO6 T10000D HDD (abbreviated for “external hard drive”) DVD-R Blu-Ray

D.7.3 Item Preservation/Access status

Master
Viewing
Accessioned
On Loan
Status pending
Removed

D.7.4 Manifestation/Item Sound Type

Sound
Silent
Mute
Combined
Combined as Mute
Combined as Sound
Mixed
Temporary

D.7.5 Manifestation/Item Sound Fixation Type

Needle sound Optical Magnetic Analogue sound Digital

D.7.6 Manifestation Unit Types

Reel Roll Cassette Cartridge Loop Disc File Digital tape

D.7.7 Item Base – Film or Video

Acetate
    Diacetate
    Triacetate
Ozaphan
Nitrate
Polyester
Magnetic Tape

D.7.8 Item Element 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 DCP

D.7.9 Item File Size – Digital

GB (Gigabyte) KB

D.7.10 Item Codec type

See also: PBCore essenceTrackEncoding (http://metadataregistry.org/concept/list/vocabulary_id/156.html) EBUVideoCompressionCode (https://www.ebu.ch/metadata/cs/web/ebu_VideoCompressionCodeCS_p.xml.htm

VIDEO

AVC
D10
NIL
ProRes 422 (HQ)
S10
JPEG2000
MPEG-4 H264/AVC Main Profile

AUDIO

AIFF
WAV

D.7.11 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.7.12 Manifestation/Item Colour Standard

Pathécolor Technicolor Kinemacolor Anscocolor Ferraniacolor Fujicolor Kodachrome

Eastmancolor RGB YUV

D.7.13 Item Sound System

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

D.7.14 Aspect Ratio

Examples of "aspect ratio" value lists include, but are not limited to the Technical Glossary of Common Audiovisual Terms (National Film and Sound Archive Australia) and the PBCore essenceTrackAspect Ratio http://metadataregistry.org/concept/list/vocabulary_id/129.html

2.34:1 2.39:1 2.52:1 2.7:1 4:3

D.7.15 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.7.16 Item Stock

This is a preliminary list, and not exhaustive.

FILM

Eastman Kodak Fuji Agfa

VIDEO

3M Agfa Agfa Gavaert Akai Ampex Ansco BASF Brifco Fuji Sony

AUDIO

Ampex Scotch 3M Shamrock

OPTICAL

Maxell Memorex Philips Verbatim

DIGITAL TAPE

Fuji HP Oracle Sony

HARD DRIVES

Hitachi Seagate Toshiba Western Digital

D.7.17 Item Bit Depth

10 16 24 32

D.7.18 Item Frame Rate/Transfer Speed

16fps 23.98 fps 24fps 25fps 30fps 48fps Variable

D.7.19 Item Resolution

Standard Definition High Definition 2k 4k 6k 8k

D.7.20 Item Source Device

Examples of hardware required to play the source item.

DVSI VT20 HDCAM SRW5500/2

D.7.21 Item Line Standard

405 525 625 720 1080

D.8 Manifestation Agent Types

D.8.1 Distributor (theatrical)

Agent responsible for the theatrical distribution of a Manifestation

D.8.2 Distributor (non-theatrical)

Agent responsible for the non-theatrical distribution

D.8.3 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.8.4 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.8.5 Manufacturer

(Optionally, this information can be specified directly at the Item level)

Agent responsible for the activities of manufacturing a Manifestation: i.e. a laboratory.

D.8.6 Agent responsible for preservation

Agent responsible for the preservation of a Manifestation: namely the rights-owner(s), the distributor(s) or an archive.

D.8.7 Agent responsible for reproduction or transfer

(Optionally, this information can be specified directly at the 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.8.8 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.8.9 Agent responsible for the mere availability

(Optionally, this information can be specified directly at the Item level)

Agent responsible for making available a Manifestation not intended for public release (distribution, publication or broadcasting) in private environments

D.8.10 Agent unclear or undetermined

(Optionally, this information can be specified directly at the Item level)

Indicate if the Agent is unclear or undetermined, i.e. has not yet been determined. Also, if the Agent could be one of two or more possibilities then name them and qualify that there is uncertainty as to which is correct.

D.8.11 Agent not identified

(Optionally, this information can be specified directly at the Item level)

Indicate if the Agent cannot be identified, i.e. not identified after extensive research to determine the Agent.

D.9 Work/Variant Publication Types

These are not pertinent as both Works and Variants have Manifestations and it is the latter that are published.

D.10 Manifestation Publication Types

- Release
- Publication
- Distribution
- Broadcast
- Online Transmission (e.g. Internet, Intranet)
- Pre-Release
- Theatrical distribution
- Non-theatrical distribution
- Not for release
- Home video publication
- Broadcast
- Unknown

D.11 Production Event 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
- Hydrolysis

D.16.2 Item Copy Condition Perforations – Film

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

For film, this relates to the inherent qualities of the Emulsion rather than the physical condition of the Emulsion.

For video, refer to AV Artifact Atlas for guidance on terms.

http://avaa.bavc.org/artifactatlas/index.php/A/V_Artifact_Atlas

- Discolouration
- Magenta Bias
- Faded
- Print through in mould
- Drop-outs

D.16.5 Item Decomposition – Film and Video

Powder Sticky Sticky at head

D.16.6 Item Shrinkage - Film

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 Other Relationships for Works, Variants, Manifestations, Items

D.17.1 Work/Variant Other Relationship Types

Work/Variant Other Relationship Types	Term list
"Is based on"	Adaptation from novels, plays, etc.
"Is a performance of"	Recording of live stage presentations of music, plays, dance, etc.
"Contains"	Compilation, series/serial, (see Appendix E, Aggregates).
"Is Contained in"/ "is part of"	Episode, number, part, extra (see Appendix E, Aggregates).
"Has a sequential relationship with"	Sequel, prequel, serial/series (see Appendix E, Aggregates).
"Has a relationship to promotional material"	Trailer, promo, banner, press-kit, poster, etc.

Work/Variant Other Relationship Types	Term list
"Has a relationship to an "object" (a non-moving image resource)"	Book, photos, drawings, paintings, etc.
"Has a relationship to an archival document"	Script, production papers, author/agent personal papers, etc.
"Has a relationship to a Work "about" the Work/Variant in question"	Review, study, article, commentary, "making of" documentary, restoration report, etc.

D.17.2 Manifestation Other Relationship Types

Other Relationship Types (strictly pertaining to the Manifestation)	Term list
"is part of"	part
"Has a relationship to promotional material"	trailer, promo, banner, press-kit, poster, etc.
"Has relationship to an "object" (a non-moving image resource)"	Accompanying booklet, image (i.e. photo of the cover), poster, a metadata set (i.e. for a digital file), etc.
"Has a relationship to an archival document"	Censorship visa, release/distribution agreement, laboratory technical paper, author/agent personal paper, etc.
"Has a relationship to a Work "about" the Manifestation in question" (not only moving image Works)	Review, study, article, commentary, restoration report, etc.
"Has a relationship to a pre-release Manifestation"	Censorship cuts, Make-up tests, Costume tests, Screen tests general, Camera negative — Assembly edit — Rushes/Dailies — Sound mixes

D.17.3 Item Other Relationship Types

Item Other Relationship Types	Term list
"Has a relationship to another Item"	
"Contains"	Compilation (unintentional – mere use of the same carrier: see Appendix E, Aggregates)
"Is Contained in"/ "is part of"	Episode, number, part, etc. included in an unintentional/convenient compilation (see Appendix E, Aggregates).
"Associated separation negative"	Different colour elements held on separate Items whereby each Item would be needed to create a whole new print of the moving image, e.g. 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.

Item Other Relationship Types	Term list
"Associated Sound/Associated image"	Where sound and image components are held on separate Item, and would both be needed to create a whole new print e.g. On DPX and Wav, 35mm Mute Pos and Magnetic track
"Preservation clone of/Has preservation clone"	Reflecting association of 2 identical master digital copies, as per best practice for digital collections
"Access copy of/Has Access copy"	E.g. an MP4 viewing access copy created from a preservation of a master DPX
"Source of/Has Source"	In-house copying of held Items creating new Items, e.g. to create a viewing copy, copy on a different format, copy Nitrate to Safety etc.
"Has a relationship to an "object" (a non-moving image resource)"	Can/container and label (description of, photo of, etc); punch tapes FCC (frames count cue) found in the can/container
"Has a relationship to an archival document"	Censorship visa, laboratory report, projection instructions (in general papers in the can/container or related to the specific item and held in separate archive), acquisition contract, DCP key
"Has a relationship to a Work "about" the Item in question"	Inspection report, restoration report, etc. (in general papers in the can or related to the specific item and held in separate archive)

D.18 List of form terms for Supplied/Devised titles[217]

[217] 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 # Appendix E, Aggregates (Compilations, Multi-component productions) {#manual-E}

FORM TERM	USE	EXAMPLES
announcement(s) — TV announcement(s) – Theatre announcement(s)	Television or theatrical announcements (short, non-commercial content shown to theatre 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 programme or for a particular moving image work, create a partially supplied/devised Title.	- Announcements. NBC - Announcements. AMC Theatres - Theatre announcements. Animated no smoking announcements - Theatre 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. - International House. Gag reel. W.C. Fields earthquake sequence - Burn Notice. Bloopers. Season 1

FORM TERM	USE	EXAMPLES
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 programme, 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 programme).	- Unidentified electronic press kit. - A League of Their Own. Electronic Press Kit - 61st Annual Academy Awards Show. Electronic Press Kit

FORM TERM	USE	EXAMPLES
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 programme. 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 programme, talk show, or other non-advertising programme 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.

FORM TERM	USE	EXAMPLES
interview(s)	For an interview related to a particular moving image (theatrical, television or Internet programme), 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 programme, 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 programmes.	The Brady bunch. Pilot
political programme(s)	For fully supplied/devised titles only.	- Political programme. Illinois gubernatorial campaign, 1990. Steven Baer for Governor

FORM TERM	USE	EXAMPLES
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)

FORM TERM	USE	EXAMPLES
publicity	For information disseminated in order to attract public notice, promoting a network or collection of programmes; 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 programme 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 programme. 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

FORM TERM	USE	EXAMPLES
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.
theatre 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, theatre 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.

FORM TERM	USE	EXAMPLES
unedited footage	For unedited footage shot for a particular moving image programme, or series.	- 60 minutes. 1969-01-07. Unedited footage. Smothers Brothers reading. Newhart, airport controller
unedited newsfilm	For unedited footage shot for a news programme 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

E.1 Definition

A moving image aggregate is a Manifestation embodying two or more distinct Works/Variants.[218]

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 Collection Aggregates). 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.

[218]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

E.2.2 "Hybrid" Aggregates and multi-component moving images (e.g. Anthology/Portmanteau films or TV programmes)

Multi-component Works are ones conceived and created from their inception to consist of multiple individual components that make up a whole, for example anthologies, portmanteau films and television programmes (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 cinéma ou ce petit coup au cœur quand la lumière s'éteint 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.

11'09"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 Coppol (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[219], 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 titles 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, UK, 1987)

Ten directors interpret various operatic arias:

[219] Although where these are made by both different directors and production companies there may have been dual consideration of potential future independent release

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 Un ballo in maschera, Charles Sturridge La vergine degli angeli ‘Images’: Jean-Luc Godard Armide, Julien Temple Rigoletto, Bruce Beresford Die tote Stadt Directed by: Robert Altman Les Boréades, Franc Roddam Liebestod, Ken Russell, Derek Jarman Depuis le jour, Bill Bryden I Pagliacci ©: LightYear Entertainment, Virgin Vision Produced... by: Boyd’s Company Presents: RSV Productions, Virgin Vision A Don Boyd production: Don Boyd, Jim Mervis, RVP Productions, Tom Kuhn, Charles Mitchell Produced by: Don Boyd

Co-producer (for Virgin Vision): Al Clark, Mike Watts Co-ordinating Associate Producer: David Barber Co-ordinating Associate Producer: Michael Hamlyn Co-ordinating Associate Producer: Paul Spencer, Richard Bell Un ballo in maschera, Luc Roeg Un ballo in maschera, Paul Spencer La vergine degli angeli, Nessun Dorma, I Pagliacci, François Hamel Armide, Amanda Pirie Rigoletto, Iain Brown Die tote Stadt, Scott Bushnell Les Boréades, Joni Sighvatsson Liebestod, James Mackay Depuis le jour Associate Producer: Michael Hamlyn I Pagliacci Associate Producer: Kevan Pegley I Pagliacci Executive in Charge of Production: Arnold J. Holland, Joan Aceste European Production Co-ordinator: Gabrielle Tana US Production Co-ordinator: Elizabeth Moyer Written by: Nicolas Roeg Un ballo in maschera, Charles Sturridge La vergine degli angeli, Julien Temple Rigoletto, Bruce Beresford Die tote Stadt, Robert Altman Les Boréades, Franc Roddam Liebestod, Ken Russell Nessun Dorma, Derek Jarman Depuis le jour, Bill Bryden I Pagliacci, Don Boyd I Pagliacci Director of Photography: Harvey Harrison Un ballo in maschera, Gale Tattersall La vergine degli angeli, Caroline Champetier Armide, Oliver Stapleton Rigoletto, Dante Spinotti Die tote Stadt, Pierre Mignot Les Boréades, Frederick Elmes Liebestod, Gabriel Beristáin Nessun Dorma, I Pagliacci, Mike Southon Depuis le jour, Christopher Hughes Depuis le jour Special Stills Photographer: Snowdon Un ballo in maschera, John Swannell La vergine degli angeli, Jonathan Lennard Armide, Greg Gorman Rigoletto, Bob Carlos Clarke Die tote Stadt, David Bailey Les Boréades, Annie Leibovitz Liebestod, Terry O’Neill Nessun Dorma, Angus McBean Depuis le jour, Koo Stark I Pagliacci Supervising Co-ordinating Editor: Marie-Thérèse Boiché

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 D.1 Work/Variant Description 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[220].

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"[221] together in a single manifestation.

Examples:

Universal Cinema Classics' Going my way (1944)/Holiday Inn (1942).

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Both works were republished in one volume on DVD by Universal Studios in 2001. The two works are comple

The aggregate also contains two additional works: the trailers for both features.
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The following two examples have production companies or time period themes in common:

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Walt Disney treasures: Silly symphonies - The historic musical animated classics DVD, Buena Vista Home

I film dal vero di produzione estera. 1895-1907 (Collection of 32 titles Lumière, Edison and Mutoscope)
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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.

[220] 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.

[221] Published within the context of moving image means released or broadcast, and may also include in-house aggregate creation

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 Aggregate Manifestations record the length/duration of the whole, i.e. the total of all the units/running times that constitute the Aggregate. In addition there is the option to qualify this with details of the duration of each individual unit in either a Notes field, or in multiple occurrences of the duration fields, depending on what systems used permit or an institution decides. (See 2.3.5.2.1 Physical extent of an Aggregate Manifestation and 2.3.5.3.1 Duration of an Aggregate Manifestation)

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 title types (see A.2.4 Alternative). They may also be added to any Items as alternative title types.

Titling of aggregates follows the same principles as that of other types of entities (see Appendix A, Titles and Title Types).

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 or 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.[222]"

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"[223].

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 title types to the aggregating Work. This will assist in accessibility and identification.

For how aggregate records may be structured in a 1-level hierarchy system see I.7 Example 7. Aggregate DVD Television Serial and Episode records in 1-level Hierarchy Models. Whilst this relates to a television example the same principles can be applied in the case of film collection and

[222] 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

[223] Definition of "Compilation" in http://www.isan.org/resources/glossary.html#index_A (ISAN Glossary of Terms)

augmented collection aggregates.

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 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.

