

Film - Television - Sound Archive Series

Papers and Reference Tools for Film Archivists
Dealing with Audiovisual Material

Vol 1

Fédération Internationale des Archives du Film (FIAF)

**The FIAF
Cataloguing Rules
For Film Archives**

Compiled and edited
By Harriet W. Harrison
for the
FIAF Cataloguing Commission

K·G·Saur
München·London·New York·Paris 1991

CIP-Titelaufnahme der Deutschen Bibliothek

International Federation of Film Archives:

The FIAF cataloguing rules for film archives / Fédération Internationale des Archives du Film (FIAF). Compiled and ed. by Harriet W. Harrison for the FIAF Cataloguing Commission. – Munich ; London ; New York ; Paris : Saur, 1991
(Film, television, sound archive series ; Vol. 1)

ISBN 3-598-22590-3

NE: Harrison, Harriet W. [Hrsg.]; HST; GT

Gedruckt auf säurefreiem Papier
Printed on acid-free paper

Alle Rechte vorbehalten / All Rights Strictly Reserved
K.G. Saur Verlag, München 1991
Part of Reed International P. L. C.

Printed in the Federal Republic of Germany
Printed and bound by Strauss Offsetdruck, Hirschberg 2

ISBN 3-598-22590-3

CONTENTS

Members of the Cataloguing Commission	vii
Acknowledgements	viii
Introduction	ix
0. PRELIMINARY NOTES	1
1. TITLE AND STATEMENT OF RESPONSIBILITY	12
2. EDITION/VERSION/VARIATION STATEMENT	40
3. PRODUCTION, DISTRIBUTION, ETC.	56
4. COPYRIGHT STATEMENT	67
5. PHYSICAL DESCRIPTION	72
6. SERIES AREA	95
7. NOTES AREA	105
APPENDICES	
A. EXAMPLES	137
B. GLOSSARY	185
C. ISO DATE STANDARD	204
D. CONVERSION CHARTS; METERS, FEET, MINUTES	208
E. ABBREVIATIONS USED IN THE TEXT AND APPENDICES	212
F. FIAF ARCHIVE CODES	218
G. BIBLIOGRAPHY	223
INDEX	227

MEMBERS OF THE CATALOGUING COMMISSION

The members of the Cataloguing Commission are:

- | | | |
|---------------------------|---|---|
| Harriet Harrison
Chair | - | Library of Congress, Washington |
| Jon Gartenberg | - | Museum of Modern Art, New York |
| Dorothea Gebauer | - | Deutsches Institut für Filmkunde, Wiesbaden |
| Rolf Lindfors | - | Cinematket, Svenska Filminstitutet, Stockholm |
| Vladimir Opela | - | Ceskoslovensky Filmovy Ustav, Filmovy Archiv, Praha |
| Günter Schulz | - | Staatliches Filmarchiv der DDR, Berlin |
| Roger Smither | - | Imperial War Museum, London |
| Ani Velchevska | - | Bulgarska Nacionalna Filmoteka, Sofia |

ACKNOWLEDGMENTS

These rules represent the combined efforts of both past and present members of the Cataloguing Commission. Discussion and draft chapters were contributed by: Roger Smither – preliminary notes, titles, and series; Günter Schulz – editions, versions, and variations; Ani Velchevska – languages and countries; Harriet Harrison – companies and dates; Marta Luttor (formerly Magyar Filmtudományi Intézet és Filmarchivum, Budapest) – physical descriptions; Rolf Lindfors – cast and credits; and Roger Holman (National Film Archive, London) - summaries and notes. Dorothea Gebauer edited and compiled the papers into our first complete working draft. Dorothea Gebauer, Harriet Harrison, Vladimir Opela, Günter Schulz and Roger Smither contributed examples; Rolf Lindfors suggested the use of the ISO date standard; and Roger Smither compiled conversion tables for meters = feet = minutes. All the Commission members contributed to the review of this draft and provided thoughtful suggestions for improvement.

In addition to the members of the Commission, Jan-Hein Bal (Nederlands Filmmuseum, Amsterdam) and Nicole Schmitt (Service des Archives du Film du Centre National de la Cinématographie, Bois d'Arcy) graciously contributed their knowledge and experience to the review, and Jan-Hein Bal provided useful suggestions and examples concerning the treatment of international co-production.

A very special debt is owed to the work of Wendy White-Hensen, my former colleague at the Library of Congress, who authored the U.S. national standards for cataloging archival moving images, Archival Moving Image Materials: A Cataloging Manual. During the course of our work on rules, Wendy and I spent long hours discussing cataloging problems and issues. She helped to refine my thinking in many areas, and I have borrowed heavily from the language and wording of her text in the preparation of this draft. Thanks also to Jon Gartenberg and Roger Smither for proofing the final version of the draft and to the Executive Committee of FIAF, to the Executive Secretary – Brigitte van der Elst – and to the members of the Commission for their encouragement and support throughout the years of preparation required to bring these rules into existence.

Harriet W. Harrison

INTRODUCTION

This manual consists of a set of rules for cataloging materials held in moving image archives. Its immediate purpose is to provide a means of facilitating the exchange of information between and among archives, so that cataloging records, created in one archive, may be readily interpreted and understood in another. This goal supports the basic aims of FIAF, which lists the following goals in Article I of its Statutes and Internal Rules: “to encourage all countries to create and develop film archives,” “to develop cooperation between its members and ensure international availability of films and documents,” “to promote film art and culture and encourage historical research into all aspects of cinema,” and “to promote the collection and preservation of films, as works of art and/or as historical documents.”*

The creation of catalogs is perhaps the least visible activity of a film archive. Cataloging work includes the complex, professional tasks of gathering and arranging data within systems (as well as the creation of those systems) upon which the entire organization and operation of an archive depend. Indeed, accurate, well-organized descriptions of both filmographic and technical information about an archive’s collection serve as the basis for informed preservation, collections development, and outreach or screening programs. They further constitute the key to the use of collections by scholars, researchers and the general public – both now and for future generations.

Although not highly visible, professional cataloging work is expensive, and archivists have long dreamed of being able to avoid duplication of effort by sharing completed cataloging work, thereby reducing costs. Developments in the related fields of automation and telecommunication over the last three decades have now given us the tools through which to bring this dream of shared cataloging into the realm of the possible.

History and Development of the FIAF Cataloging Rules

When FIAF established its Cataloguing Commission in 1968, the new Commission set, as its first task, the creation of a compendium of advice on practical cataloging matters – including the identification of essential and desirable elements of information, training requirements for catalogers, location and technical controls, machinery and methods, etc. The result of this work was a manual, completed in the 1970s, and published in 1979 as Film Cataloging (New York: Burt Franklin & Co.).

* International Federation of Film Archives. Statuts et Reglement Interieur = Statutes and Internal Rules. Brussels: FIAF, 1987, p.3.

Having completed this background work, the Commission turned, in 1980, to the next task – that of providing precise rules for the style, content, and format of cataloging records. While the members of the Commission recognized that established archives, many with long-existing formats and cataloging systems, could not easily abandon past practices in order to adopt an international standard set of rules, they nonetheless felt that work on such rules was essential for several reasons:

- 1) Computerization and telecommunication costs, which had initially been beyond the means of most archives, were decreasing rapidly, bringing with them greatly increased possibilities for effective international cooperation and communication, and effective cooperation and communication requires the use of standards.
- 2) Developing archives, who were just beginning cataloging work, were looking to the Commission to provide them with recognized standards upon which they could rely.
- 3) Work to provide international rules for cataloging moving image materials had already been undertaken by professionals from the related discipline of librarianship. The results of their work, the International Standard for Bibliographic Description for non-Book Materials (ISBD(NBM)) (London: IFLA, 1977, rev. 1987), had already achieved recognition among library professionals worldwide. While its rules, directed as they were to generalized collections of widely available audio-visual materials, did not solve the technical and scholarly information needs of moving image archives, they 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 cataloging (as already outlined in Film Cataloging) and upon which it could then build these principles into a complete set of cataloging rules.

To begin, the members of the Commission divided archival cataloging information into areas of description along the lines of ISBD (NBM), each member accepting an assignment to prepare discussion papers on one of the areas. Working first on their own and then together through annual Commission meetings, the members reviewed these discussion papers. The author of each discussion paper next elaborated a set of rules, incorporating both archive principles and ISBD style, format, and punctuation. Subsequent tasks required the merging and editing of the papers into a consistent and cohesive set of rules. The Commission next reviewed and modified the draft, chapter by chapter. The result was then presented for review to the members of FIAF and to the Cataloging Commissions and specialists of other interested international organizations. Comments and suggestions from reviewers have been incorporated into the final publication.

Relationship of FIAF Cataloging Rules to ISBD (NBM) And Principles of Library Cataloging

The principles of organization found in the FIAF Cataloging Rules differ in several respects from library cataloging principles as codified in ISBD (NBM). These differences stem from the need in moving image archives to describe, in one record, data covering several physical pieces, perhaps bearing different identifying indicia, but belonging to the same moving image title. These separate physical pieces may be either copies (in whole or in part) of the original or they may be other manifestations; there is little of the “normal” concept for a single, ideally complete, physical unit. Catalog records for books and other non-archival library materials describe complete items, usually produced separately, edition-by-edition (or, in some cases, issue-by-issue), and thus the records reflect their different bibliographic indicia more or less faithfully. This normally means transcribing exactly one title, one sequence of statements of responsibility, one edition statement, one set of publication details, and formulating one physical description – per record.

The phenomenon of sets of single details needed per catalog record is also reflected in archival moving image materials, as when the archive holds only the original in one copy. Frequently, however, such simplicity is not possible. The moving image archive may have several manifestations of a work, each incomplete, but which when taken together approximate a single whole item. It also may hold in separate physical items various manifestations that are dependent, e.g., a separate sound track. Thus a single record may include an original title and original release details, plus associated variation information, followed by the physical descriptions for the original and later variations with minor changes all grouped together in a listing, one physical description after the other.

A moving image archive considers that these sets of multiple details need to be given in one catalog record: a complete “item” may be the sum of these parts. Under this concept the details relating to the original title are the basic part of the record, with other details added for later variations – even when the original is not in the archive (in that case a physical description for the original is omitted). All these details are given whether or not the pieces of film or video material being cataloged actually bear them. This introduces another major departure from traditional library cataloging: the recording of data from reference sources without the contradistinction normally made between such data (off a “chief source” or outside the item) and data transcribed from formal statements on the material. In most cases then, there will be no bracketing of any data (traditionally signifying a source other than the item itself), except possibly a word or phrase made up by the cataloger.

Attention must be called to the multiple physical descriptions the system described above entails. As mentioned already, not only are different pieces of various versions accounted for in archival records but also

differing copies: negative and positive copies, master and viewing copies, etc. A film and/or television archive can have as many as forty or fifty physically separate items, all of which are essential parts of a single feature film. All elements must be described accurately and carefully, with a shorthand which draws component parts of negatives, masterpositives, sound tracks, prints, etc. together and provides a quick method for comparing each set, one with the other. This interrelationship is expressed by providing multiple lines of physical description, each arranged in a standard manner.

Edition/version/variation

As has been explained above, the incorporation of variation information into a record enables this one record to carry within it all the details relative to the differing components of a whole. This technique is not used for every case of different editions, versions, or variations. A detailed explanation follows.

It is essential to users of archival moving image material that information describing the original item 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." For moving image materials, the terms most analogous to edition are versions with major changes and variations with minor changes. Separate editions of printed library material are cataloged separately, and usually no attempt is made to determine whether edition statements always indicate major changes in content. 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 are a function of some form of editing.

Versions with major changes. If the cataloging agency has determined that the item in hand differs significantly from the original work, i.e., major editing has been done, the item is described in a separate cataloging record. The item in hand is designated a version of the original work with major changes, e.g., short version, classroom version, etc., and the distribution information for the separate version is recorded. The relationship to the original work is indicated in the edition/version statement, and, in most instances, in a note. Distribution information relating to the original work may also be indicated in a note.

Variations with minor changes. When the cataloging agency determines that an item, although designated as being re-edited, e.g., a "new edition," has not indeed been changed significantly, it may express this relationship by recording the statement of responsibility for the original in

area one, the variation and statement of responsibility for the variation in area two, and the production, distribution information for both the original and variation copies in area three. Multiple edition/version/variation statements may be given when cataloging multiple variations with minor changes.

Choice of original release title in country of origin as main entry

This manual includes prescriptions and guidelines for the choice of main and added entries, which can act as index or access points to the cataloging record. Of these, the single most important access point – around which the entire bibliographic description is arranged – is the main entry. These rules follow the precepts already outlined in Film Cataloging by defining main entry as 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. Owing to the complex interrelationships of persons and corporate bodies in the creation of a moving image work, the original release or broadcast title is chosen as the single element which can provide the level of consistency and standardization requisite for any national and international networking or sharing of cataloging data. Variant titles, e.g., translated titles, rerelease or reissue titles, titles on the item or accompanying material, etc., are noted, and linking references from variant titles to the original release title are provided.

Because, however, it is not always possible for a cataloger to determine an original release title, the rules also provide guidelines for choice of main entry when either: 1) the concept of original release title is not applicable (as in the case of unedited footage, cf. 1.5.2.4), or when 2) a cataloger is unable, through research, to determine the original release title (cf. 1.5).

Research and chief source of information

Owing to the mutable nature of film and video materials, some amount of research must almost always be performed to identify and verify the original release title accurately. Titles can be readily changed, misidentified by a well-meaning collector, or completely eliminated before moving image material reaches an archive. Archival cataloging should include a complete filmographic description of the original work expressed as exactly as possible. The “chief” source of information is not always the item itself, but may also include the standard and specialized reference works consulted by the cataloger.

These rules are not intended to provide instructions on conducting intensive film and television research because the assumption is made that catalogers are familiar with both the principles of cataloging and with film and television information. Instead, the rules provide guidance in organizing information obtained by viewing the material and by examining accompanying material and other sources, for example by prescribing that the source of the title be carefully documented in the notes area (cf. 0.4. Sources of information).