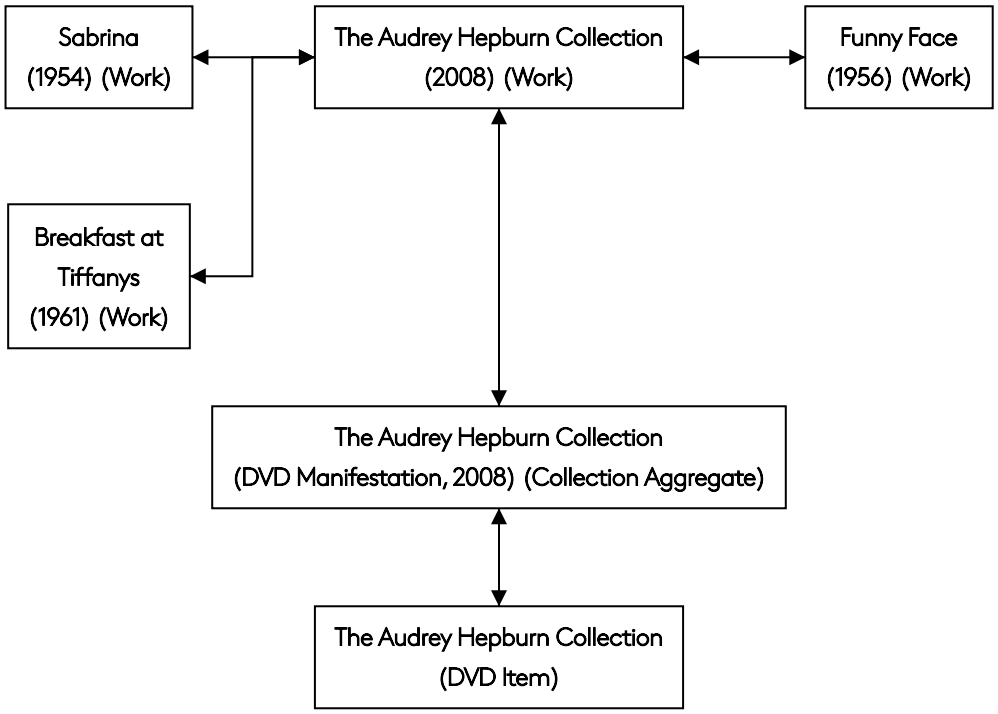
The treatment of the aggregate title may differ from institution to institution, especially in cases where multiple Works are contained in the collection aggregate and recording all titles in a single title field would be unwieldy. There is the option of an institution using a devised/supplied title (see A.2.5 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]]

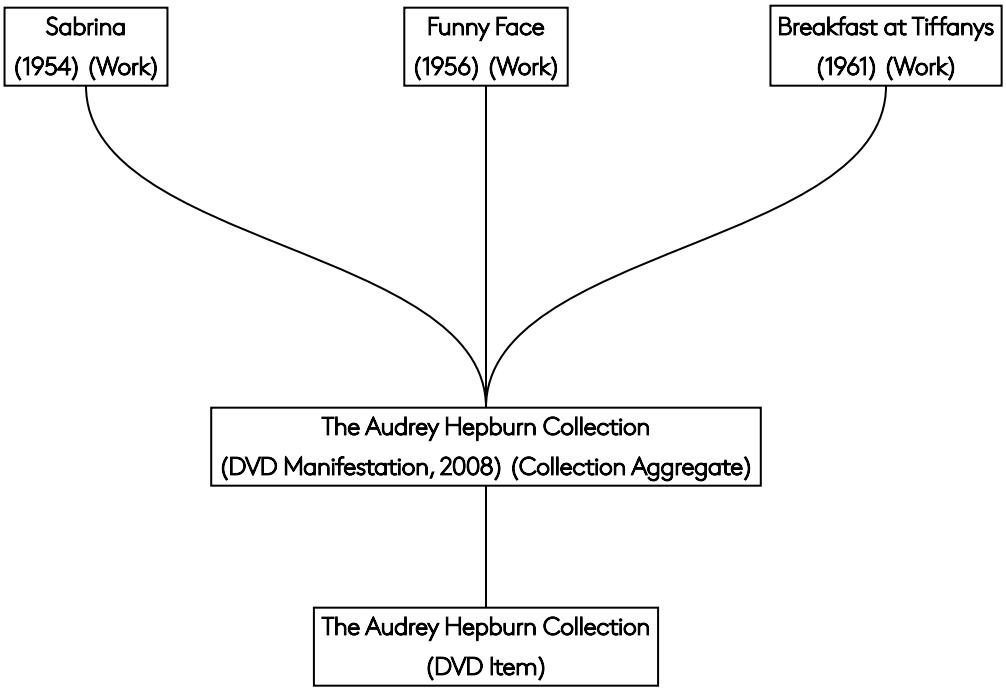
E.5.1.1 Model: Collection Aggregate Manifestation within a one-to-many Works/Variants-Manifestations database system

This model involves 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.


Sabrina
(1954) (Work)
The Audrey Hepburn Collection
(2008) (Work)
Funny Face
(1956) (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 Model: Collection Aggregate Manifestation within a many-to-many Works/Variants-Manifestation database system

A single Aggregate Manifestation links to the many individual Works/Variants in "part of" relationship.



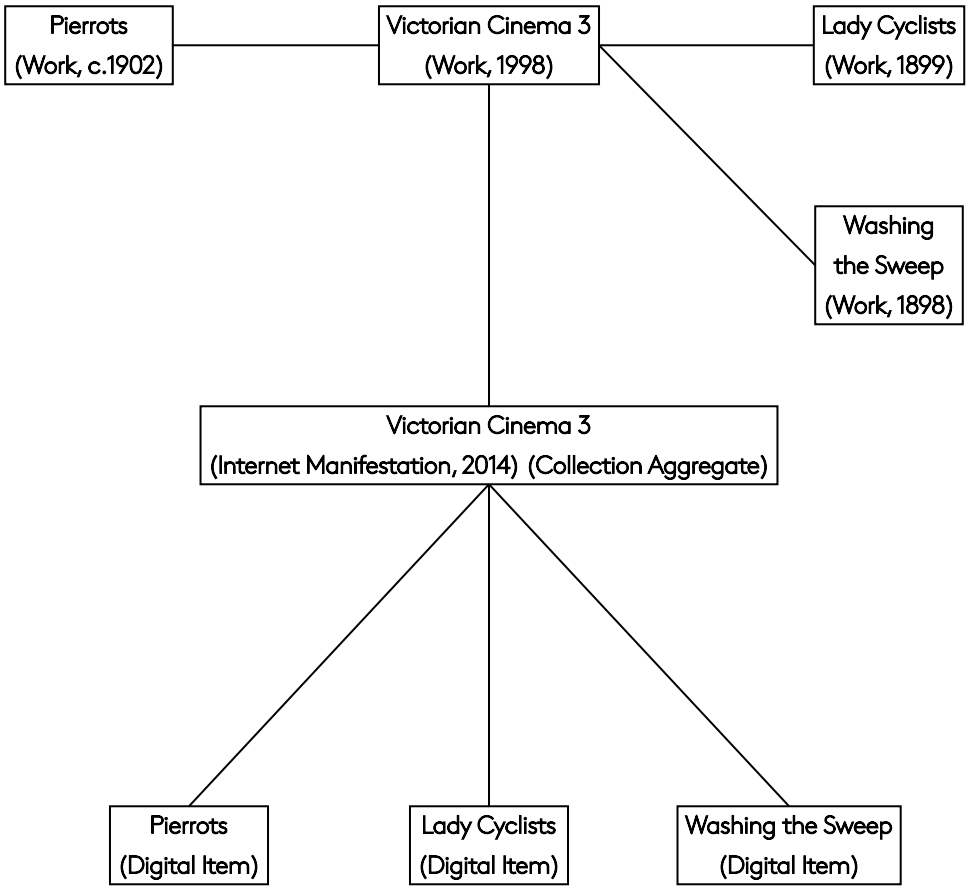
E.5.1.3 Model: Collection Aggregate Manifestation with no aggregated Item, only unaggregated individual Items

This model involves creation of a new aggregating Work record.

The 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 (i.e. individual Items) seamlessly and consecutively, not from a single aggregated digital file, i.e. a thematic compilation of three short films of the late 19th century is devised and entitled "Victorian Cinema 3"[224]. 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.

[224]Example Victorian Cinema 3 is an illustrative example only, and not yet streamed in this way # E.5.2 Augmented Collection Aggregate {#manual-E.5.2}



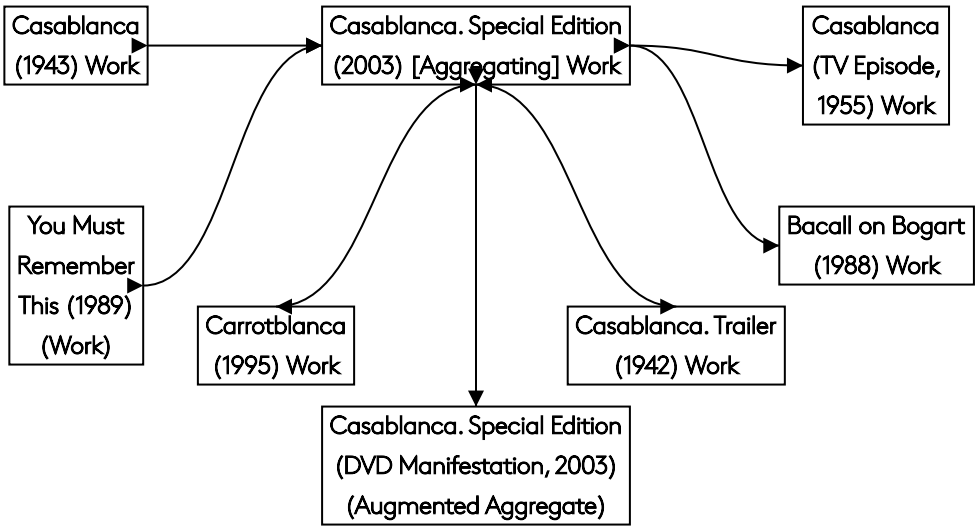
In the above scenario each of the Items could be given the same location/package number and each could have the alternative title of "Victorian Cinema 3". Similarly, the individual titles could also be added as alternative titles to the aggregating Work if an institution wishes, to aid searchability and access.

Augmented Collections can vary considerably from simple augmentations, e.g., the 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 Model: Augmented Aggregate Manifestation within a one-to-many Work/Variants-Manifestations database system

This involves 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.



E.5.2.2 Model: Augmented Aggregate Manifestation within a many-to-many Work/Variants-Manifestations database system

Single Aggregate Manifestation links to all individual Works/Variants in "part of" relationship.

Casablanca (1943) Work

Casablanca (TV episode 1955) 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.

However, 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.

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- Serial)

The Thick of It. The Complete Series 1-3 & Specials (DVD Manifes- tation) (Collection Aggre- gate)

The Thick of It. The Complete Series 1-3 & Specials (DVD Item)

The Thick of It. Episode 1 (Work – Monographic)

The Thick of It. Episode 1 (TV transmission) Manifestation

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 Model: Collection Aggregate Manifestation within many-to-many Works/Variants-Manifestation can be used, whereby a single Aggregate Manifestation links to the many individual Works/Variants in "part of" relationship:

ER (Work – Serial)

ER. One Day (Season 1, Episode 1) (Work – Monographic)

ER. Going Home (Season 1, Episode 2) (Work – Monographic)

Etc.

ER. The Complete First and Second Season (DVD Manifestation (Collection Aggregate)

ER. The Complete First and Second Season (DVD Item)

Where this Serial 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.

Example:

ER – The Complete First and Second Season (Work – Monographic)

ER. Day One (Season 1, Episode 1) (Work – Monographic)

ER. Day One (TV transmission Manifestation) 22/09/1994

ER. Going Home (Season 1, Episode 2) (Work – Monographic)

ER – The Complete First and Second Season (DVD Manifestation – 4 disc set) (Collection Aggregate)

ER. Going Home (TV transmission Manifestation) 29/09/1994

For how this might be modelled in a flat or single hierarchy system see I.7 Example 7. Aggregate DVD Television Serial and Episode records in 1-level Hierarchy Models

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, Additional background on the manual update

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: Resource Description and Access (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 European Standards Committee (CEN) Cinematographic Works Standard (CWS) (EN 15744 and EN 15907).

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

Specific areas the community wanted revised:[225]

- 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

[225]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.

- 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.

F.3.1 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:[226]

- Group 1 (products of intellectual or artistic endeavor)
  - Work
  - Expression

[226] FRBR Final Report, pp. 12-16; Taylor, p. 4.

  - 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.

F.3.1.1 Existing standards for describing Entities

Existing standards for describing Entities 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

- ISAAR (CPF): International Standard Archival Authority Record for Corporate Bodies, Persons and Families, 2nd Edition (http://www.ica.org/10203/standards/isaar-cpf-international-standard-archival-authority-record-for-corporate-bodies-persons-and-families-2nd-edition.html) - International Council of Archives);

- EFG Metadata Schema & Vocabularies – 3.6 Agent (http://www.efgproject.eu/guidelines_and_standards.php)

Authority files

- VIAF (The Virtual International Authority File)

- ISNI (International Standard Name Identifier (ISO 27729) – (http://www.isni.org/)

- IdREf (Identifiants et Référentiels) – (http://www.icacds.org.uk/eng/ISAAR(CPF)2ed.pdf)

- Library of Congress Subject Headings (LCSH) and the Library of Congress Genre-Form Thesaurus (LCGFT)

F.3.1.2 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).[227] Therefore, the concept of a moving image work comprises both the content and the process of realisation in a moving image medium.[228]

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"[229] 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 standardisation requisite for any national and international networking or sharing of cataloguing data."[230]

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 realisation, 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.[231]

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.[232] 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

[227] Yee. "The Concept of Work for Moving Image Materials, p. 33.
[228] EN 15907, 4.1.1, p. 8.
[229] FIAF, 1991, p. xiii
[230] FIAF, 1991, p. xiii
[231] Adapted from the definition of a Cinematographic Work in EN 15907, 4.1.1, p.8.
[232] Journal of Digital Media Management Vol. 2, 3, 00–00 © Henry Stewart Publications 2047- 1300 (2013) The EN 15907 moving image metadata schema standard and its role in a digital asset management infrastructure, by Detlev Balzar, Stephen McConnachie, Thelma Ross.

equal: that is, there may not always be a variant but there must always be an expression.[233]

F.3.1.3 Definitions of the Manifestation and Item Entities

A Manifestation is the embodiment of a Work/Variant and includes all the analogue or digital forms that are derived from a Work/Variant and bear common characteristics with respect to shared intellectual content and physical format. It may be whole or incomplete or a fragment.

An 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[234].

F.3.1.4. 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.[235] 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.[236] "Publication," in the context of a moving image archive, is used interchangeably with "distribution" and means "making the resource available."[237] For moving image materials, the terms most analogous to this concept of edition are "versions with major changes" and "variations with minor changes."[238] (see

[233] Laurent Bismuth (personal communication, May 08, 2011)

[234] Digital medium definition taken from CEN's "Film Identification – enhancing interoperability of metadata. Element sets and structures. FprEN 15907:2010 (E)

[235] FIAF, 1991, p. xii

[236] FIAF, 1991, p. xii

[237] Andrea Leigh, (drawn from personal communication, May 05, 2011)

[238] 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

http://www.fiafnet.org/images/tinyUpload/E-Resources/Commission-And-PIP-Resources/CDC-resources/FIAF_Cat_Rules.pdf)

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 1.1.2 Boundaries between Works and Variants/Manifestations.

F.3.2 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.[239]

FRBR and RDA have defined and adopted the following tasks reflecting the traditional core functions of the catalogue:[240]

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

the original and variation copies in area three. Multiple edition/version/variation statements may be given when cataloging multiple variations with minor changes.

[239] Patton, Glenn E. 2009. Functional requirements for authority data: a conceptual model. München: K.G. Saur. # F.3.3 User Tasks {#manual-F.3.3}

[240] FRBR Final Report, p. 82; RDA, 0.0, Purpose and Scope

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: [241]

- 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 (Manifestations 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 Works 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 Works on a subject (for example, the Vietnam War) that are held by your collection or to which you license access.
- All the Works 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 organisation 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, re-release 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 utilised.

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

[241] Yee, 2007, p. 16.

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." For a more extensive and expanded further exploration of rights and potential rights data to capture, see Appendix H, Rights/Copyright/IPR Registration.

Appendix G, Elements of Description comparison

1991 FIAF Cataloguing Rules (ISBD based), EN 15907 and FIAF Moving Image Cataloguing Manual

Moving Image Work / Variant

FIAF Moving Image Cataloguing Manual	EN 15907	1991 FIAF Cataloguing Rules (ISBD based)
Attributes of the entity	Attributes	
Description Type - Analytic - Monographic - Serial - Collection	DescriptionLevel - Analytic - Monographic - Serial - Collection	
- Variant type Censored Dubbed Subtitled Abridged/Condensed Augmented	VariantType	Version/variation area
Elements (including main attributes)	Elements	
Identifier	Identifier (number)	
- Title Title type Identifying Preferred Other title information Alternative Supplied/Devised	Identifying title (human readable)	Title area
Country of reference	Country of reference	Production/distribution area
Year/Date	Year of reference	Production/distribution area
Language(s)	Language	Production/distribution area
Content description	Content description	Notes area
Notes		Notes area
History		Notes area
Relationships (including main attributes)	Allowed relationships	
Agents Agent type (e.g. cast/credits)	HasAgent	Production/distribution area

FIAF Moving Image Cataloguing Manual	EN 15907	1991 FIAF Cataloguing Rules (ISBD based)
Events Notes area Event type Publication Award(s) or Nomination(s) Production Rights/Copyright/IPR Registration Preservation (Variant) Decision (Variant)	HasEvent	Production/distribution area Notes area
Subject terms	HasSubject	Notes area
Other relationships	HasOtherRelation	Notes area
Manifestations	HasManifestation	Production/distribution area Physical description area

Moving Image Manifestation

FIAF Moving Image Cataloguing Manual	EN 15907	1991 FIAF Cataloguing Rules (ISBD based)
Attributes of the entity	Attributes	
- Manifestation Type Pre-release Theatrical distribution Non-theatrical distribution Not for release Unreleased Home viewing publication Broadcast Internet Preservation/Restoration Unknown	ManifestationType	Production/distribution area
Elements (including main attributes)	Elements	
Identifier	Identifier	
Title Title type Proper Other title information Alternative Supplied/Devised	Title	Title area
Language	Language	Physical description area
Format	Format	Physical description area
Extent	Extent	Physical description area
Relationships (including main attributes)	Allowed relationships	

FIAF Moving Image Cataloguing Manual	EN 15907	1991 FIAF Cataloguing Rules (ISBD based)
- Agents Agent type Distributor (theatrical) Distributor (non-theatrical) Broadcaster Publisher Manufacturer Agent responsible for preservation Agent responsible for reproduction or transfer Agent responsible for archival availability Agent responsible for the mere availability Agent unclear or undetermined Agent not identified	HasAgent	Production/distribution area Notes area
Events Event type Publication Award(s) or Nomination(s) Licensing Preservation Decision Manufacture	HasEvent	Production/distribution area Physical Description area Notes area
Other relationships	HasOtherRelation	Notes area
Item	HasItem	Physical Description area

Moving Image Item

FIAF Moving Image Cataloguing Manual	EN 15907	1991 FIAF Cataloguing Rules (ISBD based)
Elements (including main attributes)	Elements	
Identifier	ManifestationType	Production/distribution area
Title Title type Proper Other title information Alternative Supplied/Devised	Title	Title area
Holding institution		Notes area
Item Material type	MaterialType	Physical description area
Item-specifics	ItemSpecifics	Physical description area Notes area
Access conditions		Physical description area
Notes for moving image		Notes area
Relationships (including main attributes)	Allowed relationships	
Agent(s) (e.g., preservation technician, donor, etc.)	HasAgent	Notes area
Events Event type Licensing Preservation Inspection Acquisition	HasEvent	Notes area
Other Relationships	HasOtherRelation	Notes area

Appendix H, Rights/Copyright/IPR Registration

H.1 Rights in a moving image Work

The intellectual property rights in a moving image work are known by various terms such as Copyright, Ayant droit, Droit d'Auteur, IP or simply Rights. These IP rights are complex entities, reflecting the complexity of a moving image work's creation; and they vary across legal frameworks and across historical periods. It is therefore impractical to define a minimum cataloguing requirement which is compliant across all territories and periods. In addition, it should be noted that legal frameworks can change across time, so data which is not useful today can become useful if the legal definition changes – for example the definitions of author outlined below.

With that context in mind, the following attempts to define a good practice set of properties which the moving image cataloguer should consider, both in reference to their specific legal framework, and in reference to potentially useful data over the lifecycle of the archive's activity. In short: capturing more of the core rights data now will safeguard future archival activity better than capturing less of that rights data now.

It is important to note that intellectual property rights in a moving image work are created automatically, regardless of any requirement for formal registration by the creators of the work. In addition, it is worth noting that in some legal territories, unlike literary, dramatic, musical or artistic works, moving image works do not have to meet the criterion of 'original' to be protected with intellectual property rights. Finally, it is worth noting that unpublished works are often treated differently under law to published works, so it is recommended that the cataloguer capture a statement where it is known that a work is unpublished (for example, home movies).

The recommended properties below are preceded by some background information.

H.1.1 Background information

H.1.1.2 Source of data

Regarding the source of intellectual property data, it is recommended to obtain the relevant information from onscreen text, taken from the first official manifestation in the primary country of origin. Historically this has been a theatrical release in the primary country of production, but as that model changes to include simultaneous online publication of moving image works across multiple territories, this recommendation should accommodate this fluidity: capture the data from the best available manifestation source representing the arguable 'first fixation' of the work, and document that source in your work record. Alternatively, use information given by the production companies or rights holders, or from other authoritative secondary sources.

H.1.1.3 Authors of a moving image Work

The Authors of a moving image work are the first owners of the intellectual property rights. As the defined authors of the moving image work differ substantially across territories, the following

examples illustrate these differences, and emphasise the usefulness of a broad data capture policy.

UK: The Producer and the Principal Director are the Authors of the work, and therefore the first copyright holders.

Producer: this can be either a person (natural person) or a company (legal person). The producer is defined as 'the person by whom the arrangements necessary for the making of the film are undertaken'. The notion of the 'producer' presupposes that at the core of the production process there is a person or company which co-ordinates, controls and organises the production. For this reason, the recommendation below is to capture both Production Company and named individual Producer.

Principal Director: as credited onscreen.

France: distinct from the UK model, in France it is those natural persons (not legal persons) who make a creative contribution to the film that are considered authors, so production company / producer are not authors.

Director

Author of the script

Author of the adaptation (if different)

Author of the dialogue (if different)

Author of musical composition written for the film

(plus 'assimilated' authors of pre-existing protected works e.g. author of an original novel, or playwright)

Germany: The German model is very similar to the French, again focusing on the creative contributions made by natural persons, but the list can be extended to include a broader set of persons – e.g. cameramen as author – as German Law does not specify the persons deemed as authors.

USA: The US model has a number of categories of authors who make creative contributions (rather like Germany), but the law does not define the 'authors', and in any case most individuals will be contracted under 'work for hire' provisions which means that the producer is the owner of the intellectual property rights.

These first owners of the intellectual property rights (or their heirs, in the event of their death) retain these rights until one of two events takes place:

1. They (or their heirs) actively sell, assign or otherwise transfer the rights
2. The rights expire, according to specific legal framework(s)

Again, the definitions of what makes a work 'out of copyright' differ across territories and periods, so it is impractical to offer a universally compliant cataloguing approach. However, in many contexts, the lapse occurs at a stated period after the death of the last of the Authors (or the 'connected persons' in the UK). For example, in the UK framework, the work is out of copyright at 70 years following the last death of these 'connected persons': Director, Screenplay author, Dialogue author, Music composer.

In the US, where a moving image Work is often a Work of corporate ownership, the current copyright term for a published Work expires 95 years after initial publication or 120 years after creation, whichever expires first. However, between 1923-2002 there were periods where other formalities needed to be followed in order to retain copyright: during some periods, a Item required "notice" (a copyright symbol or statement) on the work; in other periods, the Work had to be renewed in the 28th year after initial publication.[242]

As intellectual property rights can be transferred, and can lapse, it is recommended that cataloguers capture statements about the rights' status: current / previous / out of copyright, and the dates of transfer / lapse, as described below. In addition, as death dates are so critical in establishing the status of out of copyright, it is recommended that cataloguers capture the death dates of key contributors where known (and where feasible, that person records for key 'authors' are associated with equivalent entities in an official registry of persons, such as VIAF, ISNI or other).

The complexity and variation in the intellectual property rights surrounding a moving image work also extends to multiple layers of protection, in some legal frameworks. Bluntly described, these multiple layers protect the 'work' as an abstraction (with the rights held by the 'authors', as defined above) and, separately, the 'fixation' or 'recording' of the work as a film. This second layer is often called Related Rights or Neighbouring Rights, and often these rights are owned by the Producer.

This layered approach is not always present in law, for example in the UK it is the fixation (the recording) that is protected by copyright. But some prominent examples of this layered approach are the USA, where a film is protected as an original work of expression as distinct from the recording; and France and Germany, which both have separate protection for the work and the recording.

Given the territorial variation, once again, rather than recommend different data properties for the different countries, instead it is recommended to capture a core set of rights data properties, which should provide information sufficient for all possibilities within the different frameworks.

H.1.1.5 Orphan works

Orphan works are defined as those works which are 'still protected by copyright but whose authors or other rightholders are not known or cannot be located.' (from the OHIM Orphan Works Database website at https://oami.europa.eu/ohimportal/en/web/observatory/orphan-works-database). The absence of information about ownership has prevented archives from exploiting their collections in revenue-generating or access-driving initiatives: for example, online display of digitised collections.

Multiple formal schemes are emerging to register so-called 'orphan works' works in certified, searchable databases. These schemes require the registering organisation to undertake 'diligent search' (e.g., the OWLS guidelines here: https://www.gov.uk/government/publications/orphan-works-diligent-search-guidance-for-applicants) with minimum requirements, and the registration then allows the organisation to exploit the work within parameters defined in legal frameworks.

Three prominent examples (which offer slightly different exploitation rights as outcomes of registration) are the European Union Orphan Works Database (https://oami.europa.eu/orphanworks/); the UK version, called Orphan Works Licensing Scheme, or OWLS, (https://www.gov.uk/copyright-orphan-works); and the Canadian version, called

[242] For guidance on copyright terms in the US, see Peter Hirtle's chart "Copyright terms and the public domain in the United States," updated annually. http://copyright.cornell.edu/resources/publicdomain.cfm # H.1.1.4 Layers of protection for the 'work' as abstraction, and the 'fixation' or 'recording' of the work in a concrete form {#manual-H.1.1.4}

Unlocatable Copyright Owners
(http://www.cb-cda.gc.ca/unlocatable-introuvables/brochure1-e.html). The United States has not yet passed legislation on orphan works, but the Register of Copyrights is actively seeking to change the laws.[243]

The cataloguer within a moving image archive that is undertaking such registration should add data derived from that registration activity, for example unique identifier for the registration, URL to online database record, link to certificate on PDF, etc.

H.1.1.6 Rights-protected works that may be used within, or created during, a film production

These are the types of protected works which are often contained within a new moving image work, or indeed created by the making of a moving image work, and which are often referred to as 'underlying rights' or "third-party rights." When establishing Manifestation rights (see below), these underlying rights must be investigated and cleared as required.

Literary Works – such as a pre-existing novel or play used as the basis for the film screenplay

Dramatic Works – Script(s)

Musical Works – pre-existing music; commissioned music

Artistic Works – such as décor, costumes

Performances – actors' performances, musical performances of pre-existing mu- sic, musical performances in commissioned music

Sound Recordings – if commissioned for pre-existing music

Films – such as archival footage; special effect footage # H.1.2 Recommended properties to capture in describing the rights context of a moving image Work {#manual-H.1.2}

1. Copyright holder and Copyright Date, as displayed on screen (often associated with a © symbol)
2. Status of intellectual property rights holder:

a. Current
b. Previous (where rights are known to have transferred), with date of transfer if known

3. Producer and Production Companies
4. Director(s), with death dates if known
5. Screenplay author(s), with death dates if known

[243] Priorities and special projects of the United States Copyright Office (October 2011), http://copyright.gov/docs/priorities.pdf

6. Dialogue author(s) (if different), with death dates if known
7. Author(s) of underlying literary work (book, play, etc) if relevant, with death dates if known
8. Music composer(s), with death dates if known (note that this refers to the composer of any music commissioned for and used in the film, rather than any pre-existing music used within the film – see 10)
9. Full cast if feasible, or main billed cast at a minimum, with death dates if known
10. Detail of any pre-existing works (moving or still image, dramatic, literary or musical works) contained within the moving image work, with provenance and ownership captured as fully as possible. (This set of contained works is often referred to as 'underlying rights', alongside the Performers' rights of the cast).

a. title
b. creator
c. creation date
d. rightsholder if known
e. dates of rights transfer if relevant and if known

11. Production Date: capture a Start Date and End Date if possible, capturing the full known period of production.
12. Release Date (taken from first published manifestation, historically the theatrical release in primary country of production, but now with more fluid criteria)
13. Unpublished status (because often under law unpublished works are treated differently to published works)
14. Orphan Works registration scheme. The suggested data to capture is:

a. name of scheme e.g. OHIM (EU), OWLS (UK)
b. unique identifier for the work in the scheme's database
c. URL for online record in the scheme's database / website
d. filename / link to digital version of 'orphan work' registration document
e. name of member of archive staff responsible for registration
f. date of registration
g. date of expiry of licence granted by registration scheme

H.2 Rights in a Manifestation

The rights in a Manifestation are typically licences, contracts or agreements between the Work's copyright owner / intellectual property rights owner, and a third party, enabling that third party to exploit the work legally by copying it, distributing, broadcasting or publishing it, extracting from it, incorporating it in another work, etc.

Typically, a Work's owner can offer multiple licences to multiple parties to exploit the work in different publication territories, publication formats, publication platforms; and typically the licence can be exclusive or non-exclusive (in other words, multiple parties can be granted similar exploitation rights to the same work at the same time). Finally, the licence typically states a date range within which the exploitation can take place, with the extreme (and rare) example being 'in perpetuity', enabling the licensee to exploit the work within the terms without an end date.

Examples of publication modes or platforms and other exploitation models which are often used in moving image Manifestation licences: Theatrical, Home Video, Television, VOD (Video on Demand), DTO (Download to Own), Educational, B2B (Business to Business) footage sales, Plane/Ship/Hotel.(see D.5 Manifestation Types).

Often an exploitation of a moving image Work in a particular Manifestation requires the licensee to obtain additional clearances from third parties, as these 'underlying rights' (eg music, performers, stills) exist in parallel to the core intellectual property rights in the moving image Work. Depending on the context, and the importance of this information for the institution, the cataloguer may consider capturing the clearance of these underlying rights, as previously described in H.1.1.6.

Finally, where an archive holds copyright / intellectual property rights in a work, that archive may itself grant licences to third parties to exploit the work. This situation, where the archive supplies permission or licence to another party to exploit a work, is often referred to as 'rights out' or sales – the opposite of 'rights in' or acquisitions, meaning the archive obtains an exploitation licence from the owner. In that case, the cataloguer should document not only rights in but also rights out: name and contact details for licensee, territories, platforms, date ranges, exclusive or non-exclusive.