Choosing a form of name for added entries and providing subject access

These rules provide guidance concerning the types of names to be chosen as additional access points, but exclude provisions for choosing the forms these names should take. For guidance in choosing between various forms of names, the use of appropriate existing national or international standards are recommended, e.g., IFLA's Form and Structure of Corporate Headings and/or the Anglo-American Cataloging Rules, 2d ed., etc. Following already recommended standards for the form of name in chosen access points will enable data to be shared more widely through existing national and international bibliographic information systems, while at the same time addressing the special needs of archives through an organization of the description according to archival principles.

In the same way, the rules include guidance for describing the content of a moving image work (cf. 7.2.16 and 7.2.17), but do not address issues related to providing subject access. Subject indexes may be provided through the assignment of classification numbers from standardized classification schemes such as the Universal Decimal Classification (UDC), through the assignment of natural language terms from standardized thesauri, or, in the case of automated records, through the use of software designed to index and retrieve words (either singly or in a variety of combinations) already found in a catalog record. The international standardization of subject access for moving image archives remains an issue for discussion and future work by the Commission and other interested moving image archivists. While certain types of subject access may be appropriately handled through classification schemes and thesauri borrowed from other fields (thus reaping the advantages noted above in sharing standards for form of name), the creation of thesauri for other types of subjects, such as film and television genres, film schools and movements, etc. will require additional work from cataloging and subject specialists in our own field.

Copyright

Because national and international copyright 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 copyright ownership is considered of paramount importance to most film and television archives. These rules introduce a separate area – area four – for the recording of information about the copyright status of moving image materials. The rules include provisions for recording both original and current copyright ownership, as well as for indicating when the cataloger has not been able to find any information concerning copyright status. Since copyright issues are complex legal matters, some archives prefer to maintain separate legal files, or sometimes even to leave the resolution of copyright issues entirely to the responsibility of the user or client. For these reasons, the use of the copyright area has been designated “optional.”

Alternatives and options

Certain of the individual rules or parts of rules 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 cataloging policy for a particular catalog 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 cataloging archives 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 cataloger is recognized in these rules. Such judgment and interpretation may be based on the requirements of a particular catalog or upon the use of the items being cataloged. The need for judgment is indicated in these rules by phrases such as “if appropriate,” “if important” and “if necessary.” These indicate recognition of the fact that uniform legislation of types and sizes of catalogs is neither possible nor desirable, and encourage the application of individual judgment based on specific local knowledge. This statement in no way contradicts the value of standardization. Such judgments must be applied consistently within a particular context and must be documented by the individual archive.

Examples

The examples used throughout these rules are illustrative and not prescriptive. They are intended to illuminate the provisions of the rules to which they are attached, rather than to extend those provisions. 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. A case in point is the underlining of titles in certain of the examples given within the text. This underlining has been done for the sake of clarity, and does not constitute a cataloging recommendation. Most examples are from actual titles; in the few made-up examples an attempt has been made to formulate realistic data. Examples of complete entries in various languages may be found in Appendix A.

0. Preliminary notes

0.1. Scope, purpose and use

0.1.1. Scope

The FIAF Cataloging Rules specify requirements for the description and identification of archival moving image materials, assign an order to the elements of the description, and specify a system of punctuation for that description. They are designed for use by moving image archives as a guide in the preparation of cataloging records and as a standard for the exchange of bibliographic or filmographic information. Their provisions relate to the bibliographic records of moving image materials for generalized film and television archives, and may require elaboration in more specialized archives whose holdings are exclusively of a single format or type, e.g., commercials, newsfilm, unedited footage, etc.

Moving image materials include a range of documents upon which sequences of visual images have been recorded or registered and which create the illusion of movement when projected, broadcast, or played back (by means of a television set or equivalent device). Such images may, or may not, be accompanied by sound. The definition includes motion pictures and video recordings of all types, e.g., features, shorts, news footage (whether film or video), trailers, outtakes, screen tests., educational and training documents, experimental or independent films or video, study films or video, home movies, unedited materials, television broadcasts, commercials, and spot announcements. It also covers both live action and animation.

The FIAF Cataloging Rules are based upon the prescriptions found in the International Standard Bibliographic Description for Non-Book Materials (ISBD (NBM)) (London: IFLA International Office for UBC, 1977, rev. 1987) in order to achieve as much standardization as possible with the guidelines and principles of the international library community. They do, however, differ in several important ways, owing to differences between the way in which library materials and archival moving images are produced and distributed. In its preliminary notes, the first edition of ISBD (NBM) states that its definition of non-book materials applies “for the most part to materials published in multiple copies.” As regards the materials held by moving image archives, the situation is often quite different. Owing to the ease with which moving image documents may be altered and copied in a variety of formats, copies are often made in response to specific orders rather than in anticipation of demand. Thus, production of copies on a one-for-one basis is not at all unusual and is particularly characteristic of archival preservation activities. The ease with which the documents can be altered (erased, cut, spliced, resequenced, etc. for repair or other deliberate purposes) has led to the situation, common in archives, where there are few, if any, examples of “ideal” copies, i.e., complete items, usually produced separately edition-by-edition or issue-by-issue (i.e., printing-by-printing).

Archival cataloging for moving images has therefore centered around the construction of unitary cataloging records based upon the description of an ideal “original release,” coupled with the elaboration of details which describe the variations represented in the holdings of archives. This principle leads to differences in the rules for “principal” or “prescribed source,” concepts of “edition” and “version,” and in the necessity for performing research in addition to examining items as prerequisite for the creation of bibliographic records. These differences are reflected in the rules which follow.

0.1.2. Purpose

The primary purpose of the rules is to aid in the exchange and international communication of bibliographic data for moving image documents held in archives throughout the world. This purpose is very similar to and supports that outlined in ISBD (NBM) (2d ed.):

to (A) make records from different sources interchangeable, so that records produced in one country can be easily accepted in library catalogues or other bibliographic lists in any other country; (B) assist in the interpretation of records across language barriers, so that records produced for users of one language can be interpreted by users of other languages; and (C) assist in the conversion of bibliographic records to machine-readable form.

It is for this reason that every effort has been made to parallel ISBD (NBM) wherever possible, particularly as to the prescribed order of elements and as to punctuation.

0.1.3. Use

The FIAF Cataloging Rules are intended to provide a framework for the maximum amount of descriptive information required in a range of archival cataloging activities existing in a great variety of national and local environments. The elements listed in the outline of areas and elements (cf. 0.2.1.) are therefore divided into two categories, mandatory (if applicable) and optional. The elements listed as mandatory should be considered the minimum necessary for the effective exchange of bibliographic information, and archives are encouraged to include as many of the optional elements as goals and circumstances permit.

This set of rules is intended to cover rules for description and bibliographic access; subject access to the materials is not addressed, nor are rules presented for standardizing personal and corporate names. For guidance in these areas, archives should refer to national or multinational cataloging codes, such

as the Anglo-American Cataloging Rules, 2nd ed. and to International Federation of Library Associations (IFLA) publications, such as Form and Structure of Corporate Headings (London: IFLA International Office for UBC, 1980).

0.2. Order of the elements of description

The order of the elements of description is based as closely as possible upon the order prescribed in ISBD (NBM). Elements are grouped into the following areas.

Title and statement of responsibility
 Edition/version/variation
 Production, distribution, etc.
 Copyright statement
 Physical description
 Series
 Notes

The elements which appear in each area are set out in the following outline and in chapters 1 to 7. Not all areas will apply when describing individual items. For a definition of the area terms, see the rules for each area and the Glossary, Appendix B.

0.2.1. Outline of the elements of description

Note: Precede each area, other than the first, with a period, space, dash, space (. --).

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
1. Title and statement of responsibility area.	[] = : / ;	1.1 Title proper *1.2 General material designation 1.3 Parallel title *1.4 Other title information 1.5 Statements of responsibility First statement *Subsequent statement(s)
2. Edition/version variation area	= / ;	2.1 Edition/version/variation statement *2.2 Parallel edition statement 2.3 Statements of responsibility relating to the edition First statement *Subsequent statement(s)

* Asterisked items are optional, cf. 0.1.3.

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
2. Edition area (cont.)	,	2.4 Additional edition statement
		2.5 Statements of responsibility following an additional edition statement
3. Production, distribution, etc., area	/	First statement
	;	*Subsequent place(s)
		3.1 Place of original production
		First place
	;	*Subsequent place(s)
	:	3.2 Name of producer
	[]	3.3 Statement of function of producer
	,	*3.4 Date of original production
	--	3.5 Place of original distributor
	:	Name of distributor
	[]	Statement of function of distributor
	,	Date of original distribution
--	*Place of additional company involved in production, distribution, etc.	
:	Name of additional company involved in production, distribution, etc.	
[]	Statement of function of additional company	
,	*Date of additional company involvement	
4. Copyright statement area	:	*4.2 Copyright and country
	:	*4.3 Registration notice
	:	*4.4 Copyright owner (claimant)
	;	*Copyright date
	:	*4.5 Unprotected materials
	:	*4.6 Copyright status unknown
	--	*4.7 Subsequent ownership
5. Physical description area		5.2 Specific material designation
		5.3 and extent of item
	;	5.4 Dimensions of item
	:	5.5 Other physical details
	/	5.6 Inventory or location number
6. Series area		6.1 Title proper of series
	=	6.2 Parallel title of series

<u>Area</u>	<u>Prescribed preceding (or enclosing) punctuation for elements</u>	<u>Element</u>
6. Series area (cont.)	:	6.3 Other title information of series
	/	6.4 Statements of responsibility relating to the series First statement
	;	*Subsequent statement(s)
	,	6.5 International Standard Serial Number of series
	;	6.6 Numbering within series
	.	6.7 Enumeration and/or title of sub-series
	=	6.8 Parallel title of sub-series
	:	6.9 Other title information of sub-series
	/	6.10 Statements of responsibility relating to the sub-series First statement
	;	*Subsequent statements
	,	6.11 International Standard Serial Number of sub-series
	;	6.12 Numbering within sub-series
7. Note area		

0.2.2. See the following example for a schematic representation of a complete description.

Example: The organization of the description of a catalog entry.

TITLE	STATEMENTS OF RESPONSIBILITY
PRODUCTION, DISTRIBUTION, ETC. COPYRIGHT	The PRINCESS' NECKLACE / director, Floyd France ; story, Clare Freeman Alger ; scenarist, E. Clement D'Art. – US : Thomas A. Edison, Inc. [producer], 1917 ; US : K.E.S.E. [distributor], 1917. – (c) : US : Thomas A. Edison, Inc. 31Aug17; LP11335.
PHYSICAL DESCRIPTION	Viewing print: 4 reels of 4 (1498 ft.) : 16 mm.: S., b&w, si. / USW FLA 1742-1745. Duplicate negative: 4 reels of 4 (1498 ft.) ; 16mm. : S., b&w, si. / USW FRA 4336-4339. Archival positive: 4 reels of 4 (1498 ft.) ; 16mm. : S., b&w, si. / USW FRA 4340-4343.
SERIES	(CONQUEST PROGRAM ; NO. 8)
NOTES	<u>Cast:</u> William Calhoun, Kathleen Townsend, Wallace MacDonald, Susan Mitchell, Dorothy Graham, Roy Adams. <u>Summary:</u> A fairy tale in which a stranger comes to Happyland in order to learn the master secret of happiness, and, while there, manages to retrieve the princess's necklace from the wicked dwarfs who had stolen it. The stranger who reveals himself later as the king of Roseland, learns that the real secret of happiness is making others happy, and he and the princess are wed. <u>References:</u> <u>Moving Picture World</u> , v. 33.2, p. 1583; <u>Motion Picture News</u> , v. 1 .2, p. 2389.

0.3. Punctuation

As previously noted, punctuation for the description of moving image materials is based on ISBD.

0.3.1. Precede each area by a period, space, dash, space (. --) unless the area begins a new paragraph.

0.3.2. Precede or enclose each occurrence of an element of an area with standard punctuation prescribed at the head of each section of these rules (cf. also outline in 0.2.1).

0.3.3. Precede each mark of prescribed punctuation by a space and follow it by a space, except for the comma, period, hyphen, and opening and closing parentheses and square brackets. The comma, period, hyphen, and closing parenthesis and square bracket are not preceded by a space; the hyphen and the opening parenthesis and square bracket are not followed by a space. Punctuation, other than prescribed punctuation, e.g., natural language punctuation, may be included at the discretion of the archive, as is the spacing before or after such punctuation. Retain ISBD punctuation even when this results in double punctuation, except as in 0.3.7.

0.3.4. Precede the first element of each area, other than the first element of the first area or the first element of an area beginning a new paragraph by a period, space, dash, space (. --). When that element is not present in a description, precede the first element that is present by a period, space, dash, space (. --) instead of the prescribed preceding punctuation for that element.

0.3.5. When an area is repeated, precede each repetition with a period, space, dash, space (. --), except when the repetition begins a new paragraph.

0.3.6. When an element is repeated, precede each repetition with the prescribed punctuation appropriate to that element.

0.3.7. When an element ends with an abbreviation or other word or character which is normally followed by a period and the punctuation following that element either is or begins with a period, omit the period indicating the abbreviation.

Example: 3rd ed. –
 not 3rd ed.. --

0.3.8. Indicate data supplied by the cataloging agency and appearing in areas 1 – 4 and 6, and conjectural data, i.e., data that cannot be verified but is judged to be probable, appearing anywhere in the record, with square brackets ([data]). If the data is judged to be questionable, but the determination is made to include it in the description, indicate this determination with a question mark following the data and enclose the data and question mark in square brackets ([data?]). Do not use question marks within bracketed parts of titles. For more specific rules concerning the use of brackets within titles, see Chapter 1, Title and Statement of Responsibility.

0.3.9. Indicate the omission of part of an element by an ellipsis (. . .). Omit any area or element that does not apply in describing an individual item; also omit its prescribed preceding or enclosing punctuation. Do not indicate the omission of an area or element by an ellipsis. Never omit words within the title proper. If an ellipsis is used within other title information, enclose it in square brackets.