Given the context above, it may be useful for an archive to capture whether it is an acquirer of the manifestation rights being documented, a granter of the rights, or simply a documenter of the rights.

H.2.1 Recommended properties to capture in describing the rights context of a Manifestation

1. Relationship to rights being documented:

a. Rights Out / Sales (where the archive is the granter of rights to an external party)

b. Rights In / Acquisitions (where the archive is the obtainer of rights from an external party)

c. Documenter only (where the archive is neither the granter or obtainer, but simply an observer)

2. Licensee organisation's or individual's name, with contact details if required

3. Licensing organisation's or individual's name, with contact details if required
4. Platforms or modes permitted within the license, using controlled value list. Suggested terms include: Theatrical, Home Video, Television, VOD (Video on Demand), DTO (Download to Own), Educational, B2B (Business to Business) footage sales, Plane/Ship/Hotel.
5. Geographical territories permitted within the license, using controlled value list representing the relevant territories
6. Date range of license, preferably entered separately as Start Date and End Date, to enable system queries against end date
7. Exclusive or non-Exclusive, where known
8. Filename of agreement: Capture the filename of an electronic version of any agreement pertaining to the manifestation's licence, or where possible a link to the file in a persistent, available directory within the organisation's infrastructure.

H.3 Rights in an Item

The rights in a moving image Item typically refer to the ownership (or transfer of ownership) of an object, either on a physical / analogue carrier such as a 35mm film print, or a digital file such as a DCP / DCDM or ProRes. The transfer of ownership (sometimes referred to in legal terms as 'transfer of title') is important for an archive to document, as it establishes legal ownership of the collection.

Typically, the transfer involves a contract, deed or agreement signed by both parties to certify that ownership of the object is transferred to the archive, and often this is a complex legal document. It is recommended therefore that the cataloguer capture the essential metadata elements below, and where feasible they should associate the catalogue record with an electronic version of the contract, by capturing filename / link to that document.

It should be understood that ownership of the Item does not imply any rights to exploit the Work, as outlined in the Manifestation section (for example, to digitise the object and display online, or distribute to cinemas); and it certainly does not imply any change in the intellectual property rights in the work itself. However, often during acquisition decision-making, an archive will undertake research into the broader rights context: is the work in or out of copyright?; if it is, who owns that copyright?; if they are unknown can it be considered an orphan work?; has it been registered as such?; if it is not an orphan work?, who owns the exploitation rights in the relevant territories, platforms? Cataloguers should therefore consider capturing details of this rights check activity when documenting the transfer of ownership of the item.

Particular acquisition agreements between object owner and archive may enforce restrictions on the archive, preventing them from undertaking certain activities on the item (for example, preventing them from digitising the item for preservation, or preventing them from exhibiting the item in internal cinema). Any such restrictions should be captured in a 'Provisos of acquisition', 'Conditions of access' or 'Conditions of reproduction' set of fields, as outlined below. In addition, the acquisition agreement may enforce a protocol for disposal of any objects which are not ultimately accessioned into the archive's permanent collection: for example, disposal may require approval by acquisition source.

However, it is important to note that any acquisition agreement or contract must not undermine the archive's rights under law. For example, in the UK, under recent legislative changes (Copyright Exceptions) a moving image archive has the right to 'copy works for archiving and preservation

reasons if they are
part of a permanent collection and it is not reasonably practicable to purchase a replacement' (from https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/375956/Libraries_Archives_and_
Therefore a specific acquisition agreement could not attempt to prevent that right to copy for preservation.

In the United States, an archive's right to copy for access and preservation is covered under Section 108. However, this section only applies to archives and libraries with specific qualifications.[244] The current Register of Copyrights has set revising Section 108 as one of her priorities.[245]

In Italy, since 2004, the Cineteca Nazionale can legally use the copies acquired by legal deposit (3 years after the deposit), or by copying/printing for cultural and non-profit purposes by way of derogation from copyright law.

Below, a set of properties are recommended for describing the rights around the Acquisition, and separately around the Loan, of moving image items.

H.3.1 Recommended properties to capture in describing the rights context of a moving image Item

H.3.1.2 Acquisition

See also D.4.9 Acquisition

This section is drawn from BFI policies.

1. Internal staff contact name: Captures the name of the staff member responsible for progressing and completing the agreement.
2. Agreement status: Captures the current stage in the completion of the agreement.

a. In progress
b. Hardcopy agreement sent
c. Signed hardcopy agreement received
d. Completed

3. Agreement completion date: Captures the date from which the agreement is considered as having legally come into effect e.g. the latest date recorded on a signed hardcopy of an Acquisition agreement.
4. Acquisition method: Denotes the form of acquisition represented by the record, e.g. a donation, a bequest left in the will of a benefactor, or an internally produced off-air recording.

[244] http://www.copyright.gov/title17/92chap1.html#108
[245] http://search.copyright.gov/search?utf8=%E2%9C%93&affiliate=copyright&query=section+108

a. Bequest

b. Commission

c. Donation

d. Off-air recording

e. Purchase

f. Unknown

5. Acquisition source: Represents the person or institution through which the BFI is receiving the acquisition. Where possible, this should take the form of a link to a record within the archive's Persons and Institutions authority dataset.

6. Acquisition source type: Qualifies the relationship between the Acquisition and the Acquisition source – i.e. is the acquisition source the legal owner of the item, or are they the authorised agent of the owner acting on their behalf such as in the case of a bequest or purchase through auction.

a. Item Owner

b. Agent

7. Acquisition source contact details: Captures the contact details of the acquisition source, primarily their postal address. Alternatively, where possible, this could be captured in the associated Person and Institution record.

8. Acquisition purchase price: Captures the price paid for the purchase of the complete acquisition as a integer.

9. Acquisition funding source: Captures the source of acquisition funding. This could represent funding secured through an external organisation, benefactor, or an internal budget.

10. Acquisition purchase currency: Qualifies the content of the Acquisition purchase price field with the currency of the purchase. Suggest using 3-character ISO 4217 codes.

11. Initial rights check status: Indicates the status of initial rights checks required as part of the acquisition process.

a. Rights holder(s) recorded in Work record

b. Rights holder is Acquisition source

c. Rights holder could not be identified

12. Acquisition date: Captures the date on which the agreement was signed – this is the date on which the agreement becomes legally binding. In some context, instead of this signature date, archives capture the date on which the Item physically entered the premises / infrastructure of the archive. Using this 'entry date' can be problematic, as items can arrive onsite before agreement is signed, or can arrive without any form of signature or indeed knowledge that it is in transit i.e. receipt of an unsolicited deposit. Therefore it is recommended to use the signature date.

13. Accession date: Captures the date on which the Item formally entered the collection of the archive. Often this definition is dependent on formal documentation within the archive's collections management system, with a unique accession reference / identifier assigned.
14. Acquisition rationale: Text field or controlled field allowing the staff responsible for the acquisition to capture the rationale behind the acquisition in relation to the archive's published collecting policy or other formal governance model.
15. Acquisition authoriser: Captures the name of the senior member of staff who approves the acquisition in question.
16. Acquisition authorisation date: Captures the date that the acquisition was approved by a senior member of staff.
17. Acquisition provisos: Captures any provisos or clauses agreed with the acquisition source e.g any form of access/publication embargo. Note that this should not undermine the archive's rights under law. This may be captured using a text field, or it may be controlled. And if required, it may be broken out into specific proviso areas as in 18 and 19 below.
18. Conditions governing reproduction: Text field or controlled field to capture specific restrictions on the archive's ability to copy the item in the analogue or digital domain, for preservation or other purposes. Note that this should not undermine the archive's rights under law.
19. Conditions governing access: Text field or controlled field to capture specific restrictions on the archive's ability to offer internal or external access to the item, for research or commercial purposes. Note that this should not undermine the archive's rights under law.
20. Provisos expiry date: Captures the date upon which the associated proviso expires, if at all – e.g. the end of a publication embargo.
21. Item reproduction requested: Captures whether the supply of a duplicate copy to the acquisition source is one of the terms of acquisition agreed with the acquisition source.
22. Item reproduction terms: Captures the terms under which reproduction of the acquired material will be supplied to the Acquisition source.

    a. Reproduction at Acquisition source expense
    b. Reproduction at mutually agreed expense
    c. Reproduction at archive's expense

23. Item reproduction notes: Field to allow the terms of reproduction to be further qualified, e.g. the exact division of mutually agreed expense for reproduction.
24. Terms of disposal for unaccessioned items: Records the agreed method of disposal for material not being accessioned into the archive's permanent collections, as authorised by the Acquisition source.

    a. Return to acquisition source
    b. Transfer to another institution
    c. Archive authorised to dispose

25. Filename of agreement: Capture the filename of an electronic version of the Acquisition agreement, or where possible a link to the file in a persistent, available directory within the organisation's infrastructure.

H.3.1.3 Loan

1. This section outlines the properties that are specific to Loan agreements, distinct from Acquisitions
2. Lender: Represents the person or institution from which the archive is receiving the loan. Where possible, this should take the form of a link to a record within the archive's Persons and Institutions authority dataset.
3. Lender type: Qualifies the relationship between the Lender and the Acquisition source – i.e. is the lender the legal owner of the item, or are they the authorised agent of the owner acting on their behalf.

a. Item Owner

b. Agent

4. Lender contact details: Captures the contact details of the lender, primarily their postal address. Alternatively, where possible, this could be captured in the associated Person and Institution record.
5. Loan start date: Captures the agreed date from which the loan commences.
6. Loan end date: Captures the end date of the loan, as defined prior to the commencement of the loan.
7. Item reproduction requested: Captures whether the supply of a duplicate copy to the lender is one of the terms of loan agreed with the lender.
8. Item reproduction terms: Captures the terms under which reproduction of the loaned material will be supplied to the lender.

a. Reproduction at Lender expense

b. Reproduction at mutually agreed expense

c. Reproduction at archive's expense

9. Item reproduction notes: Field to allow the terms of reproduction to be further qualified, e.g. the exact division of mutually agreed expense for reproduction.
10. Filename of agreement: Capture the filename of an electronic version of the Loan agreement, or where possible a link to the file in a persistent, available directory within the organisation's infrastructure.

Appendix I, Examples of records containing core elements in the different levels of hierarchy

These include examples of feature films, a documentary, a short fiction film, a home movie, a television series and episode, and an aggregate television DVD and episode. It is recognised that

field names in different institutions' systems will not necessarily use identical terms to those of the core concepts or this manual (see 0.2 Core elements of description). Some may also have multiple occurrences and multiple fields connected with each element, whilst others may use few or no field names. Some institutions may also have additional fields and data for in-house needs. The following examples reflect some of these possible differences.

I.1 Example 1. Feature film in 3-level, 2-level and 1-level hierarchies

Example 1 depicts 3-level, 2-level and 1 level model hierarchies (see 0.2.1 Elements of description across Works, Variants, Manifestations, and Items) for the same film.

In this first example, as an initial illustration, the corresponding data of the core concepts has the same matching colours as used in the list below, and the core concept term is also given in italics and square brackets alongside the most equivalent field name.

Fields and data in black are additional elements and data, that also mainly correspond with the wider Attributes, Elements and Relationships stipulated in CEN EN15907 and found at 1. Moving Image Works and Variants, 2. Moving Image Manifestations, and 3. Moving Image Items.

Core concepts (0.2 Core elements of description)

Title
Series/Serial
Cast
Credits
Country of reference
Original format
Original Length
Original duration
Language
Year of reference
Identifier
Subject/genre/form
Content description

3-Level Hierarchy Model

WORK	
Title [Title]	Title type
The Ladykillers	Original
The Lady killers	Help search
Filmographic level: Monographic	
Production country [Country of reference] :	
United Kingdom	
Date(s) [Year of reference]	Date type
1955	Copyright
1955-12	Release
Category [Form]: Fiction	Genre [Subject/Genre]: Comedy, Crime

WORK

Synopsis: A gang of train robbers hide out at the lodgings of one of them, posing as an amateur string quartet. The innocent and upright elderly lady who owns the house is used by them, and is an inadvertent catalyst for their plans unravelling and the gang turning on each other.

On-screen credit	Name [Credits]
Directed by	Mackendrick, Alexander
Production Company	Ealing Studios
A Production by	Balcon, Michael
Associate Producer	Holt, Seth
Unite Production Manager	Peers, David
Production Supervisor	Mason, Hal
Assistant Director	Pevsner, Tom
[Assistant Director (2nd)]	Meadows, John
[Assistant Director (3rd)]	Birkett, Michael
Continuity	Manheim, Felicia
Story and Screenplay by	Rose, William
Director of Photography	Heller, Otto
Technicolor Colour Consultant	Bridge, Joan
Camera Operator	Waterson, Chic (as Waterson, Chick)
[Focus Puller]	Parslow, Ray
[Clapper Loader]	Bryce, Alan
[Stills]	Hanscomb, Harold
Special Effects	Pearson, Syd (as Pearson, Sydney)
Editor	Harris, Jack
Assistant Editor	Aldous, Harry
[Assistant Editor (2nd)]	Clark, Jim
[Assistant Editor (2nd)]	Clark, Robin
Art Director	Morahan, Jim
[Assistant Art Director]	Davey, Bert
[Draughtsman]	Shampan, Jack
Scenic Artist	Robinson, W. Simpson
Costume Designer	Mendleson, Anthony
Make-up	Garfath, Alec (as Garfath, Alex)
Hairstyles	Martin, Daphne
Music Composed by	Cary, Tristram
Played by	The Sinfonia of London
Conducted by	Mathieson, Dock
Recordist	Wilkins, Leo
Sound Supervisor	Dalby, Stephen (as Dalby, Steven)
[Sound Assistant]	Fairbairn, Harry
[Boom Operator]	Wortham, Don
Sound Editor	Stone, Gordon

Character	Name [Cast]
Professor Marcus	Guinness, Alec
Major Courtney	Parker, Cecil
Louis Harvey	Lom, Herbert
Harry Robinson	Sellers, Peter
One-Round Lawson	Green, Danny

WORK	
police superintendent	Warner, Jack
Mrs. Louisa Wilberforce	Johnson, Katie
police sergeant	Stainton, Philip
barrow boy	Howerd, Frankie
[pavement artist]	Sharp, Len
[left luggage clerk]	Goodwin, Harold
[cab driver]	Connor, Kenneth
[junkman]	Griffiths, Fred
[Amelia]	Kerry, Evelyn
[Hypatia]	Burls, Hélène
[old lady]	Hodgson, Phoebe
[Lettice]	Martin, Edie
[Scotland Yard man]	Melford, Jack
[constable]	Moore, Robert
[nervous man]	Rudling, John
[large lady]	Brindley, Madge
[Miss Pringle]	Griffiths, Lucy
[second cab driver]	Kydd, Sam
[policeman]	Wilson, Neil
[constable in station]	Roberts, Ewan
[burglar]	Corcoran, Michael
[cast]	Roberts, Lynne
[cast]	John, Anthony
[cast]	Robb, Sandra
[cast]	Johns, Stratford
[cast]	Ayres, Janet
[cast]	Evans, Peter
[cast]	Green, Kevin
[cast]	Hart, Janet
[cast]	Pike, Colin
[Identifier] Identification number	W-35195
[Identifier] EIDR identifier	10.5240/1C59-EFCF-AAF0-F735-71AB-H
Event: Production – Date: 1955	Location(s): Frederica Street, Islington, London N7 – Cheney Road, Kings Cross, London NW1
Relationships: Parts title M-34312 The Ladykillers	

MANIFESTATION	
[Identifier] Identification number: M-34312	
Title [Title]	Title type
The Ladykillers	Original
Manifestation type: Theatrical (main country of origin)	
Language [Language]	Usage
English	Dialogue (original)
[Original format] General Format: Film Specific Format: 35mm Colour Colour system: Technicolor Sound	

MANIFESTATION	
[Original duration] Running time – 97 minutes [Original length] Length: 8142 feet Event: Release - Release Country: United Kingdom Date: 1955-12 Distributor: Rank Relationships: Part of title 35195 The Ladykillers	Parts title C-88339 The Ladykillers

ITEM	
Title The Lady killers Physical Description: Colour Positive Status: Master Item type: Film Base: Safety Gauge: 35mm Colour Colour system: Technicolor Sound Sound system: VA Bilateral Stock: Kodak Language: English Usage: Dialogue Number of cans/cassettes: 5 Number of Reels: 10 Total footage: 7981 feet Institution record identification number: C-88339 Can identification number: 61470E Access conditions: Restricted access to preserved film Emulsion condition: New Observations: No sound on main and end titles; scratches on first 20 ft of reel 5 Current location: XYZ203040 Home location: BKS102030 Event type: Inspection Movement number: 3 Reason: Perforation inspection Date: 1968-10-02 Event type: Preservation Treatment: Damaged perforations on reels 2 and 7 repaired Treatment date: 1968-10-05 Technician: Joe Bloggs Event type: Acquisition Donor: FIAF Acquisition Date: 1959-09-03 Relationships: Part of title M-34312 The Ladykillers	Title type Original

2-Level Hierarchy model

WORK	
Title [Title] The Ladykillers	Title type Original

WORK	
The Lady killers	Help search
Work type: Film	Filmographic level: Monographic
Production country [Country of reference] : United Kingdom	
Date(s) [Year of reference]	Date type
1955	Copyright
1955-12	Release
Category [Form]: Fiction	Genre [Subject/Genre]: Comedy, Crime
Synopsis [Content Description]: A gang of train robbers hide out at the lodgings of one of them, posing as an amateur string quartet. The innocent and upright elderly lady who owns the house is used by them, and is an inadvertent catalyst for their plans unravelling and the gang turning on each other.	
On-screen credit	Name [Credits]
Directed by	Mackendrick, Alexander
Production Company	Ealing Studios
A Production by	Balcon, Michael
Associate Producer	Holt, Seth
Unite Production Manager	Peers, David
Production Supervisor	Mason, Hal
Assistant Director	Pevsner, Tom
[Assistant Director (2nd)]	Meadows, John
[Assistant Director (3rd)]	Birkett, Michael
Continuity	Manheim, Felicia
Story and Screenplay by	Rose, William
Director of Photography	Heller, Otto
Technicolor Colour Consultant	Bridge, Joan
Camera Operator	Waterson, Chic (as Waterson, Chick)
[Focus Puller]	Parslow, Ray
[Clapper Loader]	Bryce, Alan
[Stills]	Hanscomb, Harold
Special Effects	Pearson, Syd (as Pearson, Sydney)
Editor	Harris, Jack
Assistant Editor	Aldous, Harry
[Assistant Editor (2nd)]	Clark, Jim
[Assistant Editor (2nd)]	Clark, Robin
Art Director	Morahan, Jim
[Assistant Art Director]	Davey, Bert
[Draughtsman]	Shampan, Jack
Scenic Artist	Robinson, W. Simpson
Costume Designer	Mendleson, Anthony
Make-up	Garfath, Alec (as Garfath, Alex)
Hairstyles	Martin, Daphne
Music Composed by	Cary, Tristram
Played by	The Sinfonia of London
Conducted by	Mathieson, Dock
Recordist	Wilkins, Leo
Sound Supervisor	Dalby, Stephen (as Dalby, Steven)
[Sound Assistant]	Fairbairn, Harry
[Boom Operator]	Wortham, Don

WORK

Sound Editor	Stone, Gordon
Character	Name [Cast]
Professor Marcus	Guinness, Alec
Major Courtney	Parker, Cecil
Louis Harvey	Lom, Herbert
Harry Robinson	Sellers, Peter
One-Round Lawson	Green, Danny
police superintendent	Warner, Jack
Mrs. Louisa Wilberforce	Johnson, Katie
police sergeant	Stainton, Philip
barrow boy	Howerd, Frankie
[pavement artist]	Sharp, Len
[left luggage clerk]	Goodwin, Harold
[cab driver]	Connor, Kenneth
[junkman]	Griffiths, Fred
[Amelia]	Kerry, Evelyn
[Hypatia]	Burls, Hélène
[old lady]	Hodgson, Phoebe
[Lettice]	Martin, Edie
[Scotland Yard man]	Melford, Jack
[constable]	Moore, Robert
[nervous man]	Rudling, John
[large lady]	Brindley, Madge
[Miss Pringle]	Griffiths, Lucy
[second cab driver]	Kydd, Sam
[policeman]	Wilson, Neil
[constable in station]	Roberts, Ewan
[burglar]	Corcoran, Michael
[cast]	Roberts, Lynne
[cast]	John, Anthony
[cast]	Robb, Sandra
[cast]	Johns, Stratford
[cast]	Ayres, Janet
[cast]	Evans, Peter
[cast]	Green, Kevin
[cast]	Hart, Janet
[cast]	Pike, Colin
[Identifier] Identification number	W-35195
[Identifier] EIDR identifier	10.5240/1C59-EFCF-AAF0-F735-71AB-H
Event: Production – Date: 1955	Location(s): Frederica Street, Islington, London N7 – Cheney Road, Kings Cross, London NW1
Relationships: Parts title C-88339 The Ladykillers	

MANIFESTATION/ITEM

Institution record identification number:
C-88339
Can identification number: 61470E

MANIFESTATION/ITEM	
Title	Title type
The Ladykillers	Original
The Lady killers	Help search
Manifestation type: Theatrical (main country of origin)	
Event: Release - Release Country: United Kingdom Date: 1955-12	
Distributor: Rank	
Language [Language]	Usage
English	Dialogue (original)
[Original duration] Running time – 97 minutes	
[Original length] Length: 8142 feet	
Number of cans/cassettes: 5 Number of Reels: 10 Total footage: 7981 feet	
Physical Description: Colour Positive Status Master	
Item type: Film [Original format] Base: Safety Gauge: 35mm Colour Colour system: Technicolor Sound Sound system: VA Bilateral Stock: Kodak	
Access conditions: Restricted access to preserved film	
Emulsion: New	
Observations: No sound on main and end titles; scratches on first 20 ft of reel 5	
Current location: XYZ203040 Home location: BKS102030	
Event type: Inspection Movement number: 3 Reason: Perforation inspection Date: 1968-10-02	
Event type: Preservation Treatment: Damaged perforations on reels 2 and 7 repaired Treatment date: 1968-10-05 Technician: Joe Bloggs	
Event type: Acquisition Donor: FIAF Acquisition Date: 1959-09-03	
Relationships:	
Part of title	
W-35195 The Ladykillers	

1-Level Hierarchy model

Title [Title]	Title type
The Ladykillers	Original
The Lady killers	Help search
Work type: Film	Filmographic level: Monographic
Production country [Country of reference]: United Kingdom	
Date(s) [Year of reference]	Date type
1955	Copyright
1955-12	Release

Category [Form]: Fiction	Genre [Subject/Genre]: Comedy, Crime
Synopsis [Content description]: A gang of train robbers hide out at the lodgings of one of them, posing as an amateur string quartet. The innocent and upright elderly lady who owns the house is used by them, and is an inadvertent catalyst for their plans unravelling and the gang turning on each other.	
On-screen credit	Name [Credits]
Directed by	Mackendrick, Alexander
Production Company	Ealing Studios
A Production by	Balcon, Michael
Associate Producer	Holt, Seth
Unite Production Manager	Peers, David
Production Supervisor	Mason, Hal
Assistant Director	Pevsner, Tom
[Assistant Director (2nd)]	Meadows, John
[Assistant Director (3rd)]	Birkett, Michael
Continuity	Manheim, Felicia
Story and Screenplay by	Rose, William
Director of Photography	Heller, Otto
Technicolor Colour Consultant	Bridge, Joan
Camera Operator	Waterson, Chic (as Waterson, Chick)
[Focus Puller]	Parslow, Ray
[Clapper Loader]	Bryce, Alan
[Stills]	Hanscomb, Harold
Special Effects	Pearson, Syd (as Pearson, Sydney)
Editor	Harris, Jack
Assistant Editor	Aldous, Harry
[Assistant Editor (2nd)]	Clark, Jim
[Assistant Editor (2nd)]	Clark, Robin
Art Director	Morahan, Jim
[Assistant Art Director]	Davey, Bert
[Draughtsman]	Shampan, Jack
Scenic Artist	Robinson, W. Simpson
Costume Designer	Mendleson, Anthony
Make-up	Garfath, Alec (as Garfath, Alex)
Hairstyles	Martin, Daphne
Music Composed by	Cary, Tristram
Played by	The Sinfonia of London
Conducted by	Mathieson, Dock
Recordist	Wilkins, Leo
Sound Supervisor	Dalby, Stephen (as Dalby, Steven)
[Sound Assistant]	Fairbairn, Harry
[Boom Operator]	Wortham, Don
Sound Editor	Stone, Gordon
Character	Name [Cast]
Professor Marcus	Guinness, Alec
Major Courtney	Parker, Cecil
Louis Harvey	Lom, Herbert
Harry Robinson	Sellers, Peter
One-Round Lawson	Green, Danny

police superintendent	Warner, Jack
Mrs. Louisa Wilberforce	Johnson, Katie
police sergeant	Stainton, Philip
barrow boy	Howerd, Frankie
[pavement artist]	Sharp, Len
[left luggage clerk]	Goodwin, Harold
[cab driver]	Connor, Kenneth
[junkman]	Griffiths, Fred
[Amelia]	Kerry, Evelyn
[Hypatia]	Burls, Hélène
[old lady]	Hodgson, Phoebe
[Lettice]	Martin, Edie
[Scotland Yard man]	Melford, Jack
[constable]	Moore, Robert
[nervous man]	Rudling, John
[large lady]	Brindley, Madge
[Miss Pringle]	Griffiths, Lucy
[second cab driver]	Kydd, Sam
[policeman]	Wilson, Neil
[constable in station]	Roberts, Ewan
[burglar]	Corcoran, Michael
[cast]	Roberts, Lynne
[cast]	John, Anthony
[cast]	Robb, Sandra
[cast]	Johns, Stratford
[cast]	Ayres, Janet
[cast]	Evans, Peter
[cast]	Green, Kevin
[cast]	Hart, Janet
[cast]	Pike, Colin
[Identifier] EIDR identifier	10.5240/1C59-EFCF-AAF0-F735-71AB-H
[Identifier] Institution record identification number: C-88339	
[Identifier] Can identification number: 61470E	
Event: Production – Date: 1955	Location(s): Frederica Street, Islington, London N7 Cheney Road, Kings Cross, London NW1
Release Country: United Kingdom	Release Date: 1955-12
Theatrical release (in country of origin)	
[Original duration] Running time – 97 minutes	
[Original length] Length (original footage): 8142 feet	
Number of cans/cassettes: 5 Number of Reels: 10 Total footage: 7981 feet	
Physical Description: Colour Positive Status: Master Item type: Film [Original format] Base: Safety Gauge: 35mm Colour Colour system: Technicolor Sound Sound system: VA Bilateral Stock: Kodak	
Language [Language]: English	Usage: Dialogue (original)
Access conditions: Restricted access to preserved film	
Emulsion condition: New	

Observations: No sound on main and end titles; scratches on first 20 ft of reel 5
Current location: XYZ203040 Home location: BKS102030
Event type: Inspection Movement number: 3
Reason: Perforation inspection
Date: 1968-10-02
Event type: Preservation Treatment: Damaged perforations on reels 2 and 7 repaired
Treatment date: 1968-10-05 Technician: Joe Bloggs
Event type: Acquisition Donor: FIAF
Acquisition Date: 1959-09-03

I.2 Example 2. Documentary film in 4-level hierarchy

In this second example, the corresponding data of the core concepts also has the same illustrative matching colours as used in the Core Elements list in Example 1 (see below), and there are also links to the relevant sections of the manual relating to those elements.

Core concepts (0.2 Core elements of description)

Title Series/Serial Cast Credits Country of reference Original format Original Length Original duration Language Year of reference Identifier Subject/genre/form Content description

WORK			
1.2 Attributes of a Moving Image Work/Variant			
1.2.1 Work/Variant Description Type	D.1 Work/Variant Description Types	monographic	monografická
1.3 Elements of a Work/Variant			
1.3.1 Work/Variant Identifier		urn:nbn:sk:sfu-ko1ugsb	urn:nbn:sk:sfu-ko1ugsb
1.3.1.1 Identifier Type		URN:NBN	URN:NBN
1.3.1 Work/Variant Identifier		SFD000163	SFD000163
1.3.1.1 Identifier Type		SFÚ identifier [local]	identifikátor SFÚ [lokálny]
1.3.2 Title		Obrazy starého sveta	Obrazy starého sveta
1.3.2.1 Title Type	A.2 Title Types	A.2.0 Preferred [original: slo]	preferovaný [originálny: slo]
1.3.2 Title		Pictures of the old world	Pictures of the old world
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [translated title: eng]	alternatívny [preklad názvu: eng]

WORK			
1.3.2 Title		Images du vieux monde	Images du vieux monde
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [translated title: fre]	alternatívny [preklad názvu: fre]
1.3.2 Title		Bilder einer alten Welt	Bilder einer alten Welt
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [translated title: ger]	alternatívny [preklad názvu: ger]
1.3.2 Title		□□□□□□□ □□□□□□□ □□□□	□□□□□□□ □□□□□□□ □□□□
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [translated title: rus]	alternatívny [preklad názvu: rus]
1.3.2 Title		Kartiny starogo mira	Kartiny starogo mira
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [translated title:rus & transliterated title]	alternatívny [preklad názvu: rus a transliterácia názvu]
1.3.3 Country of reference		Slovakia [Czechoslovakia]	Slovensko [□eskoslovensko]
1.3.4 Year/Date of reference		1972	1972
1.3.4.1 Date Type		year of production	rok výroby
1.3.5 Language(s)		Slovak	sloven□ina
1.3.5.1 Language Term		slo	slo
1.3.5.2 Usage type	D.6 Language Usage Types	Original Language	pôvodný jazyk
1.3.5.2 Usage type	D.6 Language Usage Types	spoken language	hovorený jazyk
1.3.5.2 Usage type	D.6 Language Usage Types	sung language	spievaný jazyk
1.3.6 Content description (synopses, shotlists, etc)		Suggestive portraits of old people from the Liptov and Orava regions who are able to enjoy their individual freedom even in the times of civilisational chaos and insecurity.	Sugestívne portréty starých □udí z Liptova a Oravy, ktorí dokážu aj v stave civiliza□ného chaosu a neistoty ži□ vnútorne slobodní.
1.3.6.1 Content Description Type		synopsis	anotácia
1.3.7 Notes	Appendix B, Cataloguer's Notes	Text before the opening credits: These are stories of people rooted in the soil they came from. They cannot be replanted, they would perish.	Pred úvodnými titulkami text: Toto sú príbehy, □udí, ktorí ostali sami sebou. Zabudnutí a prostí, vrastení do zeme, z ktorej vyšli. Nemožno ich presadi□ pretože by zahynuli.
1.3.8.2 Censorship history		banned film (cinema release: July 1989)	zakázaný film (kinodistribúcia: júl 1989)