0.3.10. Information in two or more languages and/or scripts can be recorded in any area and can relate to one or more elements. When one element is recorded in one or more languages and/or scripts, the information in each language and/or script, after the first, is preceded by a space, equals sign, space (=). When, in a single area, two or more elements are recorded in two or more languages and/or scripts, give the elements in each language and/or script together with the appropriate preceding punctuation for each element. Precede the whole group of elements for the first language and/or script by punctuation appropriate to the first element and each group after the first with a space, equals sign, space (=).

0.3.11. When information is given in scripts written from right to left, commas and semi-colons used as prescribed punctuation are reversed when that is the style of the script. Similarly, the period, space, dash, space combination of prescribed punctuation reads from right to left and the meanings of open and closed parentheses and square brackets are reversed. The diagonal slash and groups of western arabic numerals which are not reversed in such scripts are not reversed when given. See IFLA's ISBD series for the treatment of information given both in scripts written from left to right and in scripts written from right to left.

0.4. Sources of Information

Since neither the title frames on nor any label attached to nor insert accompanying archival films or videorecordings provides a reliable “principal source” for the description of such material, it follows that the cataloging of these items must be heavily dependent on research tools more remote from the object in hand. The material held and described by any one archive will consist of a copy or copies of a particular version of a given original work. To document its holdings accurately, an archive will need both to describe the material in hand and to describe the major bibliographic aspects of the original work – very little of the latter information may be found on the material held. The principal source for the cataloging of archival films and video recordings is therefore the established body of knowledge concerning the originals of those films and recordings, as determined by those involved

in their production and by scholars, researchers, and archivists. The “principal sources” conventional to books and to other non-book material contribute to the description of archival film and video material, but they relinquish their primacy. In practice, therefore, no distinction is made between the “principal source” and other sources. For this reason, the only information which should be enclosed in square brackets is information which is supplied by the cataloging agency, or archive, or information which is uncertain, cf. 0.3.

When information is included in the cataloging record which does not appear on the item itself, as is often the case, citations for the source(s) of such information should be given in notes, thereby making clear to users/researchers the sources for information appearing in the cataloging record. Regardless of whether the information appears on the item or not, notes are also given when any additional explanation is necessary, e.g., when there are inaccuracies, conflicting information, ambiguities, etc. Experience has shown that citing sources for information which does not appear on the item eliminates frustrating arguments with users and the costly process of reverifying data. This practice has been incorporated into the rules that follow. Individual archives may choose to set their own practices for recording the sources of information.

0.5. Language and script of the description

Elements in the following areas are normally given in the language appropriate to the original work (see 0.4) and may therefore be transcribed from the item or from other sources in the appropriate language and/or script.

- Title and statement of responsibility
- Edition/Version/Variation
- Production, distribution, etc.
- Series

Interpolations in these areas are enclosed in square brackets and are given in the language and/or script of the context except for statements of function appearing in the statement of responsibility or production, distribution areas. These may be supplied in the language and/or script of the cataloging agency or archive, if preferred.

The description of items appearing in scripts other than that used by the cataloging agency or archive may, if necessary, be transliterated or transcribed in the script of the archive.

Symbols or other matter that cannot be reproduced by the typographic facilities available within an archive may be replaced with a cataloger’s description enclosed in square brackets. Give an explanatory note if necessary.

Examples:

Title: I [LOVE] DOLLARS

[Note] The word “love” in the title is represented by the drawing of a heart.

Title: TABLES OF THE ERROR FUNCTION AND ITS DERIVATIVE, [reproduction of equations for the functions]

[Note] Mathematical equations appear as part of the title.

Statement of responsibility:

FINDING THE ELEMENTS OF MUSIC THEORY IN EVERY DAY LIFE
/ by [E. B. C.]

[Note] Initials in the statement of responsibility appear in musical notation on a staff.

0.6. Abbreviations

The following abbreviations are prescribed by ISBD for use with roman script records:

For use in areas 1 or 3	et al.	et alii , and others (for use when abridging single statements of responsibility)
For use in area 3	s.l.	sine loco, place of production, distribution, etc., unknown
For use in area 3	s.n.	sine nomine, name of production, distribution, etc., company unknown
For use in area 5	mm.	millimeters

For non-roman scripts, use equivalents in other scripts.

Additional abbreviations used in the examples are illustrative rather than prescriptive. They are listed in Appendix E.

0.7. Capitalization

It is common practice in many film archives to render film titles in capitals – all upper-case – as a simple typographical method of identifying these key items of information. This usage is permitted by these rules, although archives may prefer to retain the normal ISBD practice of capitalizing only the first letter of a title and other letters as dictated by the usage of the language in which the information is given. When the “all capitals” rule is followed, archives 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 archives handling multi-lingual material to recognize, for filing purposes and interpretation, the different significance of words that are articles in one language but not in others.

Examples: DIE HARD
 Die DREIGROSCHENOPER
 LES PATTERSON SAVES THE WORLD
 Les MISERABLES

Optionally, archives may choose to follow any established standard rules for capitalization.

0.8. Examples

The examples given throughout the rules are illustrative and not prescriptive except when otherwise stated.

0.9. Errors

Misprints and other errors found in information as given on or with a copy of a film or video item need only be referred to in the Notes Area. As these rules recognize the primacy of researched information in the catalog entry, there is no need to encumber the main entry with indications of errors found only in a single source. An exception to this rule is made in cases where an apparent error is incorporated in the information itself, not in any single rendition of it (e.g., a misspelt translation). In such cases, a “[sic]” entry may be used to confirm that the error is original and not a slip by the cataloging agency.

Example: HENRY BROWNE, FARMER = II CONTADINO HENRY BROWN [sic]
 (title on Italian language version)

1. Title and statement of responsibility area

Contents

- 1.1. Title proper
- 1.2. General material designation (GMD)
- 1.3. Parallel title
- 1.4. Other title information
- 1.5. Items without a title
- 1.6. Statements of responsibility

Punctuation Pattern

For instructions on the use of spaces before and after prescribed punctuation, see 0.3.

Enclose the general material designation (if used) in square brackets ([]). See 1.2.

Examples: FATHER'S DOING FINE [motion picture]

GEORGIA O'KEEFE [videorecording]

Enclose cataloger-supplied titles in square brackets (see 1.5.2).

Example: [LAUNCHING OF THE ARIZONA]

Precede parallel titles by a space, equals sign, space (=). See Appendix B, Glossary for definition of parallel title and 1.3.

Example: IL FAZZOLETTO REVELATORE = The TELLTALE HANDKERCHIEF

Precede each unit of other title information by a space, colon, space (:). See Appendix B, Glossary for definition of other title information and 1.4.

Example: GUILTY OR INNOCENT : The SAM SHEPPARD MURDER CASE

Precede the first statement of responsibility by a space, diagonal slash, space (/). See 1.6.

Example: FATHER'S DOING FINE / director, Henry Cass

Precede each subsequent statement of responsibility by a space, semicolon, space (;).
See 1.6.

Example: FATHER'S DOING FINE / director, Henry Cass ; producer, Victor Skutezky

1.1. Title proper

1.1.1. The title proper is the chief name of any moving image material and is the primary access point to the material. For archival moving image material, the title proper is the title on original release in the country of origin (cf. 3.5.1 for a definition of the release date). The country of origin is defined as that of the principal offices of the production company by whom the work was made. In cases where the original title cannot be determined, the title on the item being cataloged may be used as the original title. In this case, an explanatory note should be used. When no title at all can be found for an item, follow the procedure set out in 1.5. The title proper includes an alternative title but excludes parallel titles and other title information. (See below or Appendix B, Glossary for a definition of alternative title, parallel title, and other title information.)

Transcribe the original release title in the country of origin exactly as to wording, order, and spelling, without omissions, but not necessarily exactly as to punctuation and capitalization. Give accentuation and other diacritical marks that are present in sources of information. Use an appropriate standard for transliteration where transcription from a script outside the typographical capabilities of the archive is involved. For transcribing titles for moving image materials issued in multiple parts, see 1.1.2.

Examples: JULES ET JIM

The GILDED CAGE

BOB & CAROL & TED & ALICE

If the title on the film includes a statement of responsibility, the name of a company, or a cast member, etc., do not transcribe it as part of the title proper, regardless of linguistic construction. If the predominant form of the title in reference works includes the possessive, the cataloger may include it as part of the title. Create added entries from the title not chosen as the title proper as appropriate, particularly when citations for such titles vary in secondary sources. In doubtful cases, do not include the possessive statement of responsibility as part of the title proper. In most cases the statement of responsibility or name was not intended to be part of the original release title, but was included for publicity purposes.

Examples: VICTOR/VICTORIA

not BLAKE EDWARDS' VICTOR/VICTORIA (title on film)

but: II CASANOVA DI FEDERICO FELLINI = FELLINI'S
CASANOVA

added entries: FELLINI'S CASANOVA
CASANOVA

(Research indicates that the possessive form of
proper name is part of the parallel release title.)

NB: 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 such forms or phrases as part of the title proper. Create added entries for part titles which do not include such forms or phrases where, in the judgement of the cataloger, such part titles would be helpful points of access.

Examples: FATTY'S WEDDING DAY

GANDY GOOSE IN FISHERMAN'S LUCK?

added entry: FISHERMAN'S LUCK

MIGHTY MOUSE IN ALADDIN'S LAMP

added entry: ALADDIN'S LAMP

An alternative title is part of a title proper that consists of two parts, each of which is a title; the parts are joined by the word "or" or its equivalent in a foreign language. Title cross references (title added entries) are usually made for the second title. Follow the first part of the title and the word "or" (or equivalent) with commas and, if following ISBD capitalization practices, capitalize the first word (and the second if the first word is an article) of the alternative title.

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 dei Fiore nella nota Casa du
Tolleranza

1.1.2. Multi-part items

1.1.2.1. Multi-part items issued as a unit and bearing a collective title

Two types of items fall under this category:

1.1.2.1.1. A work may be the result of a deliberate cooperation between various individuals or production teams, each contributing a separate section to a complete whole, e.g. VISIONS OF EIGHT. Such works may be described in the style recommended by ISBD for multi-level items, i.e., information relating to the entire work is given at the primary level, with information on the contributing sections given at the secondary level.

1.1.2.1.2. The procedure just outlined is not followed in the case of new works containing the whole of, or substantial extracts from, previous separate works which the cataloging agency wishes to record in their “new” form. A new work, with its own original title, may be a conscious exercise in compilation or montage, or may use excerpts from previous works for comic or social effect, for economy, or for purposes of homage: in all cases, however, the film is cataloged under its “new” original title. Any work done by the cataloging agency on identifying the sources of the extracts should be reflected in the notes area, rather than in additional title area entries.

Examples:	DEAD MEN DON'T WEAR PLAID
	The LONGEST DAY
	WHAT'S UP TIGER LILY?
	The LAST PICTURE SHOW
	The HARDER THEY COME

1.1.2.2. Items issued in multiple parts, for example, items constituting chapters, parts, or episodes of an extended but finite fiction or documentary series or of an indefinite series, such as newsreels, television news or magazine programs, television entertainment series, and educational films or video intended to be viewed consecutively

Enter the following types of moving image material under their series and episode, part, individual, or segment titles: television series, theatrical serials, newsreels, educational and technical series that are intended to be viewed consecutively (if this can be determined). The principle that the primary access point includes both the series and episode titles is a cataloging standard in archives for several reasons. In most cases individual titles of parts or episodes are almost meaningless without the title of the series or serial to which they are subordinate. Placing series title and episode title in two different places in a catalog description is confusing and misleading to users. For those archives that are not automated, the benefits of having all the episodes/parts of a series/serial file in one place is significant.

Episode or part titles should be separated from the series title with the use of a period and a space (.). Titles may be presented in block capitals or capitalized in accordance with the ISBD recommendations (i.e., following rules for capitalization appropriate to the language of the title). When the episode or part title is preceded by a number or alphabetic designation, record the designation, followed by a comma, and the episode title. Capitalize the first alphabetic designation. Added entry access may be provided for episode titles.

Examples: MARY TYLER MOORE. CHUCKLES BITES THE DUST

GENERAL HOSPITAL. NO. 237

INTRODUCTION TO MATHEMATICS. NO. 1, NUMERATION SYSTEMS

The March of Time. Vol. 14, no. 18, Watchdogs of
the mail

WELT IM FILM. NO. 100

WARWORK NEWS. PILOT ISSUE A

1.1.2.2.1. Television series

As noted above, enter television series programs by the series and episode title or part number, etc., separated by a period, space.

Examples: BONANZA. A FENCE AROUND THE WATERHOLE

AMERICA 2NIGHT. EPISODE NO. 233

M*A*S*H*. ABYSSINIA HENRY

60 MINUTES. VOL. 7, NO. 29

ROOTS, THE FIRST GENERATIONS. SHOW NO. 1

BIFF BAKER, U.S.A. TROUBLE IN PAKISTAN

NBC Reports. Sinai

CBS NEWS SPECIAL REPORT. THE DUKE, 1907-1979

ABC news closeup. The Weekend athletes

For television series and serials that do not have episode titles, but have only number designations, use the number as the episode title. In most cases, when television episode titles are present, episode numbers included as part of the episode title do not provide helpful information to users and may cause confusion. Therefore, when an episode title has been identified, place the episode number in a note. See 7.2.3.

Examples: GENERAL HOSPITAL. NO. 237

MARY TYLER MOORE. CHUCKLES BITES THE DUST

[Note] Episode no. 233.

Not MARY TYLER MOORE. EPISODE NO. 233, CHUCKLES BITES THE DUST

Optionally, if there is evidence that the episode number is an important element integral to the episode title, include the number in the title. If the episodes are intended to be viewed sequentially, optionally include the episode numbers.

If no episode title, number, or other descriptor can be found to distinguish episodes within a television series, supply an appropriate one (e.g., a regularized number, a date, etc.), and enclose it in square brackets.

Examples: SALE OF THE CENTURY. [1985-04]
[Note] Episode no. appears on item as 4/85.

REDSKINS REPORT. [1983-10-31]

DRUGS IN THE CITY. [PART 1]

Do not confuse production numbers with episode numbers. Place production numbers for television entertainment in the notes area. Indicate the type or source of number. If the type of number is not clear, give the number and a brief explanation. See 7.2.3 and 7.2.18.