WORK		
1.4 Relationships of a Work/Variant (links/associations with other entities/records) Credits		
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	□eskoslovenský film Bratislava	□eskoslovenský film Bratislava
1.4.1.1 Agent Activity	Production Company	Produk□ná spolo□nos□
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Dušan Hanák	Dušan Hanák
1.4.1.1 Agent Activity	Director	Réžia
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Dušan Hanák Dušan Hanák	
1.4.1.1 Agent Activity	Story and screenplay	Námet a scenár
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Alojz Hanúsek	Alojz Hanúsek
1.4.1.1 Agent Activity	Cinematographer	Kamera
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Alfréd Ben□i□	Alfréd Ben□i□
1.4.1.1 Agent Activity	Editor	Strih
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Ondrej Polomský	Ondrej Polomský
1.4.1.1 Agent Activity	Sound	Zvuk
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Martin Martin□ek	Martin Martin□ek
1.4.1.1 Agent Activity	Photographs by	Fotografie
1.4.1 Agents (e.g. Cast, Credits, Person, Organisation, etc.)	Vladimír Vavrek	Vladimír Vavrek
1.4.1.1 Agent Activity	Photographs by	Fotografie
1.4.1 Agents	George Frideric Handel	George Frideric Handel
1.4.1.1 Agent Activity	Music	Hudba
1.4.1 Agents	Václav Hálek	Václav Hálek
1.4.1.1 Agent Activity	Music	Hudba

WORK		
1.4.1 Agents	Jozef Malovec	Jozef Malovec
1.4.1.1 Agent Activity	Music	Hudba
1.4.1 Agents	František Belfín	František Belfín
1.4.1.1 Agent Activity	Conductor	Dirigent
1.4.1 Agents	Filmový symfonický orchestr, Praha	Filmový symfonický orchestr, Praha
1.4.1.1 Agent Activity	Music Performed by	Hudbu nahral
1.4.1 Agents	Boris Hochel	Boris Hochel
1.4.1.1 Agent Activity	Script Editor	Dramaturg
1.4.1 Agents	Juraj Král	Juraj Král
1.4.1.1 Agent Activity	Production Manager	Vedúci výroby
1.4.1 Agents	Stanislav U□ník	Stanislav U□ník
1.4.1.1 Agent Activity	Production Supervisor	Vedúci nakrúcania
1.4.1 Agents	O□ga Hrajnohová	O□ga Hrajnohová
1.4.1.1 Agent Activity	Script-girl	Skript
1.4.1 Agents	Štefan Kondrót	Štefan Kondrót
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Martin Gazík	Martin Gazík
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Ján Albrecht	Ján Albrecht
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Jan Švankmajer	Jan Švankmajer
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Jozef Koš□ál	Jozef Koš□ál
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Jaroslav Rihák	Jaroslav Rihák
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Milan Hurtig	Milan Hurtig
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Jozef Ková□ik	Jozef Ková□ik
1.4.1.1 Agent Activity	Cooperation	Spolupráca
1.4.1 Agents	Ján Gašparec	Ján Gašparec
1.4.1.1 Agent Activity	Cooperation	Spolupráca
Cast/ Featuring	From the lives of those mentioned below:	Zo života:
1.4.1 Agents	Veronika Ralíková	Veronika Ralíková
1.4.1.1 Agent Activity	Herself	
1.4.1 Agents	Adam Kura	Adam Kura
1.4.1.1 Agent Activity	Himself	
1.4.1 Agents	Jozef Országh	Jozef Országh
1.4.1.1 Agent Activity	Himself	
1.4.1 Agents	Juraj Michelík	Juraj Michelík
1.4.1.1 Agent Activity	Himself	
1.4.1 Agents	Anton Mi□ek	Anton Mi□ek
1.4.1.1 Agent Activity	Himself	
1.4.1 Agents	Františka Šev□íková	Františka Šev□íková
1.4.1.1 Agent Activity	Herself	
1.4.1 Agents	Adam Struhár□anský	Adam Struhár□anský
1.4.1.1 Agent Activity	Himself	
1.4.1 Agents	Jozef Ra□ko	Jozef Ra□ko
1.4.1.1 Agent Activity	Himself	

WORK			
1.4.1 Agents		Alojz Kovál	Alojz Kovál
1.4.1.1 Agent Activity		Himself	
1.4.1 Agents		Matej Dudka	Matej Dudka
1.4.1.1 Agent Activity		Himself	
1.4.1 Agents		Ladislav Chudík	Ladislav Chudík
1.4.1.1 Agent Activity		commentary spoken by	interpret komentára
1.4.2 Events (e.g., IPR registration, screenings, awards, etc.) D.4.3 Production			
- Production Event type	D.11 Production Event Types	beginning of shooting	prvý filmovací del
- Year/Date		1971-09-13	1971-09-13
- Production Event type	D.11 Production Event Types	completion of shooting	posledný filmovací del
- Year/Date		1972-01-09	1972-01-09
1.4.2 Events (e.g., IPR registration, screenings, awards, etc.)– D.4.2 Award(s) or Nomination(s)			
- Award(s)/Nomination(s) date		1988	1988
- Award name		Golden Sestertius, Grand Prix (Sesterce d'Or, Grand Prix)	Zlatý sestercius, Grand Prix (Sesterce d'Or, Grand Prix)
- Event		20th International Festival of Documentary Films Nyon 1988	20. medzinárodný festival dokumentárnych filmov Nyon 1988
- Award(s)/Nomination(s) date		1989	1989
- Award name		European Film Award / European Documentary - Special Mention	Európska filmová cena / Európske dokumenty - Osobitné uznanie
- Event		2nd European Film Awards 1989 (Paris)	2. ročník Európskych filmových cien 1989 (Paríž)
- Award(s)/Nomination(s) date		1990	1990
- Award name		Los Angeles Film Critics Association Award / Best Non-Fiction Film	Cena asociácie losangeleských filmových kritikov / Najlepší non-fiction film

WORK			
- Event		16th Los Angeles Film Critics Association Awards 1990	16. ro□ník Cien asociácie losangeleských filmových kritikov 1990
1.4.3 Subject/Genre/Form terms	genre	documentary films	dokumentárne filmy
	form	full-length films	dlhometrážné filmy
1.4.4 Other relationships	D.17.1 Work/Variant Other Relationship Types	"Has a relationship to an "object" (a non-moving image resource)"	Má vz□ah k objektu
		Obrazy starého sveta / Dušan Hanák. – The screenplay of the film: Pictures of the old world (1972). In: 322 ; Obrazy starého sveta ; R□žové sny / Dušan Hanák. – Praha : Lika klub, 2005. – ISBN 8086069-37-0. – p. 78-127.	Obrazy starého sveta / Dušan Hanák. – Scenár filmu: Obrazy starého sveta (1972). In: 322 ; Obrazy starého sveta ; R□žové sny / Dušan Hanák. – Praha : Lika klub, 2005. – ISBN 8086069-37-0. – s. 78-127.
1.4.4 Other relationships	D.17.1 Work/Variant Other Relationship Types	"Has a relationship to a Work "about" the Work/Variant in question"	Má vz□ah k dielu o diele
		Kinožurnál [film]. 51/1988 (1988)	Kinožurnál [film]. 51/1988 (1988)
1.4.5 Variants		"Has a relationship to a Variant"	
		199999163	199999163
VARIANT			
1.2 Attributes of a Moving Image Work/Variant			
1.2.2 Variant Type	D.2 Variant Type	subtitled	s podtitulkami
1.3 Elements of a Work/Variant			
1.3.1 Work/Variant Identifier		199999163	199999163
1.3.1.1 Identifier Type		SFÚ identifier [local]	identifikátor SFÚ [lokálny]
1.3.2 Title		Pictures of the old world	Pictures of the old world
1.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [parallel title: eng]	alternatívny [súbežný názov: eng]
1.3.5 Language(s)		English	angli□tina
1.3.5.1 Language		eng	eng

WORK			
1.3.5.2 Usage type	D.6 Language Usage Types	subtitles	podtitulky
1.4.6 Manifestations		"Has a relationship to a Manifestation" 299999163	299999163
MANIFESTATION			
2.2 Attributes of a Manifestation			
2.2.1 Manifestation Type	D.5 Manifestation Types	D.5.9 Preservation/Restoration	
2.3 Elements of a Manifestation			
2.3.1 Identifier		299999163	299999163
2.3.1.1 Identifier Type		SFÚ identifier [local]	identifikátor SFÚ [lokálny]
2.3.2 Title		Pictures of the old world	Pictures of the old world
2.3.2.1 Title Type	A.2 Title Types	A.2.4 Alternative [parallel: eng]	A.2.4 Alternative [parallel: eng]
2.3.4 Format of a moving image Manifestation			
2.3.4.1 Carrier type of a Manifestation			
2.3.4.1.1 General Carrier Type	D.7.1 Manifestation/Item General Carrier Type	Film	film
2.3.4.1.2 Specific Carrier Type	D.7.2 Manifestation/Item Specific Carrier Type	35 mm	35 mm
2.3.4.2 Projection characteristics of a Manifestation			
Aspect Ratio		1:1,37	1:1,37
Aperture/Image Format		Academy	Academy
2.3.4.3 Sound characteristics of a Manifestation	D.7.4 Manifestation/Item Sound Type	sound	zvukový
2.3.4.3.1 Sound systems	D.7.13 Item Sound System	combined optical sound	kombinovaný optický zvuk
2.3.4.3.2 Sound Channel Configuration	D.7.5 Manifestation/Item Sound Fixation Type	optical mono	optický (mono)
2.3.4.4 Colour characteristics of a Manifestation	D.7.11 Manifestation/Item Colour Type	black and white	□iernobiely
2.3.5 Extent of a Manifestation			
2.3.5.1 Logical extent of a Manifestation		4 reels	4 kotú□e

WORK			
2.3.5.2 Physical extent of a Manifestation	metres	1827,8 m	1827,8 m
2.3.5.3 Duration of a Manifestation	HH:MM:SS	01:06:38	01:06:38
2.4 Relationships of a Manifestation			
2.4.1 Agent(s)		Slovak Film Institute	Slovenský filmový ústav
2.4.1.1 Agent Activity	D.8 Manifestation Agent Types	D.8.6 Agent responsible for preservation	D.8.6 zodpovednos za uchovávanie
2.4.1 Agent(s)		Film Laboratory Ateliery Bonton Zlin a.s.	Filmové laborato e Ateliéry Bonton Zlín a.s.
2.4.1.1 Agent Activity	D.8 Manifestation Agent Types	D.8.5 Manufacturer	D.8.5 Manufacturer
2.4.2 Events - D.4.5 Preservation			
Preservation type	D.12 Manifestation Preservation Types	Film restoration	Filmová obnova
Preservation Date		2006	2006
Note		added English subtitles	doplnené o anglické podtitulky
2.4.4 Item(s)		"Has a relationship to an Item"	
		099967	099967
ITEM			
3.1 Elements of a moving image Item			
3.1.1 Identifier		099967	099967
3.1.1.1 Identifier Type		SFÚ identifier [local]	identifikátor SFÚ [lokálny]
3.1.1 Identifier		140-ZO-A3	140-ZO-A3
3.1.1.1 Identifier Type		archive number	archívne íslo
3.1.2 Title		Obrazy starého sveta	Obrazy starého sveta
3.1.2.1 Title Type		title on can	názov na obale
3.1.3 Holding institution		Slovak Film Institute	Slovenský filmový ústav
		SK-BrSFU [MARC Code]	SK-BrSFU [MARC]
3.1.4 Item Element type	D.7.8 Item Element Type	Positive	Pozitív
3.1.5 Item Specifics/Extent (e.g. physical/Digital description)			
3.1.5.2 Item Status	D.7.3 Item Preservation/Access status	Viewing	Na premietanie
3.1.5.8 Extent	Metres	reel 1: 552,8 m	1. kotú : 552,8 m
	Metres	reel 2: 570,4 m	2. kotú : 570,4 m

WORK			
	Metres Metres metres	reel 3: 520,4 m reel 4: 184,2 m TOTAL LENGTH: 1827,8 m DĽŽKA SPOLU: 1827,8 m	3. kotúľ: 520,4 m 4. kotúľ: 184,2 m
3.1.5.11 Duration	HH:MM:SS HH:MM:SS HH:MM:SS HH:MM:SS HH:MM:SS	reel 1: 00:20:09 reel 2: 00:20:48 reel 3: 00:18:58 reel 4: 00:06:43 TOTAL DURATION: 01:06:38	1. kotúľ: 00:20:09 2. kotúľ: 00:20:48 3. kotúľ: 00:18:58 4. kotúľ: 00:06:43 DĽŽKA TRVANIA SPOLU: 01:06:38
3.1.5.13 Base	D.7.7 Item Base - Film or Video	Polyester	Polyester
3.1.5.14 Stock	D.7.16 Item Stock	Eastman Kodak	Eastman Kodak
3.1.6 Access conditions		No restrictions (film print can be requested for access).	Bez obmedzení (filmová kópia je dostupná na požiadanie).
3.1.6.1 Item condition	D.16.1 Item Copy Condition	Good condition	Dobrý stav
D.16 Manifestation/Item Condition, Preservation and Restoration	Base/Emulsion – Film and Video		
	D.16.2 Item Copy Condition Perforations – Film	Good condition	Dobrý stav
	D.16.3 Item Surface Deposit – Film and Video	Good condition	Dobrý stav
	D.16.4 Item Image – Film and Video	Good condition	Dobrý stav
	D.16.5 Item Decomposition – Film and Video	Good condition	Dobrý stav
	D.16.6 Item Shrinkage - Film	Good condition	Dobrý stav
3.1.6.2 Item location		FA-019-12-1-1	FA-019-12-1-1
3.3 Relationships of an Item			
3.3.1 Agent(s)		Slovak Film Institute	Slovenský filmový ústav
3.3.1.1 Agent Activity		Inspected by	Kontroloval
3.3.2 Events 3.3.2 Events			
3.3.2 Events - D.4.8 Inspection			
Inspection type		technical inspection	technická kontrola
Inspection date		2015-05-29	2015-05-29
Inspection detail		see 3.1.6.1 Item condition	pozri 3.1.6.1 Item condition
Agent		see 3.3.1 Agent(s)	pozri 3.3.1 Agent(s)

WORK			
3.3.2 Events - D.4.9 Acquisition			
Acquisition type	D.15.1 Item Acquisition type	from laboratory	z laboratórií
Acquisition date		2006-12-01	2006-12-01
Accession date		2006-12-12	2006-12-12
Acquisition detail		Project of the Systematic Restoration of the Audiovisual Heritage of the Slovak Republic.	Projekt systematickej obnovy audiovizuálneho dedi□stva Slovenskej republiky.
3 3.3.3 Other Relationships	D.17.3 Item Other Relationship Types	"Has a relationship to an archival document" Záznam o stave archívneho filmového materiálu [projection instructions]	Má vz□ah k archívnemu dokumentu Záznam o stave archívneho filmového materiálu

I.3 Example 3. Silent feature film in 3-level Hierarchy Model with multiple Manifestations and items

WORK RECORD

Work identifier	[—–]
Preferred title	□□□□□□ □□□□□□□□ □□□□□
Alternative Title – transliterated	Kat□ka bumazhnyi□ranet
Other title information	melodrama v 6 chasti□□□kh
Date – original release date	1926-12-25
Category	Fiction films; Silent films; Soviet films
Content description	A young country girl who becomes an apple seller is seduced and abandoned. She finds a protector but when he is arrested for theft she finds honest work in a factory.
Subject terms	Women – Soviet Union – Drama. Single mothers – Soviet Union – Drama. Mothers – Soviet Union – Drama. Criminals – Soviet Union – Drama. Black market – Soviet Union – Drama. Sexual division of labor – Soviet Union – Drama. Soviet Union – Social life and customs – 1917-1970.

Agents	St□s□enarii□[screenplay], Mikhaila Borisoglebskogo; rezhissery [directors], □duard loganson i Fridrikh □rmler; proizvodstvo leningradskoi□fabriki Sovkino [produced by the Leningrad Studio of Sovkin]. Operator [camera], Evgenii□Mikhai□□v; khudozhnik [sets], Evgenii□Eneip□assistent [assistant director], Robert Mai□han; administrator, Sem Gershtenzanl. [Cast:] Veronika Buzhinskai□□□ (Kat□ka), Bella Chernova (Verka), Fëdor Nikitin (Vad□ka Zavrazhin), Valerii□Solovt□s□□v (Sëmka Zhgut). Proizvodstvo leningradskoi□ fabriki Sovkino [produced by the Leningrad Studio of Sovkino].
Country	Soviet Union
Language	Russian
Notes	Cast information provided in intertitles as film progresses. Additional credits supplied from: Kino / Jay Leyda; Sovetskie khudozhestvennye fil□my.