Examples: [Note] Episode no. 233.

[Note] Production no. B-324.

[Note] No. 209 appears on leader.

[Note] “Hsp 80” appears on accompanying synopsis.

In addition to a series title and a title of an individual segment or episode, a television series title may also include a title for a sub-series, i.e., a series within a series. A sub-series is a group of programs which appears in conjunction with another, more comprehensive, series of which the sub-series forms a part. Though they may not formally be designated a sub-series, a group of programs with the same title that is subordinate to or part of a larger series is treated as a sub-series. There may be several different sub-series within a particular series. The series title, the sub-series title, and the title of the individual segment or episode are considered part of the original release title when they appear on the item and/or research indicates the intention that the work be identified by series, sub-series and individual program title. Precede the title of a sub-series by a period, space and capitalize the first word of the sub-series (if following ISBD capitalization practices). Provide added entry access points for sub-series and episode titles.

Examples: ABC SCOPE. The VIETNAM WAR. CHILDREN OF WAR

ABC scope. The Vietnam war. How much dissent?

CBS NEWS SPECIAL. ADVENTURE. LURE OF THE TALL SHIP

CBS news special. Adventure. The Incredible auto race

CBS NEWS SPECIAL. CONVERSATIONS WITH RICHARD SEVAREID.
WILLY BRANDT

DANCE IN AMERICA. MARTHA GRAHAM DANCE COMPANY.
CLYTEMNESTRA

In television particularly, but not exclusively, there may be a secondary series title that more broadly identifies the context of a particular series title. Such secondary series may be considered roughly equivalent to publishers' series for books in that they serve as broad umbrella-like identifiers, and are not directly linked to specific part titles, or to the viewing/reading of individual titles in sequential order. An example would be U.S. public television's programming group, MASTERPIECE THEATER, which includes separate series such as UPSTAIRS, DOWNSTAIRS, and of course individual episodes within the series. For the treatment of these types series titles, see 6. Series area.

1.1.2.2.2. Theatrical serials

Theatrical serials are always intended to be viewed in a specified order. Therefore chapter numbers and episode titles are usually readily available on the material itself or in secondary sources. Use the period, space punctuation (.) to separate the serial title from the episode number and title. Separate the episode number and the episode title with the comma, space punctuation (,).

Examples: PERILS OF NYOKA. CHAPTER 9, BURNED ALIVE
CAPTAIN MIDNIGHT. CHAPTER 14, SCOURGE OF REVENGE
The TRAIL OF THE OCTOPUS. EPISODE 2, The PURPLE DAGGER
The ADVENTURES OF REX AND RINTY. CHAPTER 1

1.1.2.2.3. Newsreels

For complete newsreel issues, treat the numbering information, such as volume number and issue number, as the episode title. If no numbering information appears and cannot be identified, enter the issue date, optionally followed by the episode title. Follow the designation by a comma. When using ISBD capitalization practices, capitalize the alphabetic designation and the first word (the first two words if the first word is an article) of the episode or part title.

Examples: The NEWS PARADE. NO. 228
Pathe news. No. 21
News of the day. Vol. 37, no. 284
The MARCH OF TIME. VOL. 14, NO. 13, WHITE-COLLAR GIRLS
PATHE REVIEW. NO. 13, WITH THE PUTNAM EXPEDITION
TO GREENLAND

1.1.2.2.4. Educational and technical series intended to be viewed consecutively

An educational or technical series title and episode title should be considered the title proper when it can be determined that the work is part of a series intended to be viewed consecutively or as a group, or that the episodes or segments build upon one another in a cumulative manner. The presence of numbers is one of the major, though not the only, indicator of this situation. Segments that are quite short and that are intended to be viewed together, rather than independently, should be described using their series and segment title. Good judgement must be exercised in making the determination to describe a work using both the series and segment or episode titles.

Educational series made for television broadcast should be treated in this manner because they are television as well as educational series.

Examples: BIBLICAL MASTERPIECES. SONG OF SONGS
INTRODUCTION TO MATHEMATICS. No. 1, NUMERATION
INTRODUCTION TO MATHEMATICS. No. 2, NON-DECIMAL
NUMERATION SYSTEMS
PROCESS PIPING DRAFTING. BASIC PIPING DATA
PROCESS PIPING DRAFTING. SPECIFICATIONS AND
EQUIPMENT DETAIL
MUSIC AS A LANGUAGE. MUSIC AS EMOTION
MUSIC AS A LANGUAGE. MUSIC AS SOUND

1.1.2.2.5. Optional rule – Television news

Although news programs often do have a title proper, archives may choose to format uniformly regularly scheduled news titles to provide quicker and more consistent access to television news. The access points important to users are usually network, date, and time (morning, midday, evening, night). Therefore, for scheduled television news broadcasts, use the format: (Name of network or originating broadcast station) news. Date (using a designation that will provide for logical filing or sorting). Time of day (Morning, Midday, Evening, Night, or the appropriate designation). Using a uniform format allows the user quick access to a particular newscast and avoids the problems of inconsistently titled items and changes in newscasters. These instructions do not apply to television news specials or to magazine format programs which are entered under their titles (see examples in 1.1.2.2.1).

Examples: ABC NEWS. 1983-10-31. MIDDAY
NBC NEWS. 1980-12-12. EVENING

An archive may hold separate feeds or times of broadcast, and will want to make a distinction between them. Describe them as instructed above and add in brackets, the time and the word “feed” or its equivalent in another language. For undated news, estimate a date and enclose it in square brackets.

Examples: CBS NEWS. 1980-11-04. EVENING [6:30 FEED]
CBS NEWS. 1980-11-04. EVENING [7:00 FEED]
NBC NEWS. [1965-12-03]
ABC NEWS. [1978-10-?]

For news programs that are broadcast on the same day, with the same designation, e.g., Update, Newsbreak, etc., but at different times, include the time enclosed in brackets following the title.

Example: CBS NEWS. 1982-09-25. UPDATE [17:20-17:30 EST]

Qualify the call letters of local stations with the name of the city in parentheses.

Example: WTTG-TV NEWS (WASHINGTON, D.C.). 1981-05-05. MIDDAY

1.2. General material designation (GMD)

The use of general material designations is optional and not particularly useful for moving image archives since full physical details are given elsewhere in the record and holdings for individual titles may include materials in both formats. Its use is therefore not recommended for archival moving image cataloging. Institutions wishing to integrate their cataloging records with records for other media may nonetheless desire to use GMDs. In this case, they should refer to the rules for usage as outlined in the ISBD (NBM).

ISBD authorizes the use of the following two general material designations for moving image materials.

motion picture
videorecording

1.2.1. If general material designations are used, add them immediately following the title proper and enclose them in square brackets.

Examples: HEART TO HEART [motion picture]

STAR VIRGIN [videorecording]

The LIMEJUICE MYSTERY, OR, WHO SPAT IN GRANDMOTHER'S
PORRIDGE? [motion picture]

MAGAZINE. EDITION NO. 48, MARCH MAGAZINE [videorecording]

I LOVE LUCY. THE BLACK WIG [videorecording]

La GUERRE DE FEU [motion picture] = QUEST FOR FIRE¹

The CHEESEMAKERS [motion picture] : TRAVELING THROUGH
THE WORLD OF CHEESE²

¹ See also 1.3. Parallel titles.

² See also 1.4. Other title information.

1.3. Parallel title

A parallel title is defined in library usage as the title proper in another language and/or script. For archival moving image cataloging, this concept has been expanded to include any title qualifying as an original title but which is not used as the title proper (cf. 1.3.3 parallel titles for international co-productions), any title appearing on the item described which is not an original title, and any title by which the work in hand is commonly known to users and researchers. Added entries should be made for parallel titles. 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.

1.3.1. Parallel titles are transcribed following the title proper (and, if used, the general material designation) and preceded by a space, equals sign, space (=).

Examples: II DISPREZZO = CONTEMPT
 [English title on a subtitled print.]

UTVANDRARNA = The EMIGRANTS

BATTLE OF MARS = JUPITER'S WAR
 [Second title is 1943 reissue copy held by cataloging archive.]

ÉTAT DE SIÈGE [motion picture] = STATE OF SIEGE

FILM D'AMORE E D'ANARCHIA, OVVERO, STAMATTINA ALLE
10 IN VIA DEI FIORI ALLA NOTA CASA DI TOLLERANZA =
LOVE AND ANARCHY, OR, THIS MORNING AT 10 IN THE VIA
DEI FIORI AT THE WELL-KNOWN HOUSE OF TOLERANCE
 [Alternative title is considered part of the title proper]

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

1.3.2. In addition to the mandatory parallel title defined and exemplified in 1.3.1., any single film or video item may be known by several other titles, any or all of which could be of use to students or researchers. Archives are encouraged to make this information available where known, although they retain discretion as to whether it is considered as part of the principal item description and entered in this area, or relegated to a subsidiary role, e.g., citation in the Notes area. Titles which in most instances should be placed in the Notes area include: translations of titles into other languages which are not release titles; script, working, or pre-release titles; copyright titles; inventory or storage titles; abbreviated or nickname titles, etc. Titles of related works, e.g., novels, plays, etc., should be included in notes, not as parallel titles. See 7.2.7.

Examples: WHISKY GALORE! = TIGHT LITTLE ISLAND

[Note] British title released in the U.S. as, Tight little island;
archive holds U.S. release copy.

HEAVEN CAN WAIT

[Note] Based on the play, "It was like this" by Harry Segall
and the screenplay, "Here comes Mister Jordan" by Sidney
Buchman and Seton I. Miller.

La CAGE AUX FOLLES

[Note] Released in the U.S. under French language title; referred
to in English language reference sources as: Birds of a feather.

1.3.3. Parallel titles for film and video material should be entered in the following order: first, original titles not used as title proper; second, titles on the copy held; third, titles relating to the formal naming of the film in its country of origin; fourth, titles relating to the formal naming of the film in the country of the cataloging agency; fifth, any other titles given. Within any one of these groups, titles may be given in any appropriate order (as found on the copy held, chronologically, etc.).

1.3.4. Parallel titles for international co-productions; moving image materials produced in bi- or multilingual countries of origin

When a title is an international co-production, or is produced in a bi- or multilingual country of origin, and is released under separate titles in the languages of the country of origin or countries of co-production as well as in other languages, give all the parallel titles in the languages of the countries of co-production and in the language of the copy the archive holds, if it is in an additional language. Give the titles in the order of date of release in the countries of co-production if this information can be determined. If the work was released simultaneously or the release order cannot be determined, the cataloging agency should select one of the qualifying titles in accordance with a consistent policy (for example from a list of languages in the archive's preferred order, or by reference to an authoritative source.)* Give the titles last which are in languages other than those of the countries of origin.

* 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 cataloging in the United States is: (cont. on next page)

Examples: La GUERRE DU FEU = QUEST FOR FIRE

[Title is a Canadian-French co-production first released in France. Work was released in English and French versions: archive holds both versions.]

Las SIETE MAGNIFICAS = DONNE ALLA FRONTIERA = FRAUEN,
DIE DURCH DIE HÖLLE GEHEN = THE TALL WOMEN

[Title is a Spanish, Italian, and Austrian co-production and was released in those countries in the order the titles are recorded. The archive holds the U.S. release copy which has an English title and sound track.]

Der FANGSCHUSS = COUP DE GRÂCE

[Title is a German-French co-production. The film was released in the U.S. under the French title. The archive holds the U.S. release copy which has the French title and English language credits and subtitles.]

El FANTASTICO MUNDO DEL DR. COPPELIUS = DR. COPPELIUS
= The MYSTERIOUS HOUSE OF DR. C.

[Note] Spanish-U.S. co-production; originally released in Spain in 1966 as, El Fantastico mundo del Dr. Coppelius; released in the U.S. in 1968 as Dr. Coppelius, and re-released in the U.S. in 1976 as, The Mysterious house of Dr. C; archive holds 1976 U.S. release.

Released in Great Britain in 1966 under Spanish language title; also known there as Coppelia.

See 3.2. for additional information on describing international co-productions.

(cont. from previous page)

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).

1.4. Other title information

1.4.1. Other title information is defined as a word or phrase appearing in conjunction with, and subordinate to the title proper, parallel title, or other titles and which qualifies, explains, or completes the title to which it applies or which is indicative of the character, contents, etc., of the item, or its production. It includes subtitles, avant-titres, etc., but does not include variant titles. Separating titles into title proper and other title information is not required simply because such separation is grammatically possible. Catalogers may constitute subordinate phrases as part of the title proper when, in their judgement, such phrases form an integral part of the title proper.

Example: CLAYMATION : THREE DIMENSIONAL CLAY ANIMATION

 THIS BRITAIN : HERITAGE OF THE SEA

 HOUSING CONDITIONS IN LIVERPOOL : CAMERA REPORT ON*

But: BERLIN DIE SINFONIE DER GROSSTADT

 POMPEII, FROZEN IN FIRE

1.4.1.1. Transcribing other title information

Transcribe other title information following the title proper or parallel title to which it pertains. Transcription is exact as to wording, but not necessarily as to capitalization.

Example: CBS news special. Challenge in the coal mines : men against their union

1.4.1.2. Prescribed punctuation

Separate the title proper (original release title) from other title information by a space, colon, space (:). If a general material designation is used, place it after the title proper and before the space, colon, space.

Examples: CLAYMATION [motion picture] : THREE DIMENSIONAL CLAY
 ANIMATION

 THIS BRITAIN [motion picture] : HERITAGE OF THE SEA

 INSIDE THE HAYEK EQUATION : AN INTERVIEW WITH
 FRIEDRICH VON HAYEK

* Title on film: Camera report on HOUSING CONDITIONS IN LIVERPOOL.

1.4.1.3. Capitalization

When following the rule of transcribing titles in all upper case letters, this rule may be extended to include other title information.

When following ISBD capitalization practices, do not capitalize the word following the colon unless it is a proper name or unless capitalization is otherwise required by the language of the title.

1.4.2. Abridging or omitting other title information

If other title information is lengthy, either give it in a note or omit it. See 7.2.5. Abridge other title information only if this can be done without essential loss of information. Indicate omissions by an ellipsis enclosed in square brackets ([...]).

If other title information is clearly of very minor importance, for example a newsreel slogan, or is an avant-titre which grammatically cannot follow the title proper, place it in a note. See 7.2.5.

1.4.3. Additions to titles

Archives may choose to prepare lists of standardized terms to be used as additions to titles. An appropriate qualifying addition, provided in brackets as other title information, may be useful when the title requires explanation, or when the item is dependent upon and identified by its relationship to another, e.g., trailers, outtakes, rushes, clips, etc. If a general material designation is used, place it after the title proper. For edited newsreels and excerpts, see 1.5.2.2.

Examples: PSYCHO [motion picture] : [TRAILER]

 HILL STREET BLUES : [TELEVISION PROMO]

 CHARIOTS OF FIRE : [TRAILER—TV]

 ROBIN HOOD AND THE GOLDEN ARROW : [OUTTAKES]

 GETTING ACQUAINTED WITH BEES : [TRIMS]

 The CECROPIA MOTH! : [EXCERPTS]

 The GUN : [RUSHES]

 SOME LIKE IT HOT : [STUDY FRAGMENT]

1.5. Items without a title

1.5.1. Items without a collective title

A collective title is a title proper for several separate works which have been brought together into a single unit, for example, for ease of projection, storage, or marketing. Often there is nothing permanent about such compilations, and often, also, they are untitled.

1.5.1.1. No predominant part

If in an item lacking a collective title, no one part predominates, make a separate description for each separately titled work. Link the separate descriptions, and indicate whether the titles on the item were released together or are simply held by the archive in this manner.

Examples: CHEAP AND GREASY

[Note] Released on cassette with: CHANGING THE CHANNEL.

EINSTEIN'S CHILDREN

[Note] Held on tape with: MADAME BUTTERFLY.

1.5.1.2. Numerous works on one item and no predominant part

When a compilation consists of numerous works and no one part predominates, supply a descriptive title. Individual archives should develop guidelines for determining how many works are too many to describe separately. For example, compilations may consist of many short fragments of longer works, or may consist mainly of unidentified or untitled material (cf. 1.5.2). In some cases, particularly with early moving image material, it may be impossible to determine whether the separate items are complete works. Give appropriate explanatory notes, a summary or contents note (see 7.2.16 and 7.2.17.), and appropriate added entries.

Examples: [HAWAIIAN ISLANDS]

[Note] A compilation of twenty-six films, some of which were individually copyrighted by Thomas A. Edison in 1906, and later released by George Kleine in his series: SCENES AND INCIDENTS IN THE HAWAIIAN ISLANDS.

[UNIDENTIFIED LACMNH. NO. 1, LUMIÈRE]

[Note] Includes 58 separate Lumière films; unable to verify completeness. For tentative identifications and more complete descriptions of technical problems, see papers in AFI/Los Angeles County Museum of Natural History Collection file.

1.5.1.3. One predominant part

If one work is the predominant part of the item, treat the title of this work as the title proper and name the other parts in a note. For the specific cataloging of commercials, see 1.5.2.6.

Example: CBS NEWS SPECIAL. A BLACK VIEW OF SOUTH AFRICA

[Note] Includes commercials for Cascade detergent, Duncan Hines cake mix, Chanel No. 5 perfume, Salvo detergent.

1.5.2. When no title information can be established for a moving image work, supply a descriptive title enclosed in square brackets.

If a title appears on an item but is not actually the title of the work (i.e., it may have been incorrectly spliced on for various reasons), give the incorrect title in a note (see 7.2.4), and supply a descriptive title. Take into account the ultimate possibility of identifying the film. Give a cross reference from the erroneous title to the supplied title.

Formulate supplied titles in a manner that will clearly identify the nature of the item being cataloged. Opening key words or phrases (or their equivalents in other languages) such as the following are recommended:

1.5.2.1. [Unidentified]

Use this introductory word in a supplied title for an untitled work that appears to be a complete or an incomplete edited production. Use an appropriate descriptor following the word “unidentified” to further categorize the item. Examples of such descriptors include collection name, production company, genre, etc. Archives should provide guidelines prescribing the types of descriptors to be used and standardized lists of appropriate descriptors. Use numbers to distinguish separate works when there is more than one unidentified work in a particular descriptor category. Precede the number by a period, space (e.g., . No. 5). Further descriptive information, such as characterizations of contents, interior titles, or possible titles which could not be verified through research, may follow the number. Precede such additional descriptive information by a comma, space (,). Give sources for possible titles or any other relevant information in notes.

Examples: [UNIDENTIFIED KILLIAM. No. 5, The OPEN SWITCH]

[Note] Tentative main title from paperwork and can of original nitrate material.

[UNIDENTIFIED DAWSON. NO. 69, AVENGED BY THE SEA]

[Note] Title may be an interior title or main title; title could not be verified in any available secondary sources.

[UNIDENTIFIED EDISON. NO. 4, PARADE OF FIRE EQUIPMENT]

[UNIDENTIFIED BIOGRAPH. NO. 2, COMEDY ABOUT JACK’S MARRIAGE]

[UNIDENTIFIED WESTERN. NO. 10, TOM MIX]

[UNIDENTIFIED COMEDY. NO. 27, TWO THIEVES ROB HOUSE, OUTWIT POLICE AND JUDGE]

[UNIDENTIFIED TRAVELOG. NO. 43, FIJI]

1.5.2.2. [Newsclips]

1.5.2.2.1. Use this introductory word in a supplied title for edited news segments from newsreels and/or television broadcasts. Follow the introductory word with appropriate qualifiers. Use numbers to distinguish collections of newsclips from one another.

Optionally, give a contents note listing individual segment titles, statements of responsibility, copyright statements, length, and any other available information important to the archive's users.

Examples: [NEWSCLIPS FROM VARIOUS NEWSREELS. NO. 5]

Contents: "New York City: Moral Re-Armament," PARAMOUNT NEWS (80 ft.) – "U.S. hails world rally for Moral Re-Armament, Hollywood, Calif.," NEWS OF THE DAY (150 ft.) – "Moral Re-Armament rally draws 30,000 (described by Andre Baruch)," RKO PATHE NEWS (92 ft.) – "Sportsmen discuss a fitter nation," GAUMONT BRITISH NEWS (144 ft.) – "America awake," PATHE NEWS (201 ft.).

[NEWSCLIPS FROM CBS NEWS. NO. 5]

1.5.2.2.2. Optionally, if all the edited news segments are from the same newsreel/broadcast company, the title proper may be structured by using the name of the newsreel/telecast and the qualifier ([excerpts] in square brackets of [excerpts no. _] if there is more than one collection of segments).

Examples: KINOGRAMS. [EXCERPTS NO. 2]

ABC NEWS. [EXCERPTS NO. 5]

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 330th 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.).*

For unedited news material, see 1.5.2.4. For instructions on describing complete newsreel issues and single segments, see 1.1.2.2.3. For instructions on describing complete news telecasts, see 1.1.2.2.5.

* Pathe began copyrighting newsreels in November 1923 with issue no. 91. Issue number series were repeated at irregular intervals.

1.5.2.2.3. If any or all news segments are unidentified, the same title structure may be used.

Optionally, give a contents note.

Example: [NEWSCLIPS FROM VARIOUS NEWSREELS. NO. 7]

Contents: “There’s a spice to golf,” Pathe Review. No. 134 (5 ft.) – [Mountain lion] newsreel title unknown (41 ft.) – “Say it in Chinese in these telephones,” Pathe News. No. ? (71 ft.) – “Teach aviation in kindergarten,” Pathe News. No. ? (53 ft.) – “Come to talk about scrapping navies,” Pathe News. No. ? (93 ft.) – “Biggest Pacific liner piles on rocks in fog,” Pathe News. No. ? (98 ft.) – “U.S. Senator Robert L. Owen,” newsreel title unknown (124 ft.).

For an untitled edited portion from a news broadcast, such as an interview, use the introductory word newsclip to emphasize that the complete broadcast is not present. Then supply a descriptive title and enclose the whole in square brackets. If the title of the complete program is identified, follow it with a period, space, and supply a descriptive title enclosed in brackets.

Examples: [NEWSCLIP. CAGNEY, JAMES—INTERVIEW CA. 1965]

WRC-TV NEWS (WASHINGTON, D.C.). 1970-09-17. EVENING.
[NEWSCLIP. LIBRARY OF CONGRESS—AN INTERVIEW WITH
PAUL BERRY]

[Note] Telecast on the NEWS-4 WASHINGTON 7:00 PM news program.

1.5.2.3. [Theme]

Use this introductory word in a supplied title for partially edited moving image materials which probably never had official titles, were probably not intended to be complete productions, or may or may not have been organized, but appear to be composed of footage on related topics. Follow the introductory word with a supplied title which describes the theme. Include important elements such as personalities, events, dates, places, subjects, etc., and enclose the entire descriptive title in square brackets. Precede the descriptive portion of the title with a period, space (.). When more than one collection of materials with the same theme exists in an archive, add a number to distinguish between the collections (e.g., . No. _).

Optionally, give a summary describing the content of the material (see 7.2.16.).

Examples: [THEME. EARLY BALLOON FOOTAGE]
[THEME. ORIENTAL SCENES. NO. 2]
[THEME. PEACE RALLIES AND MARCHES IN THE 1970S]
[THEME. WORLD WAR I PATRIOTIC MARCHES. NO. 3]

Alternatively, omit the introductory word, and simply use a supplied descriptive title.

Examples: [ADS AND TOURS OF SEATTLE INDUSTRY]
[PONSELLE, ROSA—SCREENTESTS]

1.5.2.4. Unedited

1.5.2.4.1. Use this introductory word in a supplied title for film or video materials which are completely unedited and which do not all relate to a specific theme. Supply a descriptive term or phrase following the introductory word and preceded by a period, space (.) if appropriate, e.g., a collection name.

Examples: [UNEDITED. KLEINE COLLECTION FOOTAGE]
[UNEDITED. MACMILLAN COLLECTION ASSORTED SCENES]
[UNEDITED. JONES COLLECTION FOOTAGE. NO. 4]
[UNEDITED. JONES COLLECTION FOOTAGE. NO. 5]

Optionally, give a summary of the contents of the film or a contents note.

Example: [UNEDITED. KLEINE COLLECTION FOOTAGE. NO. 3]

Contents: (1) A string-manipulated female puppet dances (20 ft.) – (2) Pans of a golf course with a pond (12 ft.) (3) People view a scenic waterfall (8 ft.) – (4) Scenes from a fictional film, identified as Orphanage on original can, possibly a 1905 production; man inserts shot

card, as in other Edison films; plot includes mistreated children (71 ft.).

1.5.2.4.2. Alternatively, use the introductory word [Record] for unedited moving image material that appears to be coverage of events not specifically staged for the purposes of filming.

Example: [RECORD. JOHNSON COLLECTION. No. 7]

1.5.2.5. [Personal Record]/[Domestic Record]

Use one of these introductory phrases for moving image material, the subjects of which are personal or family events, i.e., “home movies,” usually produced by an amateur. Prefer the phrase “[Domestic record]” when family events are emphasized and “[Personal record]” when they are not. It is of the utmost importance to the integrity of home movie collections to maintain their original intended organization. Supply the name of the person or family who is the subject of the material or is its focal point. Precede the name with a period, space (.). Personal names may be recorded either directly or in inverted form, depending upon the requirements of the archive. If an additional title appears on the film, container, or accompanying documentation, include it following the square brackets with the period, space punctuation (.). Supply additional numerical or descriptive titles if there are several separate home movie works that need to be uniquely identified. Enclose the entire supplied title in square brackets.

Examples: [PERSONAL RECORD. RALPH BARTON]. CAMILLE, OR, The FATE OF A COQUETTE.¹

[PERSONAL RECORD. RALPH BARTON. NEW YORK SCENES, PARIS SCENES, EUROPEAN SCENES]²

[DOMESTIC RECORD. ROBERT A. TAFT FAMILY]

[DOMESTIC RECORD. ICKES, HAROLD]. HEADWATERS FARM³

[DOMESTIC RECORD. EUGENE MEYER FAMILY. FAMILY CAMPING TRIP IN THE CANADIAN ROCKIES]

¹ “CAMILLE, OR, The FATE OF A COQUETTE” appears on the item and on accompanying material.

² Cataloger has supplied titles for separate segments assembled by Barton.

³ Title, HEADWATERS FARM, appears on container.

1.5.2.6. [Commercials], [Public service announcements], etc.

When describing commercials, public service announcements, etc. separately, supply a title for the commercial, announcement, etc., consisting of the words Commercial, Public service announcement, or other appropriate descriptor, a period, space, the name of the product, service, or other interest advertised or promoted. Enclose the descriptor and product, service, etc. in square brackets. Using the period, space punctuation, include the title of the commercial if there is one. If there are not unique titles to distinguish different commercials for the same product, supply a descriptive title and include the entire title in square brackets.

Examples: [COMMERCIAL. AJAX CLEANSER]

[PUBLIC SERVICE ANNOUNCEMENT. ANTI-LITTERING CAMPAIGN]

[COMMERICAL. COCA-COLA CO.]. MEAN JOE GREENE*

[COMMERCIAL. MILLER BEER]. BILLY MARTIN*

[COMMERCIAL. MILLER BEER]. PIT CREW*

[COMMERCIAL. CHAS. PFIZER & CO. NAPOLEON, KING, SECRETARY]

[COMMERCIAL. CHAS. PFIZER & CO. FARMER'S DAUGHTER]

Structuring the title in this manner provides ready access by format and product or service. However, based upon the number of commercials to be cataloged by an archive, user requirements, and cataloging resources available, other elements such as sponsor or title of commercial may be used to create the descriptive supplied title.

For commercials that appear as parts of television programs, treat the television program as the predominant work and refer to the commercials in a note. See also 1.5.1.3.

Examples: [Note] Includes commercials.

[Note] Includes commercials for Scott tissues, Comet cleanser, and Ivory soap.