MANIFESTATION RECORD 1

Manifestation type	Theatrical distribution
Identifier	[——]
Title proper	□□□□□□ □□□□□□□□ □□□□□
Alternative title - transliterated	Kat□ka bumazhnyi□ranet
Translated title	Katka’s reinette apples
Other title information	melodrama v 6 chasti□□□kh
Agents	Distributor: Goskino
Carrier type – general	Film
Carrier type – specific	35mm
Projection characteristics – Aspect ratio	1.33:1
Sound characteristics	Silent
Color characteristics	Black and white
Logical extent	6 reels
Physical extent	6576 ft.
Duration	88 minutes
Type	Release print
Language	Russian intertitles only.

Notes	Titles preceding film (cataloger's translation in brackets): Iz istorii Sovetskoi khudozhesvennoi kinematografii. T s kl 1. Nemoe kino – Glavnoe upravlenie kinofikat s i kinoprokata i vsesoiuznyi gosudarstvennyi fond kinofil ma pokazyvai t Katka bumazhnyi ranet – tot fil m byl postavlen v 1926 godu. On i v vilsi v odnim iz pervykh opytov sozdanii v bytovoi dramy na sovremennom sovetskom materiale. Istoricheskii nteres predstavli v et popytka avtorov fil ma pokazat zhivye chelovecheskie kharaktery. [From the history of the Soviet artistic cinema. Cycle one. Silent cinema – The Central Bureau for Film Distribution and the All-Union Governmental Cinema Collection present: Katka's reinette apples – This film was produced in 1926. It constitutes one of the first attempts to create on the basis of contemporary Soviet material a drama from "everyday life." The authors' attempt to show living human characters is worthy of historical interest.]

MANIFESTATION RECORD 2

Manifestation type	Unknown [Video transfer]
Identifier	[––]
Preferred title	
Alternative Title - transliterated	Kat ka bumazhnyi ranet
Parallel Title – US release title	Katka's reinette apples
Date – video transfer	[1980?]
Carrier type – general	Video tape
Carrier type – specific	1-inch Type C
Projection characteristics – Aspect ratio	1.33:1
Sound characteristics	Silent
Color characteristics	Black and white
Logical extent	1 videoreel
Temporal extent	85 minutes
Agents	Film-to-tape transfer overseen by: Pacific Film Archive
Language	Russian intertitles only.

Notes	The negative from the print used to dub this tape is missing footage. Some scenes are truncated. The footage loss between the original footage and the print is approximately 102 feet. Titles preceding film (cataloger's translation in brackets): Iz istorii Sovetskoi khudozhesvennoi kinematografii. Tsikl 1. Nemoe kino – Glavnoe upravlenie kinofikatsii i kinoprokata i vsesoiuznyi gosudarstvennyi fond kinofilma pokazyvaiut: Katka bumazhnyi ranet – [tot film byl postavlen v 1926 godu. On i vilsia odnim iz pervykh opytov sozdanii a bytovoi dramy na sovremennom sovetskom materiale. Istoricheskii interes predstavlii et popytka avtorov filma pokazat zhivye chelovecheskie kharaktery. [From the history of the Soviet artistic cinema. Cycle one. Silent cinema – The Central Bureau for Film Distribution and the All-Union Governmental Cinema Collection present: Katka's reinette apples – This film was produced in 1926. It constitutes one of the first attempts to create on the basis of contemporary Soviet material a drama from "everyday life." The authors' attempt to show living human characters is worthy of historical interest.]

MANIFESTATION RECORD 3

Manifestation type	Unknown [Video transfer]
Identifier	[——]
Preferred title	[illegible]
Alternative Title – transliterated	Katka bumazhnyi ranet
Parallel Title – US release title	Katka's reinette apples
Date – video transfer	[1995?]
Carrier type – general	Video tape
Carrier type – specific	½ in. VHS
Projection characteristics – Aspect ratio	1.33:1
Sound characteristics	Silent
Color characteristics	Black and white
Logical extent	1 videocassette
Duration	85 minutes
Language	Russian intertitles only.
Agents	Dub from 1 in. master tape by: Pacific Film Archive

Notes	The negative from the print used to dub this tape is missing footage. Some scenes are truncated. The footage loss between the original footage and the print is approximately 102 feet. Titles preceding film (cataloger's translation in brackets): Iz istorii Sovetskoi khudozhesvennoi kinematografii. Tsikl 1. Nemoe kino – Glavnoe upravlenie kinofikatsii i kinoprokata i vsesoiuznyi gosudarstvennyi fond kinofilma pokazyvaiut: Katka bumazhnyi ranet – tot film byl postavlen v 1926 godu. On i vilsi odnim iz pervykh opytov sozdanii bytovoi dramy na sovremennom sovetskom materiale. Istoricheskii interes predstavli et popytka avtorov filma pokazat zhivye chelovecheskie kharaktery. [From the history of the Soviet artistic cinema. Cycle one. Silent cinema – The Central Bureau for Film Distribution and the All-Union Governmental Cinema Collection present: Katka's reinette apples – This film was produced in 1926. It constitutes one of the first attempts to create on the basis of contemporary Soviet material a drama from "everyday life." The authors' attempt to show living human characters is worthy of historical interest.]

ITEM RECORD 1 [links to MANIFESTATION 1]

Identifier – local call number	3500-01-5762
Preferred title	□□□□□□ □□□□□□□□ □□□□□
Alternative Title – transliterated	Katka bumazhnyi ranet
Parallel Title – US release title	Katka's reinette apples
Holding institution	University of California, Berkeley Art Museum and Pacific Film Archive
Date – print date	[unknown]
Item material type	Positive
Item status	Viewing copy; release print
Unit number	6 reels of 6
Base	triacetate
Physical extent	6474 ft.
Stock	Svema
Duration	Running time at 20 fps: 01:25:49
Note	The negative from which this print was struck is missing footage. Some scenes are truncated. The footage loss between the original footage and this print is approximately 102 feet.

Item specific note	PFA 3500-01-5762. CONDITION NOTE: Last inspected: 1994 Apr 20; splices; Excellent condition: General comments on all reels: scratches are printed on, as are some splice points from the original negative; otherwise, no scratches on the print itself; reel changeover marks are hole-punched in at the end of every reel; REEL 1 (973 ft., 6 fr.): Russian academy leader tape-spliced on at head; edge code: 182 SVEMA M3 BEZOPASNAIA; SMPTE Universal leader tape-spliced at end [...]
Item specific note	AD test 2007-03-01: all reels level 0.5
Access conditions	Pacific Film Archive collection; non-circulating.
Access conditions	Restricted: Not for research use.

ITEM RECORD 2 [links to MANIFESTATION 2]

Identifier – local call number	1 in. MASTER
Preferred title	□□□□□□ □□□□□□□□ □□□□□
Alternative Title – transliterated	Kat□ka bumazhnyi□ranet
Parallel Title – US release title	Katka's reinette apples
Holding institution	University of California, Berkeley Art Museum and Pacific Film Archive
Date – video transfer	[1985?]
Date – log-in	1992-07-14
Item material type	Positive
Item status	Master
Unit number	1 videoreel of 1
Base	video
Stock	Ampex
Duration	Running time: 01:25:49
Note	1 in. film-to-tape transfer made at 20 fps
Access conditions	Pacific Film Archive collection; non-circulating.

ITEM RECORD 3 [links to MANIFESTATION 3]

Identifier – local call number	0500-01-7801
Preferred title	□□□□□□ □□□□□□□□ □□□□□
Alternative Title – transliterated	Kat□ka bumazhnyi□ranet
Parallel Title – US release title	Katka's reinette apples
Holding institution	University of California, Berkeley Art Museum and Pacific Film Archive
Date – video transfer	[1995]
Date – acquisition	1995-03-07
Item material type	Positive
Item status	Viewing copy
Unit number	1 videocassette of 1

Base	video
Stock	Fuji
Duration	Running time: 01:25:49
Note	Original 1 in. film-to-tape transfer made at 20 fps
Access conditions	Pacific Film Archive collection; non-circulating.

Links to original MARC-based, flat records:

Parallel to Manifestation 1: http://oskicat.berkeley.edu/record=b10385235~S43

Parallel to Manifestation 2: http://oskicat.berkeley.edu/record=b10391010~S43

Parallel to Manifestation 3: http://oskicat.berkeley.edu/record=b10390992~S43

I.4 Example 4. Short feature film in 3-level Hierarchy Model

In examples 4-6 the field names are given in red. These do not relate to the initial illustrative colour codes used in examples 1 and 2 in any way, but are simply a means of distinguishing the field name from the rest of the data.

Identification number	F7271
Title	Title type
Day of the subgenius	Original
Day of the sub genius	Help Search
Level	Work
Work description type	Monographic
Form	Fiction
Country of reference	United Kingdom
Year of reference	Year of reference type
2001	Copyright
Genre	Animation
Subject	Aliens, Monsters
Content description	Mix of CGI and live-action representing the Church of the Subgenius' salvation of mankind from an attack of B-movie monsters and UFOs.
Agent activity	Agent
Director	Hopewell, Chris
Production company	bolexbrothers
Executive Producer	Leighton, Andy
Written by	Williams, John
Written by	Hopewell, Chris
Adapted from 'The Brag of the Subgenius' by	Stang, Ivan
Digital Composition & Animation	Ternan, Melvyn
Digital Composition & Animation	Foley, Ben
Digital Composition & Animation	Hopewell, Chris
CGI Models & Animation	Ravenstein, Claudia "Fybs"

CGI Models & Animation	Harrington, Ryan
CGI Models & Animation	Harrington, Lewis
2D Graphic Artists	Kaos
2D Graphic Artists	Hopewell, Chris
2D Graphic Artists	Chevrier, Sandrine
2D Graphic Artists	Fell, Curtis
2D Graphic Artists	Bailey, Lynn
CGI Models & Animation	Smith, James
Sound Design	Williams, John
Sound Effects	Brandt, Peter
Sound Effects	Lea, David
Parts reference	Parts title
M7272	Day of the subgenius

Identification number	M7272
Title	Title type
Day of the subgenius	Original
Level	Manifestation
Manifestation type	Theatrical (main country of origin)
General Format	Specific Format
Video – Analogue	Betacam SP
Widescreen Process	Wide screen (un-specified)
Aspect ratio	16:9
Colour	Colour
Sound	Sound
Language	Language usage type
English	Spoken
Release Country	Date
United Kingdom	2001
Running time	6 minutes 36 seconds
Part of reference	Part of title
F7271	Day of the subgenius
Parts reference	Parts title
I7274	Day of the subgenius
I8003	Day of the subgenius

Identification number	I7274
Title	Title type
Day of the subgenius	Original
Level	Item
Item type	Video
Status	Usage
Master	Restricted access to preserved videotape
Language	Language usage type
English	Spoken
Colour	Colour
Aspect ratio	16:9
Item catalogue date	2001
Base	Video
Stock	Maxell

Colour standard	Line standard
PAL	625
Video format	Betacam SP
Video duration	06:59
Copy number	Package number
B-188816	0011A2B
Number of cans/cassettes	1
Current location	BK3AD123455
date	2013-12-11
Home location	PSR54321
Start date	2013-12-11
Removal date	2013-12-11
Acquisition date	2011
Donor	FIAF
Part of reference	M7272
Part of Title	Day of the subgenius

Identification number	I8003
Title	Title type
Day of the subgenius	Original
Level	Item
Item type	Video
Status	Usage
Master	Restricted access to preserved videotape
Language	Language usage type
English	Spoken
Colour	Colour
Aspect ratio	16:9 (full height anamorphic)
Item catlogue date	2001
Base	Video
Stock	Maxell
Colour standard	Line standard
PAL	625
Video format	Digital Betacam
Video duration	06:28
Copy number	Package number
B-291366	0000LZI
Number of cans/cassettes	1
Current location	BK2AB123456
date	2015-02-27
Home location	PS123456
Start date	2015-02-26
Removal date	2015-02-27
Donor	FIAF
Part of reference	Part of Title
M7272	Day of the subgenius

I.5 Example 5. Home Movie in 3-level Hierarchy Model

Identification number	664643
Title	Title type
Shots of 1932	Acquisition
Brown Family Film	Devised
Level	Work
Category	Non Fiction
Country	United Kingdom
Date	1932
start Precision	circa
Date type	Production
Production status	Completed
Genre	Amateur film
Subject	Family life, Christenings, Seaside holidays
Description type	Description
Synopsis	Important events in the life of the Brown family, taking place in 1932.
Shotlist	RL 1: Valerie Vivienne, the daughter of Edwin and Joyce, is born. Various shots of the baby being held by Edwin and Joyce; baby's christening. Some shots of the Hendon Air Pageant. Family holiday, scenes at Little Holland (near Clacton on Sea). Back home; Jack and Tops' wedding. Return to Little Holland. RL 2: Joyce and another woman are pushing prams up a hill near the beach. Edwin poses for the camera. Shots of "Red Gable", which is possibly their holiday home, outside and inside. The women hold the babies up to the camera. The men go horse riding. Shots at the beach. Outing to Tunbridge Wells, having a stroll. More shots of the baby.
Credit	Name
Camera Operator	Brown, Edwin G.,
Parts reference	Parts title
M-438218	Shots of 1932

Identification number	M-438218
Title	Title type
Shots of 1932	Acquisition
Level	Manifestation
Manifestation type	Not for release
General Format	Specific Format
Film	9.5mm Film
Colour	Black and White
Sound	Silent
Release Country	United Kingdom
Date	1932
Precision	circa
Dimension	Length
Value	400
Unite	Feet
Part of reference	title

664643	Shots of 1932
Parts reference	Parts title
C-1264202	Shots of 1932

Identification number	C-1264202
Title	Title type
Shots of 1932	Acquisition
Brown Family Film. Shots of 1932	Devised

Level | Item
Item type | Film

Status | Usage
Master | Restricted access to preserved film

Colour | Black and white
Base | Safety
Gauge | 9.5mm
Description | Original Reversal BW Positive
Sound | Silent

Stock | Pathe |
Stock date early | 1932 |
Precision | circa |
Stock date late | 1932 |
Precision | circa |
Condition emulsion | Condition base |
Scratches | Scratches |
Copy number | 1264202-1 |
Package number | AB12C3D |

Reel number | 1 |
Total reels | 2 |
Number of cans/cassettes | 1

Dimensions Part | Total |
Value | 400 |
Unit | feet |

Dimensions Part | Reel 1 |
Value | 200 |
Unit | feet |

Dimensions Part | Reel 2 |
Value | 200 |
Unit | feet |

Current location | BK1AC12344 |

Home location | BK1AC12344 |

Acquisition date | 2003-01-22 |
Method | Donation |
Donor | Fiaf Brown |

Part of reference | Part of Title |
M-438218 | Shots of 1932 |

I.6 Example 6. Television Serial and Episode records in 3-level Hierarchy Model (with Monographic Work in "part of" relationship with Serial Work)

Identification number	772521
Title	Title type
Hill Street Blues	Original
Hill St Blues	Alternative
Level	Work
Filmographic level	Serial
Category	Fiction
Production country	United States of America
Date start	1981-01-15
Date end	1987-05-12
Date type	Television broadcast
Genre	Police drama
Work History	Drama series following the activities of an American city police precinct and its personnel. USA. MTM Enterprises for NBC Television. USA, NBC, transmitted 15/01/1981-12/05/1987 [7 seasons; 146 x hour] UK, Channel 4, transmitted 22/01/1981-
Parts reference	Parts title
193074	Politics As Usual
193075	Can World War III Be an Attitude?
193076	Dressed to Kill
193077	Film at Eleven
193078	Choice Cut
193079	Up in Arms
193080	Your Kind, My Kind, Humankind
193081	Gatorbait
Etc. etc.	
Related to	
Periodical:	Time Out – issue 898 4 November 1987. Pages 16-17.
Abstract:	Comments on the final series and interview with James B. Sikking about his role.
Periodical:	City Limits – n134 27 Apr 1984 pages 17-19. 21
Abstract:	Article tracing the history of the series, and examining the reasons for its success.
Periodical:	TV Guide – volume 45. issue26. June 1997. pages 10-67. Article: 100 greatest episodes of all time

Abstract:	TV Guide and television experts at NICK AT NITE'S TV LAND select 100 greatest episodes from drama series and sitcoms from the 1950s to 1997.
Periodical:	Playback – issue Special Collectors April 1995. Page 52
Abstract:	Article about the background, production and reception of the series. Creative Screenwriting volume 5. Issue 3, June 1998. pages 24-31
Article:	Creating the prime time novel: an interview with Michael Kozoll by: Douglas Heil.
Abstract:	Interview with television screenwriter Michael Kozoll who discusses Hollywood screenwriting as purely business. His work on the US television series HILL STREET BLUES and DELVECCHIO is particularly mentioned. Written by – volume 3. issue 10. November 1999. pages 16-30
Article:	Upstairs/downstairs by: Alan Waldman
Abstract:	Steve Bochco, Bruce Paltrow and other writers talk about the period in the 1980s when they worked together for CBS to write classic shows such as HILL STREET BLUES and ST. ELSEWHERE.