Optionally, catalog the commercials that appear as parts of television programs separately.

Theatrical trailers, television trailers, and television promotions for television programs are described as qualifiers for the work they are promoting or advertising. See 1.4.3.

* Titles of individual commercials appear on the item or accompanying materials. Titles in the other examples were supplied by the cataloger.

1.6. Statements of responsibility

Introduction. A statement of responsibility is a statement, transcribed from the material being described, from accompanying material, or from secondary sources, which relates to those persons credited with participation in the original production of a moving image work and who are considered to be of major importance to the work. Credits and their functions are synonymous with the concept of statement of responsibility.

For recording the names of corporate bodies, including informally constituted groups such as collectives, communes, etc., credited with participation in the production or distribution of a moving image work, see Area 4, “Production, distribution, etc.”

For choice of the form of personal name, see standards set by national or international library agencies, e.g., the Anglo-American Cataloging Rules, 2nd ed., Chapter 22. Record names as transcribed from accepted authoritative sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

1.6.1. Record statements of responsibility relating to those persons credited with participation in the original production of a moving image work who are considered to be of major importance, and who have some degree of overall responsibility for the work. Examples of important functions that indicate some degree of overall responsibility for the work include but are not limited to: director, producer, screenwriter, cinematographer, and animator. For instructions for recording statements of responsibility relating to versions/variations of a work, see 2.3 and 2.6.

Because responsibility for moving image materials is most often complex and highly diverse, archives—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. For example, an archive holding television material would probably consider the function of producer more important than that of director. The opposite would be the case for archives whose collections are composed of motion picture material. Give persons in the statement of responsibility when they have made an important contribution to the particular work, even when the type of responsibility (credit function) is one that may not be considered major in other works or types of work.

Statements of responsibility should be recorded whether or not they appear on the item in hand. Sources for statements of responsibility which do not appear on the item in hand should be recorded in the notes area (see 7.2.6). Additional statements of responsibility not recorded in the statement of responsibility area, e.g., associates,

assistants, art directors, commercial sponsors for television programs, should be included in notes. Cast members should normally be recorded in a separate note. See 7.2.6.1. and 7.2.6.2. for structuring credit and cast notes.

- Examples: The CONTEST KID STRIKES AGAIN / director, Harvey S. Laidman ; producer, Robert Chenault ; writers, Jim Carson, Terrence McDonnell ; editor, Peter Parasheles
- [Notes] Credits: Music, John Cacavas.
Cast: Patrick Petersen, Alan Napier, Ronnie Scribner.
- MUTINY IN THE BIG HOUSE / director, William Nigh ; cast, Charles Bickford
- [Note] Cast: Barton MacLane, Pat Moriarity.
- The ETERNAL MOTHER / director, D.W. Griffith ; cast, Mabel Normand
- [Notes] Director from Biograph bulletins 1908-1912.
Cast: Ed August, Blanche Sweet.

1.6.2. Wherever possible, identify the credit function or type of responsibility which the named persons hold with respect to the moving image work, particularly when that relationship is unclear. For personal records or domestic records, omit the statement of responsibility area unless someone other than the person named in the title is responsible for the work, or if the person named in the title is credited with some function other than that of camera or photography.

Record the statements of responsibility in the terms and language in which they appear in the principal source, or elsewhere in the item, its container or accompanying textual matter, in secondary sources appropriate to the original release, or in the language of the archive. The order of the statements of responsibility should be determined by the requirements of individual archives. Give the functions (credits), as they are present, followed by a comma, space, and the name (, name). Separate different functions using the space, semicolon, space (;) punctuation. Precede the first statement of responsibility with a space, diagonal slash, space (/).

Examples: The PATSY / director, King Vidor ; continuity, Agnes Christine Johnston

M*A*S*H. GUERILLA MY DREAMS / director, Alan Alda ; producers, John Rappaport and Jim Mulligan ; writer, Bob Colleary

NBC REPORTS. TROUBLE IN COAL COUNTRY / producer-director, Fred Flamenhaft ; writer, Douglas Kiker ; filmed by Henry Kokojan, Gregory Andrade ; editors, George Johnson, Donald Macoun

La PATROUILLE ANDERSON = The ANDERSON PLATOON / director and writer, Pierre Schoendoerffer ;

CREATION / by Stan Brakhage

[PERSONAL RECORD. EUGENE AND AGNES MEYER. FAMILY CAMPING TRIP IN THE CANADIAN ROCKIES]

1.6.3. Choose the credit function/type of responsibility terms as found on the item unless secondary research proves them to be inaccurate with relation to the original production, or unless such transcription would result in lack of clarity. The language of the terms depends upon the language of the original, of the item in hand, and upon the availability of secondary reference sources in the language of the original. When there is uncertainty as to the translation of credit functions, use the terminology as it appears on the item or other sources.

Alternatively, record credit functions in the language of the archive.

Example: Les ENFANTS DU PARADIS / réalisation, Marcel Carné ; scénario et dialogue, Jacques Prevert ; musique, Maurice Thiriet

or Les ENFANTS DU PARADIS / director, Marcel Carné ; script and dialogue, Jacques Prevert ; music, Maurice Thiriet

1.6.4. Names of persons appearing in a statement of responsibility may be expanded when this is considered necessary for full comprehension. Give the expanded form of name in square brackets immediately following the name as transcribed from the item.

Example: IT'S TRAD DAD! / director, Dick [Richard] Lester ; producer, Milton Subotsky

1.6.5. When transcribing information from the item, treat nouns and noun phrases occurring in conjunction with statements of responsibility as other title information.

Example: SKYSCRAPER = SKYSKRAPA : A FILM / by Shirley Clarke, Willard van Dyke, Irving Jacoby [directors]

But, treat nouns or noun phrases indicative of the role of an individual rather than of the nature of the work as part of the statement of responsibility.

Example: The FLYING MAN / animated by George Dunning ; from a story by Stan Hayward

1.6.6. When two or more persons perform the same function, the statement of responsibility is considered to be a single statement. The number of persons (other than the first) recorded in such a statement is at the discretion of the cataloging agency or archive. Omissions are indicated by the use of the abbreviation [et al.] enclosed in square brackets. When a single person performs more than one function, the different functions may also be combined into one statement of responsibility.

Examples: CITY OF ANGELS. The CASTLE OF DREAMS / director, Robert Douglas ; executive producer, Jo Swerling, Jr. ; producers, Philip DeGuere, Jr., William F. Phillips ; teleplay, Stephen J. Cannell, Philip DeGuere, Jr.

CLAYMATION : THREE DIMENSIONAL CLAY ANIMATION / director and animator, Will Vinton ; producer and writer, Susan Shadburne ; animators, Barry Bruce, Don Merkt ; music and effects, Billy Scream, Paul Jameson.

DANCE IN AMERICA. MARTHA GRAHAM DANCE COMPANY / director-series producer, Merrill Brockway ; producer, Emile Ardolino ; choreographed and reconceived for TV by Martha Graham

MEN OF BRONZE / producer-director-researcher, William Miles ; executive producer, Paul Killiam ; photography and editing, Richard W. Adams ; narration writer, Nancy K. Robinson ; archival film restoration, Karl Malkames

SKYSCRAPER = SKYSKRAPA : A FILM / by Shirley Clarke [et al. directors]

L'AMOUR A VINGT ANS / directors, François Truffaut, Renze Rossellini, Marcel Ophuls, Shintaro Ishihara, and Andrzej Wajda ; screenplays by François Truffaut, Renze Rossellini, Shintaro Ishihara, Marcel Ophuls and Jerzy Stawinski ; camera, Raoul Coutard, Mario Montouri, Shigeo Hayashida, Wolfgang Wirth, and Jerzy Lipman ; editor, Claudine Bouche ; music, Georges Delerue

2. Edition/version/variation area

Contents of Edition/version/variation area

I. Terminology

Introduction

- 1.1. Edition/version statement for a work with major changes
- 1.2. Edition/variation statement for a work with minor changes
- 1.3. Incomplete work
- 1.4. Reissue/Rerelease
- 1.5. Remake
- 1.6. Version
- 1.7. Variation

II. Rules

Introduction

- 2.1. Preliminary rule
- 2.2. Edition/version statement for a work with major changes
- 2.3. Statements of responsibility relating to a work with major changes
- 2.4. Production, distribution, etc. information relating to a work with major changes
- 2.5. Edition/variation statement for a work with minor changes
- 2.6. Statements of responsibility relating to a work with minor changes
- 2.7. Production, distribution, etc. information relating to a work with minor changes
- 2.8. Additional edition/version/variation statements
- 2.9. Describing multiple variations with minor changes

I. Terminology

Introduction

The term “edition,” used in the traditional manner for monographs, rarely applies to the description of archival moving image material. The concepts most analogous to edition are “version” and “variation.” Such “versions” and “variations” may be issued subsequent to or simultaneously with the original release. The following terminology serves as the framework for describing and distinguishing moving image works based on major and minor changes in content.

1.1. Edition/version statement for a work with major changes

A version with major changes is a deliberate issue of a moving image production, with significant changes in content, staffing, etc., such as deletions or additions from a previously or concurrently issued original production. Such changes are made either during the shooting and/or production process, or by a distributor at some later date, e.g., when a film is reissued or rereleased. Reasons for the creation of separate versions with major changes include differing production or exhibition circumstances, different educational level or age of intended audience, control by a studio or individual, e.g. changing the ending from a sad to a happy one in order to enhance the commercial value of a work, time constraints (including commercial breaks), the simultaneous shooting of a work in different languages, and with differing casts and/or credits (e.g., Die DREIGROSCHENOPER and L'OPERA DE QUAT' SOUS), and censorship restrictions. Separate versions with major changes of moving image works often, but not exclusively, occur in educational material. The determination that the work is a separate version with major changes may be difficult to make; in some cases there may be no indication on the work itself. In cases of doubt, the item should be compared to the original work, if this is possible. For sound versions of silent material, see Edition/variation statement for a work with minor changes. When determining whether a change is major, good judgement must be exercised. A decision that an item being cataloged is a major change version dictates that a separate cataloging record from that for the original be made to describe it.

The description of a separate version with major changes includes the title for the separate version, relevant statements of responsibility for the original work, an edition/version statement (from the item itself, accompanying material, secondary sources, or cataloger-supplied), statements of responsibility relating to the version (if this information is available), and production/distribution statements relating to both the original and the version being cataloged. All places, corporate names, functions, and dates which refer to the version should be recorded following those relating to the Production, distribution, etc. area (cf. 3. Production, distribution, etc. statement). If the production information does not differ from the original to the version, there is no need to repeat the production statement for the version. Record distribution information for the original related version in the Notes area (see 7.2.7).

Schematic illustrations of descriptions for:

- (1) an original work
- (2) a version of that work with major changes

1) Original work:

TITLE / statements of responsibility. – Country of original production : original producer [statement of function], date of original production ; country of original distribution : original distributor [statement of function], date of original distribution.

2) Separate version with major changes:

TITLE / statements of responsibility for original work. – Edition/version statement for work with major changes / statements of responsibility relating to version with major changes. – Country of original production : original producer [statement of function], date of original production ; country of production of version : producer of version, [statement of function], date of production of version ; country of distribution of version : distributor of version [statement of function], date of distribution of version.

[Note] Distribution information for the original related version.

Examples:

A) Original work: SPACE SCIENCE : AN INTRODUCTION / director, John Dorf. – US : Coronet Instructional Films [producer, distributor], 1964.

Version with major changes: SPACE SCIENCE : AN INTRODUCTION / director, John Dorf. – Revised version. – US : Coronet Instructional Films [producer], 1964 ; US : Coronet Instructional Films [distributor], 1977.

[Note] The original version of this film was released in 1964 by Coronet.

B) Original work: HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. – US : Partisan Productions, Ltd. [producer], 1980 ; US : United Artists [distributor], 1980.

Version with major changes: HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli.—[Short version] / re-edited by Michael Cimino and William Reynolds. – US : Partisan productions, Ltd. [producer, 1980?]; US : Johnson County War Company [producer of version], 1981 ; US : United Artists [rereleaser], 1981.

[Note] A longer version was released by United Artists in 1980 and then pulled for reediting following negative reviews.

1.2. Edition/variation statement for a work with minor changes

An item with minor changes may be described as a deliberate issue of a work in which the change in content is not significant. Indications of minor changes may be found in accompanying documentation, publicity material, secondary sources, as well as on the item itself. Examples of minor changes are changes in sound, such as music, dialogue, sound effects, language, the addition of a sound track, minute censorship changes, or the addition of a prologue and/or epilogue. The determination of whether changes are major or minor may be made by a comparison of the related work with the original work, if both works are available. Individual archives should develop guidelines for distinguishing major and minor changes.

A decision that the item being cataloged is a variation with minor changes dictates that the item be included in the cataloging record for the original, i.e., minor changes/variations are treated as variant copies of the original. Minor changes are described by using: the original title, a parallel title for the minor change variation if different from the original, statements of responsibility relating to the original, an edition/variation statement (from the item itself, accompanying material, secondary sources, or cataloger supplied), statements of responsibility relating to the variation (if this information is available), and production/distribution, etc. statements relating to both the original and the version being cataloged.

All corporate names, functions, places, and dates which refer to the variation should be recorded following the information relating to the original and in the order listed in the introductory note to the production, distribution, etc. area (cf. Production, distribution, etc. area, p. 57). If the production information does not differ from the original to the variation, there is no need to repeat the production statement for the variation. The relationship of individual copies held by the archive to the information in areas 1-4 may be clarified in the notes area. Such clarification is particularly important when an archive holds more than one minor change version.

Schematic illustration of descriptions for:

- 1) an original work
- 2) a variation with minor changes

1) Original work:

TITLE / statements of responsibility. – Country of producer : producer name [function], date of production ; country of distribution : distributor name [function], date of distribution.

2) Variation with minor changes:

ORIGINAL TITLE = VARIATION TITLE / statements of responsibility for original. – Edition/variation statement / statements of responsibility for variation. – Country of original production : original producer name [function], date of original production ;

country of original distribution : original distributor name [function], date of original distribution ; country of production of variation : name of variation producer [function], date of production of variation ; country of distribution of variation : name of distributor of variation [function], date of variation distribution.

Examples:

- A) Original work: WILD, WILD WORLD OF ANIMALS. The OCTOPUS / writer, Seymour Simon. – US : Time-Life Television [producer, 1975?] ; US : ABC [broadcaster], 1975-05-16.
- Work with minor changes: WILD, WILD WORLD OF ANIMALS. The OCTOPUS / writer, Seymour Simon. – Re-edited for educational distribution. – US : Time-Life Television [producer, 1975?] ; US : ABC [broadcaster], 1975-05-16 ; US : Time-Life Multimedia [reissuer], 1976.
- B) Original work: TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. – US : William S. Hart Co. [producer], 1925 ; US : United Artists [distributor], 1925.
- Work with minor changes: TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. – [Sound version with new prologue]. – US : William S. Hart Co. [producer], 1925 ; US : United Artists [distributor], 1925. US : Astor Pictures [reissuer], 1939.

(cont.)

1.3. Incomplete work

A distinction must be made between a work that is incomplete and a shortened version of an original work. A work that is missing reels or parts of reels is considered an incomplete work. It is not described as a shortened version of an original work. For instructions on how to describe a work that is incomplete and the relationship of the copy the archive holds to the original work, e.g., (4 reels of 5 reels, reel 3 is missing), see Chapter 5, Physical description. For an explanation of a shortened version, i.e., a major change, see Edition/Version statement for a work with major changes listed previously in this terminology list and 2.2. An exception to this provision occurs when a work is so incomplete as to consist only of bits and pieces. In this case, an archive may choose to catalog the item separately, adding the term “EXCERPTS,” or its equivalent in another language, as other title information, cf. 1.4.3, Additions to titles.

1.4. Reissue/Rerelease

A reissue/rerelease is the releasing of a work, subsequent to the original release, by either the same distributor or by a distributor other than the original distributor.

A reissue/rerelease can be: a) a version with major changes; b) a variation with minor changes; or, c) a subsequent issue/release of a work with no changes. In the case of a), follow the instructions in 2.2, Edition/version statement for a work with major changes. In the case of b), follow the instructions in 2.3, Edition/variation statement for a work with minor changes. In the case of c), follow the instructions provided in Chapter 3, Production, distribution, etc. area.

1.5. Remake

A remake is “the later production of a story with different credits, scripts, and/or casts.”* Do not confuse remakes with versions. A remake is not a version, but a separate work. Remakes are related to previous works in notes, if information is available. See 7.2.7.

* Gartenberg, Jon. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 48.

1.6. Version

A version is a deliberate “issue of a film [or other moving image work], either later or contemporaneous, with significant [i.e., major] changes, such as large deletions or additions, children’s versions, etc.”* The term “version” is often understood in this way, but usage has not been consistent, and “version” has been applied nonspecifically to indicate some change either major or minor. In this manual, “version” will always be used to describe a work with major changes. See also Edition/version statement for a work with major changes, Edition/Variation statement for a work with minor changes, and Variation, defined elsewhere in this terminology list.

1.7. Variation

A variation is a deliberate issue of a moving image work with minor changes. See also Edition/version statement for a work with major changes, Edition/variation statement for a work with minor changes, and Version, defined elsewhere in this terminology list.

* Gartenberg, John. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 42.

Introduction

The edition/version/variation statement is the area where information describing deliberate major or minor changes in a work will be placed. The distinction between major or significant changes and minor changes is not simple, and normally requires combinations of research and viewing. The inclusion of terms on the item itself such as “revised version”, “long version”, “re-edited”, “revised”, etc. are, with the exception of educational materials and some television rebroadcasts, relatively unusual. Even when they are present, these terms do not always signal the existence of significant change. Individual archives, taking into account cataloging resources and organizational priorities, must define the factors that determine whether significant change has occurred. Criteria that should be considered are length and continuity.

Major Changes

When an archive determines that there are significant changes in the content of the item in hand when compared to the original work, the item should be described (cataloged) separately from its related work.

Schematic illustration of a description for a work with

Major Changes:

TITLE / statements of responsibility for original work. – Edition/version statement for work with major changes / statements of responsibility relating to version with major changes. – Country of original production : original producer [function], date of original production ; country of original distribution : original distributor [function], date of original distribution ; country of production of version : producer of version [function], date of production of version ; country of distribution of version: distributor of version [function], date of distribution of version.

[Note] Title of original related version, if different from title proper, and original distribution information.

Minor Changes

When the archive determines that the changes in a work are minor, the minor change variation should be described on one record with the original, i.e., as a variant copy of that original. If the archive holds both the original and the variant copy, notes can be used to distinguish variant copies from the original.

Schematic Illustration of a description for a work
with Minor Changes:

ORIGINAL TITLE = VARIATION TITLE / statements of responsibility for original.
Edition/variation statement / statements of responsibility for variation. – Country of original production : original producer name [function], date of original production ; country of original distribution : original distributor name [function],. Date of original distribution ; country of production of variation : name of variation producer [function], date of production of variation ; country of distribution of variation : name of distributor of variation [function], date of distribution of variation.

2.1 Preliminary rule

2.1.1. Punctuation

For instructions on the use of spaces before and after prescribed punctuation, see 0.3.

Precede this area by a period, space, dash, space (. --).

If there is more than one edition statement which relates to a single edition/version/variation, precede the additional edition statement with a comma, space (,).

Precede the first statement of responsibility following an edition/version/variation statement for major or minor changes by a space, diagonal slash, space (/).

If the catalog record requires a description of more than one edition/version/variation, precede each new (i.e., parallel) edition statement / statement of responsibility with a space, equals sign, space (=).

2.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, or from secondary research sources. If the information is from accompanying material or secondary research sources, cite the source or sources in a note. See 7.2.7.

2.2. Edition/version statement for a work with major changes

Schematic illustration through edition/version statement for a work with major changes:

Title / statements of responsibility. – Edition/version statement.

2.2.1. Transcribe a statement relating to a version of a moving image work as found on the item or in secondary sources.

Example SNOWBOUND / director, Andrew Young ; producer, Linda Gottlieb ; writers, E. Pomerantz and Kurt Villadsen. -- Classroom version

2.2.2. In case of doubt about whether a statement is an edition/version statement indicating major change, research should be performed. Factors such as the differences in length or running time, or the time span from the original release to the subsequent release of a work, may help in determining the issue, but are not in all cases indicative of the presence or absence of major change. For example, if the work was originally released in 16 mm. and issued as a videorecording the following year, the change may be simply that of format rather than of content and hence, a minor change. Also, time lost by censorship cuts may be balanced by longer intertitles, etc.

The presence of such words as edition, version, re-edited, revised, or their equivalents in other languages, may, but does not always, indicate significant change.

Examples of
Significant
Change

DISCOVERING COLOR / executive producers, Paul Burnford and Jack Stoops. -- Revised

HEIDI / director, Allan Dwan ; producer, Raymond Griffith ; screenplay by Walter Ferris and Julien Josephson. -- School edition

NEVER WEAKEN / director, Fred Newmeyer. -- Re-edited.

2.2.3. If the item or accompanying documentation lacks an edition/version statement as such, but it is known to contain significant changes from the original work or previous works, supply a suitable brief statement and enclose it in square brackets.

- Examples HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. -- [Short version]
- A CLOCKWORK ORANGE / producer-writer-scenarist, Stanley Kubrick. -- [Re-edited R-rated version]
- HE LOVED AN ACTRESS / director, Melville Brown ; producer, William Rowland ; story, John Harding. -- [Re-edited for American release]

2.3. Statements of responsibility relating to a work with major changes

Record a statement of responsibility relating to a particular version with major changes following the edition/version statement if such statement of responsibility information is available. If a statement of responsibility is not on the item, but appears on accompanying documentation or is available elsewhere, include it and cite the source in a note. See 7.2.6.

- Examples ODYSSEY. The SAKUDEI / director-producer, John Sheppard ; made by anthropologist Reimar Schefold. -- [Re-edited and new narration] / editor, Alexander Anthony ; producer, Sam Low
- HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan Carelli. -- [Short version] / re-edited by Michael Cimino and Raymond William
- [Note] Re-editing information from Los Angeles Times, May 13, 1981, pp. 2 & 6.

2.4. Production, distribution, etc. information relating to a work with major changes

Record corporate names, together with their functions, places, and dates, which refer to a work with major changes in Area 3. Production, distribution, etc. following the corporate name information for the original and according to the punctuation prescribed for use in that area, cf. Chapter 3, p. 55. If the production information does not differ from the original to the version, there is no need to repeat the production information for the version. Record distribution information for the original related version in the Notes area (see 7.2.7).

Examples SPACE SCIENCE : An INTRODUCTION / Director, John Dorf. --
Revised version. -- US : Coronet Instructional Films [producer], 1964 ;
US : Coronet Instructional Films [rereleaser], 1977.

[Note] The original version of this film was released in 1964 by Coronet.

HEAVEN'S GATE / director-writer, Michael Cimino ; producer, Joan
Carelli. -- [Short version] / re-edited by Michael Cimino and William
Reynolds. -- US : Partisan Productions, Ltd. [producer, 1980?] ; US :
Johnson County War Company [short version producer and soundtrack
alterations], 1981 ; US : United Artists [short version distribution],
1981.

[Note] A longer version was released by United Artists in 1980 and then
pulled for re-editing following negative reviews.

2.5. Edition/variation statement for a work with minor changes

Schematic illustration through edition/variation statement for a
work with minor changes:

TITLE / statements of responsibility. -- Edition/variation statement

2.5.1. Transcribe a statement relating to a variation edition of a moving image work as found on the item or in secondary sources. Cite secondary sources in notes.

Examples The CONTEST KID AND THE BIG PRIZE / producer, Tom
Armistead ; director, Harvey S. Laidman ; teleplay by Jim
Carlson & Terrence McDonnell. -- Classroom version

Examples (cont.)

SPEEDY / director, Ted Wilde ; story and screenplay, John Grey, Lex Neal, Howard Emmett Rogers, and Joy Howe. -- Re-edited with musical sound track.

NOSFERATU, PHANTOM DER NACHT = NOSFERATU, FANTÔME DE LA NUIT = NOSFERATU, THE VAMPYRE / producer-director-scenarist, Werner Herzog ; executive producer, Walter Saxer. -- English language dubbed version

2.5.2. An edition/variation statement describing minor changes should be given when: 1) a work is a deliberate issue, and 2) the change in content from the original is not significant. Research is most often required to determine whether changes are significant or not. This is particularly true when an edition statement appears on the work being cataloged. As indicated previously, the presence of such words as edition, version, re-edited, revised (or their equivalents in other languages) may, but does not always, indicate significant change.

Example

The CONTEST KID AND THE BIG PRIZE / producer, Tom Armistead ; director, Harvey S. Laidman ; teleplay by Jim Carlson & Terrence McDonnell. -- Classroom version

2.5.3. If the item or accompanying documentation lacks an edition/variation statement as such, but is known to contain minor changes from the original or previous works, supply a suitable brief statement and enclose it in square brackets.

Examples:

TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. -- [Sound version with new prologue]

MÄDCHEN IN UNIFORM = GIRLS IN UNIFORM / director Leontine Sagan ; adaptation and screenplay, Christian Winsloe. -- [New English subtitles]

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director-writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; co-producer, Atsuchi Tomioka. -- [English narration]

Optionally, if no edition statement appears on the work, accompanying documentation, or in secondary sources and the changes are minor, do not include a formal edition/variation statement. A brief, informal statement in the notes area (cf. Chapter 7) may be included to describe such changes, or, if the minor changes are indicated elsewhere in the record, the note may also be judged to be unnecessary.

2.6. Statements of responsibility relating to a work with minor changes

Record a statement of responsibility relating to a particular variation with minor changes following the edition/variation statement if such statement of responsibility information is available. If a statement of responsibility is not on the item or accompanying documentation, but is available elsewhere, include it and cite the source in a note. See 7.2.6.

Examples

MÄDCHEN IN UNIFORM = GIRLS IN UNIFORM / director, Leontine Sagan ; adaptation and screenplay, Christa Winsloe. -- [New English subtitles] / Angela K. Krinsky

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director-writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; co-producer, Atsuchi Tomioka. -- [English narration] / writer, Walter Bloch ; co-producer, Mark L. Rosen

2.7. Production, distribution, etc. information relating to a work with minor changes

Record corporate names, together with their functions, places, and dates which refer to a work with minor changes in Area 3. Production, distribution, etc. following the corporate name information for the original and according to the punctuation prescribed for use in that area (cf. Chapter 3). If the production information does not differ from the original to the variation, there is no need to repeat the production information for the variation.

Examples

SPEEDY / director, Ted Wilde ; story and screenplay, John Grey [et al.]. -- Re-edited with musical sound track. -- US : Hal Roach Studios [producer, 1928?] ; US : Paramount Famous Lasky Corp. [distributor], 1928 ; US : [Paragon Films] for Time-Life Films [re-editing and sound track, 1974?] ; US : Time-Life Films [reissuer], 1974.

Examples (cont.)

TUMBLEWEEDS / director, King Baggot ; adapted for the screen by C. Gardner Sullivan ; story, Hal G. Evarts. -- [Sound version with new prologue]. -- US : William S. Hart Co. [producer, 1925?] ; US : United Artists [distributor], 1925 ; US : Astor Pictures [reissuer], 1939.

THE CONTEST KID AND THE BIG PRIZE / producer, Tom Armistead ; director, Harvey S. Laidman ; teleplay by Jim Carlson & Terrence McDonnell. -- Classroom version. -- US : ABC Television Network [producer], 1978 ; US : ABC [broadcaster], 1978-09-16 ; US : ABC Media Concepts [reissuer], 1979.

KITAKITSUNE MONOGATARI = The GLACIER FOX IN SEARCH OF THE NORTHERN SUN / director/writer, Koreyoshi Kurahara ; producer, Hiromu Tsugawa ; Co-producer, Atsuchi Tomioka. -- [English narration] / writer, Walter Bloch ; co-producer, Mark L. Rosen. -- JP : Sanrio Company Ltd. [producer, distributor], 1978 ; US : Sanrio Communications [US distributor], 1979.