Identification number	193075
Title	Can World War III Be an Attitude?
Title type	Original
Level	Work
Filmographic level	Monographic
Category	Fiction
Production country	United States of America
Date start	1981-01-24
Date type	Television broadcast
Genre	Police drama
Subject	Corruption, Bribery, Police, Car theft, Gangs, Power cuts
Description type	Synopsis
Description	Furillo focuses on a bribery case against LaRue, while Hill and Renko arrest a thief with hidden expertise.
On-screen credit	Name
Director	Butler, Robert
Production company	MTM Productions
Teleplay	Bochco, Steven
Teleplay	Kozoll, Michael
Character	Name
Captain Frank Furillo	Travanti, Daniel J.
Sgt Phil Esterhaus	Conrad, Michael
Detectiver Mick Belker	Weitz, Bruce
Lt Calletano	Enríquez, René
Officer Hill	Warren, Michael

Officer Renko	Haid, Charles
Lucy	Thomas, Betty
Detective LaRue	Martin, Kiel
Part of reference	Part of reference title
772521	Hill Street Blues
Parts reference	Parts title
X-58733	Can World War III Be an Attitude?
X-58734	Can World War III Be an Attitude?

Identification number	X-58733
Title	Title type
Can World War III Be an Attitude?	Original
Level	Manifestation
Manifestation type	TV transmission
Date	1981-01-24
Broadcast channel	NBC TV
Coverage	Network
Country	USA
Colour	Colour
Sound	Sound
Language	Usage
English	Dialogue (original)
Part of reference	Part of reference title
193075	Can World War III Be an Attitude?

Identification number	X-58734
Title	Title type
Can World War III Be an Attitude?	Original
Level	Manifestation
Manifestation type	TV transmission
Date	1997-02-22
Start time:	23:35:00
End time:	00:35:00
Duration:	60 minutes
Broadcast channel	Channel 4
Coverage	Network
Country	United Kingdom
Colour	Colour
Sound	Sound
Language	Usage
English	Dialogue (original)
Part of reference	Part of reference title
193075	Can World War III Be an Attitude?
Parts reference	Parts reference title
C-925142	Hill Street Blues [22/02/1997]
C-925117	Hill Street Blues [22/02/1997]

Identification number	C-925142
Title	Title type

Hill Street Blues [22/02/1997]	Original
Level	Item
Item type	Video
Status	Usage
Viewing	Videotape can be requested for access
Language	Usage
English	Dialogue (original)
Colour	Colour
Base	Video
Colour standard	Line standard
PAL	625
Audio standard	stereo
Video format	VHS cassette
Video duration	47.12
Number of cans/cassettes	1
Current location	date
BK2AC12345	2015-06-12
Acquisition date	1997-02-22
Method	Off-Air recording
Part of reference	Part of Title
X-58734	Can World War III Be an Attitude?

Identification number	C-925117
Title	Title type
Hill Street Blues [22/02/1997]	Original
Level	Item
Item type	Video
Status	Usage
Master	Restricted access to preserved videotape
Language	Usage
English	Dialogue (original)
Colour	Colour
Base	Video
Stock	Fuji
Colour standard	Line standard
PAL	625
Audio standard	Stereo
Video format	D3
Video duration	47.12
Number of cans/cassettes	1
Current location	date
BK2AC12346	2015-06-12
Acquisition date	1997-02-22
Method	Off-Air recording
Part of reference	Part of Title
X-58734	Can World War III Be an Attitude?

I.7 Example 7. Aggregate DVD Television Serial and Episode records in 1-level Hierarchy Models

Supernatural. The Complete Sixth Season Supernatural. Season 6 USA, 2011

Record number: 12345

Kripke Enterprises Scrap Metal & Entertainment, Wonderland Sound and Vision ©2011 Warner Bros Entertainment Inc. Distributed by Warner Home Video. Classification: 15 (BBFC)

Fiction, Horror, Fantasy

Supernatural, Angels, Demons, Souls, Ghosts, Vampires, Shapeshifters, Alternative Realities, Fairies, Monsters, Purgatory, Hell, Heaven, Fate, Death, Possession, Time travel, Free will, Conflict, Brothers, Betrayal

Regular cast: Jared Padelecki – Sam Winchester, Jensen Ackles – Dean Winchester, Misha Collins - Castiel

Guest stars: Jim Beaver - Bobby Singer, Mark A. Sheppard – Crowley, Mitch Pileggi - Samuel Campbell, Cindy Sampson - Lisa Braeden, Sebastian Roché – Balthazar, Nicholas Elia - Ben Braeden, Jessica Heafey - Gwen Campbell, Corin Nemec - Christian Campbell, Julia Maxwell – Eve, Kim Johnston Ulrich - Dr. Eleanor Visyak, Demore Barnes – Raphael, Laura Mennell – Brigitta, David Paetkau - Mark Campbell, Sonya Salomaa – Rachel, Lanette Ware – Raphael, Steven Williams - Rufus Turner, Rick Worthy - Alpha Vampire, Amber Benson – Lenore, Samantha Ferris - Ellen Harvelle, Fredric Lehne – Azazel, Lindsey McKeon – Tessa, Rachel Miner - Meg Masters, Kim Rhodes - Sheriff Jody Mills, Julian Richings – Death, Samantha Smith - Eve

Credits: Directors – Phil Sgriccia, John F. Showalter, Robert Singer, Jensen Ackles, Rod Hardy, Jan Eliasberg, Guy Bee, Mike Rohl, David Barrett, Jeannot Szwarc, Charles Beeson, Ben Edlund; Created by – Eric Kripke; Executive Producers – Robert Singer, Sera Gamble, Eric Kripke, Phil Sgriccia, Ben Edlund, McG

For a year following the thwarting of the Apocalypse, Dean Winchester tries to live a normal family life with Lisa and Ben. When his brother Sam suddenly turns up freed from Lucifer's cage in Hell, Dean teams up with him and becomes a hunter again but soon discovers there is something different and more ruthless about Sam. The two become entangled in a quest for souls that ties in with Crowley's scheming and Castiel's struggles with Free Will and determination to win the civil war raging in Heaven.

Home Viewing publication. DVD. Dual Layer Format. Region 2. 6 Discs. 876 minutes (approximate). 16:9 Full Frame. Colour. Dolby Digital. Language: English. Optional languages: Castilian, Spanish, French, Hearing Impaired English. Optional subtitle languages: Castilian, Spanish, Danish, Dutch, Finnish, French, Norwegian, Portuguese, Swedish.

Contains:

Exile on Main Street Two and a half Men The Third Man Weekend at Bobby's Live Free or Twihard You Can't Handle the Truth Family Matters All Dogs Go to Heaven Clap Your Hands if You Believe Caged Heat Appointment in Samarra Like a Virgin Unforgiven Mannequin 3: the Reckoning The French Mistake ...And Then There Were None My Heart Will Go On Frontierland Mommy Dearest The Man Who Would Be King Let It Bleed The Man Who Knew Too Much

Special Features:

Jensen Ackles: a director's Journey Supernatural and the Quest for the Soul Executive Producers Commentary on 2 Episodes The French Mistake Alternate Takes and Outtakes Gag Reel

Supernatural. Let it Bleed
Record number: 6789 Let it Bleed Season 6. Episode 21 USA, 2011. First Broadcast: 2011-05-20, Friday, 21:00 – 22:00, USA, The CW.

Fiction, Horror, Fantasy Angels, Demons, Kidnapping, Possession, Betrayal, Relationships, Trust, Purgatory

Production companies – Kripke Enterprises Scrap Metal & Entertainment, Wonderland Sound and Vision

Cast: Jared Padelecki, Jensen Ackles, Misha Collins, Jim Beaver, Mark A. Sheppard, Sebastian Roché, Kim Johnston Ulrich, Cindy Sampson, Nicholas Elia; co-starring – Adam Greydon Reid, Antony Holland, Panou, Peter Ciuffa, Ian Butcher

Credits: Directed by – John F. Showalter; Written by – Sera Gamble; Created by – Eric Kripke; Producer - Todd Aronauer; Co-producers – Jerry Wanek, Serge Ladouceur; Executive Producers – McG, Ben Edlund, Robert Singer, Sera Gamble, Eric Kripke; Co-executive Producers – Jim Michaels, Adam Glass, Peter Johnson; Associate Producer – Kristin Cronin; Story Editors – Eric Charmelo, Nicole Snyder; Executive Story Editors – Andrew Dabb, Daniel Loflin, Brett Matthews; Director of Photography – Serge Ladouceur; Editor – Nicole Baer; Production Designer – John Marcynuk; Production Manager – Craig Matheson; Music – Jay Gruska; Music Supervisor- Alexandra Patsavas; Music Editorial by – Dino Moriana; First Assistant Director – Kevin Parks; Second Assistant Director – Debra Herst; Casting by – Robert J. Ulrich, Eric Dawson, Carol Kritzer, Alex Newman; Original casting by – Patrick J. Rush; Costume Designer – Diane Widas; Set Decorator – George Neuman; Property Master – Chris Cooper; Key Makeup Artist – Sarah Graham; Key Hair Stylist – Jeannie Chow; Script Supervisor – Pam Lawrence; Stunt Co-ordinator – Lou Bollo; Special Effects Supervisor – Randy Shymkiev; Special Effects Makeup – The Schminken Collective Group Inc.; Sound Mixer – Donald Painchaud; Re-recording Mixers – Dennis Kirk, Todd Orr; Supervising Sound Editor – Charlie Crutcher; Visual Effects Supervisor – Ivan Hayden; Visual Effects Producer – Grant Lindsay; Transportation Co-ordinator – Mark Gould

Sam, Dean, and Bobby investigate a possible breakthrough to the secret of opening Purgatory, linked to events at a dinner party hosted by horror author H.P.Lovecraft back in 1937. However, King of Hell Crowley kidnaps Lisa and Ben to try and distract the brothers from their investigations and interfering with his and Castiel's plans. Castiel unsuccessfully tries to persuade Dean to trust in him and what he is doing and the brothers summon the angel Balthazar for help. During a rescue attempt Lisa is critically injured.

Home Viewing publication. DVD. Region 2. Dual Layer Format. Viewing copy. Disc 6. 42 minutes 16 seconds. 16:9 HD. Colour. Dolby Digital. Language: English. Optional languages: Castilian, Spanish, French, Hearing Impaired English. Optional subtitle languages: Castilian, Spanish, Danish, Dutch, Finnish, French, Norwegian, Portuguese, Swedish

Contained in: Supernatural. The Complete Sixth Season (Record Number: 12345).

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Appendix K. List of Elements

WORK Section	WORK: Element Name	MANIFEST. Section	MANIFESTATION: Element name	ITEM Section	ITEM: Item Name
1.2.1	Work/Variant Description Type				
1.2.2	Variant Type	2.2.1	Manifestation Type		
1.3.1	Identifier	2.3.1	Identifier	3.1.1	Identifier
1.3.1.1	Identifier Type	2.3.1.1	Identifier Type	3.1.1.1	Identifier Type
1.3.2	Title	2.3.2	Title	3.1.2	Title
1.3.2.1	Title Type	2.3.2.1	Title Type	3.1.2.1	Title Type
1.4.1	Agent	2.4.1	Agent(s)	3.3.1	Agent(s)
1.4.1.1	Agent Activity	2.4.1.1	Agent Activity	3.3.1.1	Agent Activity
1.3.3	Country of Reference				
1.3.5	Language(s)	2.3.3	Language		
1.3.5.1	Language Term	2.3.3.1	Language Terms		
1.3.5.2	Usage Type	2.3.3.2	Usage Type		
1.3.4	Year/Date of Reference				
1.3.4.1	Date Type				
1.3.4.2	Date Precision				
1.4.3	Subject/Genre/Form Terms				
1.3.6	Content Description				
1.3.6.1	Content Description Type				
1.3.7	Notes	2.3.6	Notes	3.1.7	Notes
1.3.8	History				
1.3.8.1	Custodial History				
1.3.8.2	Censorship History				
1.3.8.3	Other Work/Variant History				
1.4	Relationships	2.4	Relationships	3.3	Relationships
1.4.2	Events	2.4.2	Events	3.3.2	Events
1.4.4	Other Relationships	2.4.3	Other Relationships	3.3.3	Other Relationships
		2.4.4	Items		
				3.1.3	Holding Institution
				3.1.4	Element Type
		2.3.4	Format	3.1.5	Item Physical-Digital Description
		2.3.4.1	Carrier Type	3.1.5.1	Carrier Type
		2.3.4.1.1	Carrier Type: General	3.1.5.1.1	Carrier Type: General
		2.3.4.1.2	Carrier Type: Specific	3.1.5.1.2	Carrier Type: Specific
		2.3.4.3	Sound Characteristics	3.1.5.3	Sound
		2.3.4.3.1	Sound systems	3.1.5.5	Sound System
		2.3.4.3.2	Sound Channel Configuration	3.1.5.4	Sound Channel Configuration
		2.3.4.4	Colour Characteristics	3.1.5.6	Colour
				3.1.5.7	Unit Number
		2.3.5	Extent		
		2.3.5.1	Logical Extent		
		2.3.5.2	Physical Extent	3.1.5.8	Extent
		2.3.4.2	Projection Characteristic	3.1.5.9	Projection Characteristics
				3.1.5.10	Broadcast Standard
		2.3.5.3	Duration	3.1.5.11	Duration
		2.3.5.3.4	Duration Precision	3.1.5.11.1	Duration Precision
		2.3.5.3.5	Duration Type		
				3.1.5.12	Frame Rate
				3.1.5.13	Base
				3.1.5.14	Stock
				3.1.5.15	Stock batch
				3.1.5.16	Video Codec
				3.1.5.17	Audio Codec

WORK Section	WORK: Element Name	MANIFEST. Section	MANIFESTATION: Element name	ITEM Section	ITEM: Item Name
				3.1.5.18	Resolution
				3.1.5.19	Line Standard
				3.1.5.20	Bit Depth
				3.1.5.2	Item Status
				3.1.6.1	Item Condition
				3.1.6.2	Item Location
				3.1.5.21	Source Device
				3.1.5.22	Source Software
				3.1.5.23	Transfer Speed