2.8. Additional edition/version/variation statements

When an item carries two or more edition statements relating to a single edition/version/variation, precede such subsequent edition statements with a comma, space (,).

Examples

2nd ed., revised issue

Italian version, reissued

2nd ed., reissued

2.9. Describing multiple variations with minor changes

When a description of more than one edition/variation is required for a single cataloging record, provide subsequent edition statements for these variations, if possible in the order of release date, or in any other order

appropriate to the cataloging agency or archive. Precede each subsequent edition statement with the space, equals sign, space punctuation (=). Statements of responsibility referring to the subsequent (i.e., parallel) edition statements may be included following the edition statement to which they refer, using the space, diagonal slash, space punctuation (/). Parallel edition statements are given only when the archive holds copies of the editions/versions to which they refer.

Example

NOSFERATU, PHANTOM DER NACHT = NOSFERATU,
FANTÔME DE LA NUIT = NOSFERATU, THE VAMPYRE /
director-producer-screenplay, Werner Herzog ; executive
producer, Walter Saxer. -- [English language subtitled version]
= [English language dubbed version] / English dialogue, Tom
Schachtman, Martje Grohmann. -- DE : Werner Herzog
Filmproduction [co-producer, distributor], 1979 ; FR :
Gaumont, S.A. [co-producer, distributor], 1979 ; US :
Twentieth Century-Fox Film Corp. [distributor], 1979.

3. Production, distribution, etc. area

Contents of Production, distribution, etc. area

Introduction

- 3.1. Preliminary rule
- 3.2. Place
- 3.3. Corporate name
- 3.4. Statements of function
- 3.5. Date(s)
- 3.6. Trade names
- 3.7. Commercial sponsors for television

Introduction

All corporate names, with the exception of the copyright owner, may be recorded in this area, regardless of function. Since the ways in which corporate names may relate to moving image materials are complex and highly diverse, archives -- particularly those with special interests -- should determine the types of functions they wish to include in this area, and these functions may vary from institution to institution. At a minimum, include the functions of production and release/distribution. Functions not chosen for inclusion in this area, other than copyright, may be included in notes (cf. 7.2.8.3). Distributor names should be included in this area whether they are personal or corporate.

When chosen for inclusion, functions should be listed in the following order: production, cooperation/in association with, sponsor (other than commercial sponsors for television), presenter, studio, laboratory, distribution/release, network or station on which aired. Accompany each name which represents a different function with a place name and a date.

Examples

CARING FOR CATS / director, Fred Jones ; research William Brown, Arthur Hensley & Robert Snade. -- US : produced by Encyclopaedia Britannica, 1978 ; US : in association with Palomar Productions, 1978 ; US : released by Encyclopaedia Britannica, 1979.

THE PRISONER OF ZENDA / director, Richard Quine ; producer, Walter Mirisch ; screenplay, Dick Clement and Ian La Frenals. -- US : The Mirisch Corporation [producer], 1979 ; US : Universal [releaser], 1979.

When more than one corporate name is associated with a particular function, as in the case of international co-productions, list the places, names, and dates of production first, followed by those for cooperation, sponsorship, presentation, studios, laboratories, and distribution/release, as appropriate. Within functions, list places, names, and dates in an appropriate order (as found on the copy held, chronologically, etc.). Archives will normally choose a method of ordering multiple names within functions, and should try to coordinate this choice with that for choice of order for parallel titles (cf. 1.3.3).

Example Der FANGSCHUSS = COUP DE GRÂCE / director, Volker Schlöndorff ; producer, Eberhard Junkersdorf ; screenplay, Geneviève Dorman, Margarethe von Trotta and Jutta Brückner. -- DE : Bioskop Film [producer], 1976 ; FR : Argos Films [producer], 1976 ; DE : Filmverlag der Autoren [distributor], 1976 ; FR : Argos Films [distributor], 1976.

As noted earlier, a film can often be rereleased/reissued at a later date by the same company or by a different company which has purchased the distribution rights from the originator. Record all corporate names, functions, places, and dates which refer to such later releases/reissues following the information relating to the first release, and in the same order. Indications as to which of the archive's holdings correspond to any rerelease/reissue may be included in the Notes area (cf. 7.2.8.2 and 7.2.10.7).

Example GRANDMA'S BOY / director, Fred Newmeyer ; story Sam Taylor, Jean Havez, & Hal Roach. -- [Re-edited with an added sound track]. -- US : Pathe [producer, distributor], 1922 ; US : Time-Life Films [producer, distributor of reissue], 1974 ; US : by arrangement with the Harold Lloyd Foundation, 1974.

For instructions on whether or not to catalog the item in hand separately from the original, see Chapter 2, Edition/version/variation statement.

Data to be included in this area may be taken from the item in hand, or from any relevant secondary source. Record sources for production, distribution, etc. information which do not appear on the item in hand in the Notes area (cf. 7.2.8).

3.1. Preliminary rule

3.1.1. Punctuation pattern

Precede the production, distribution, etc. area by a period, space, dash, space (. --).

Precede each corporate name listed within the same publication, distribution, etc. statement and referring to the same function by a space, colon, space (:).

Enclose a supplied statement of function in square brackets; precede the first bracket by a space and follow the second bracket by a space ([]).

Precede each date by a comma, space (,).

Precede each subsequent publication, distribution, etc. statement by a space, semi-colon, space (;).

Examples

. -- Place : corporate name [function], date.

. -- Place : corporate name [function A], date ; place : corporate name [function B], date

3.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, or from secondary research sources. If the information is from accompanying material or secondary research sources, cite the source or sources in a note. See 7.2.8.

3.2. Place

3.2.1. Record the name of the country which relates to the function of the corporate body to follow. The ISBD Alpha 2 codes are recommended for recording the names of states currently in existence.* Exclude information about city or other geographic subdivision, unless it is considered particularly relevant to the cataloging agency. Remember that all production, distribution, etc. statements which refer to the original release should be listed before those relating to subsequent releases.

Example

II LEONE DI SAN MARCO / script, Arrigo Frusta. -- IT :
Ambrosio [producer], 1914 ; IT : Ambrosio [distributor], 1914.

* IFLA International Office for UBC. Names of States: an Authority List of Language Forms for Catalogue Entries. London: IFLA International Office for UBC, 1981.

Optionally, include names of cities, when this information is considered of importance to the archive.

Example ART IN AMERICA : FOLK ART / producer, director, and writer,
Irene Zmerkevych. -- West Hollywood, Calif., US : Handel
Film Corp. [producer, distributor], 1979.

3.2.2. When place is uncertain, include the name of the probable country and a question mark, all enclosed in square brackets. When no country can be found, supply the abbreviation "s.l." enclosed in square brackets.

Examples [AR?]
 [s.l.]

3.2.3. When more than one place is associated with a particular corporate name and function, either choose the place which has primary importance, or include all the named places. Separate place names with the space, semi-colon, space punctuation (;). Additional places not chosen for inclusion in the Production, distribution, etc. area may be given in the Notes area.

Examples AR ; CL
 CH ; FR ; DE

3.2.4. Record places relating to corporate names associated with reissues/rereleases following those related to the original.

Example I DUE MECHANISTI = The RIVAL ENGINEERS / [personal
credit names unknown]. -- IT : Cines [producer, distributor],
1913 ; US : George Kleine [distributor], 1913.

3.2.5. When no corporate name is associated with a moving image work, give the country of the main residence/nationality of the person(s) responsible for the work.

Examples CREATION / by Stan Brakhage. -- US : Stan Brakhage [producer, distributor], 1979.

 [PERSONAL RECORD. RALPH BARTON]. CAMILLE, OR, THE FATE OF A COQUETTE / photographed and edited by Ralph Barton. -- US, [1926?].

3.3. Corporate name

3.3.1. Record corporate names and personal names credited with production or distribution functions following the places with which they are associated. Precede such names with the space, colon, space punctuation (:). Record names as transcribed from the item itself or from secondary sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

Examples CBS NEWS SPECIAL : MR. ROONEY GOES TO WASHINGTON / director, producer, writer, Andrew A. Rooney. -- US : CBS News [producer], 1975 ; US : CBS [broadcaster], 1975-01-26.

 The LEGEND OF THE WILLOW PLATE / director, George A. Lessey ; adapter, Hettie Gray Baker. -- US : Thomas A. Edison, Inc. [producer, distributor], 1914.

3.3.2. When no corporate name can be found for either the production or distribution functions, but it can be assumed that such names are associated with the work, supply the abbreviation "s.n." enclosed in square brackets.

Example [VAUDEVILLE ACTS] / [personal credit names unknown]. -- [S.l. : s.n., 191-?].

3.3.3. When cataloging individually created works which were not intended for distribution, and where no corporate body is associated with the work, do not supply the abbreviation “s.n.” as part of the production, distribution, etc. area, i.e., omit this portion of the production, distribution, etc. statement.

Examples [PERSONAL RECORD. HAROLD ICKES]. HEADWATERS FARM. -- US, 1943.

[THEME. PAPUA NEW GUINEA. IATMUL PEOPLE] / anthropologists, Margaret Mead and Gregory Bateson ; photography, Gregory Bateson. -- US, 1938.

3.3.4. Record the names of corporate bodies relating to reissues or rereleases in subsequent statements of production, distribution, etc. Such subsequent statements must follow those relating to the original release and should occur in the same order recommended for original release information.

Example DUE SUPERPIEDI QUASI PIATTI = CRIMEBUSTERS / director and writer, E. B. Clucher. -- IT : [s.n., producer, distributor], 1976 ; US : United Artists Corporation [distributor], 1979.

3.3.5. Optionally, if two or more companies perform the same function, and the place names and dates are identical for each, they may be listed together, separated by a space, colon, space (:). Depending upon local requirements, archives may also omit additional names for corporate bodies performing the same function. Such omissions are indicated by the word “[etc.],” or its equivalent, enclosed in square brackets.

Examples L’OIE = The GOOSE / director, Gilbert Gratton. -- CA : Les Films Gilbert Gratton-Télé Métropole, Inc. [producer], 1978 ; CA : Bouchard & Associés : Thomas Howe Associates [distributors], 1978.

GANDHI / produced and directed by Richard Attenborough ; written by John Briley. -- IN ; GB : Indo-British Films, Ltd. [producer], 1982 ; in association with International Film Investors [etc.], 1982 ; IN : in association with the National Film Development Corporation of India, 1982 ; GB : Columbia-E.M.I.-Warner Distributors, 1982.

3.4. Statements of function

3.4.1. Statements of function should be added to corporate names in order to clarify functions. If desired, statements may be transcribed in full from the item, or a supplied statement may be added in square brackets immediately following the name, space. For the order in which functions should appear, see 3. Introduction, p. 57.

Examples

US : produced by Disney Studios, 1938-1939 ; US : released by RKO Radio Pictures, 1939.

AU : Film corporation of Western Australia [producer], 1982 ; AU : GUO Film Distributors, 1982.

3.4.2. When the function performed by a particular corporate entity is unclear or cannot be determined, supply the phrase “[function undetermined]” enclosed in square brackets. When the function is probable but not certain, provide the function name followed by a question mark, both enclosed in square brackets.

Examples

[function undetermined]
[producer?]
[producer, distributor?]

3.4.3. Optionally, if the same company performs several functions, and the place name and date are identical for each, the statements of function can be combined within one set of square brackets. Separate functions with a comma, space (,).

Examples

US : Pathe [producer, distributor], 1922.

IT : Cines [producer, distributor], 1913 ; US : George Kleine [distributor], 1914.

but

US : CBS News [producer], 1975 ; US : CBS [broadcaster], 1975-01-26.

US : Thomas A. Edison, Inc. [producer, 1914?] ; US : Thomas A Edison, Inc. [distributor], 1914.

3.5. Date(s)

3.5.1. Record dates relating to corporate names and functions following the corporate name/indication of function to which they refer, i.e., production dates should be given for producers, release dates for distributor, etc. Normally, year dates are completely adequate for all dates except release dates. Production dates may include a span of years.

Release dates for films are defined as “the year, and if known the day and month, on which the film was first offered for distribution.”¹ In certain circumstances, it may be more appropriate to use the date of first public screening in the form finally offered for distribution. Explain release dates based on first public screening dates and any other special problems relating to dates in the Notes area (cf. 7.2.8.4). Release dates for television are interpreted to be the date of first broadcast, and should include the month and day, as well as the year. Optionally for television, add the time of the broadcast in parentheses following the date. Indicate times utilizing the 24 hour clock, adding information about time zone, if appropriate.

Record dates in Arabic numerals in the following sequence: year-month-day. Use four digits to represent the year, two digits to represent the month, and two digits to represent the day. Separate the digit sequences with a hyphen.² Sources for dates which are not on the item are given in the Notes area (cf. 7.2.8.4.).

Examples	1975
	1981-04-25
	1974-08-17 (20:00 EST)
	1922 [not MCMXXII]

¹ Gartenberg, Jon. FIAF Glossary of Filmographic Terms. (Brussels: FIAF, 1985), p. 40.

² These instructions follow the ISO standard for recording dates ISO 2014-1976(E).

3.5.2. When dates given on the item are known to be incorrect, supply the correct date as taken from secondary sources and cite the incorrect date in a note.

Example	1976
[Note]	Library of Congress copy gives date as “1796.”

3.5.3. Record dates related to corporate names connected with subsequent issues or releases immediately following such names and functions.

Example	THE RIVAL BROTHERS’ PATRIOTISM = SUBLIME SACRIFICE / [personal credit names unknown]. -- US : Pathe [producer, distributor], 1911 ; US : American Kin [rereleaser, 191-?]
---------	--

3.5.4. If no date can be found relating to a particular corporate name/function, either on the item or through secondary research, supply an approximate date in square brackets.

Examples	[1971 or 1972]	One year or the other
	[1969?]	Probable date
	[between 1906 and 1912]	Use for date spans, the outside limits of which can be precisely determined
	[ca. 1960]	Approximate date
	[191-]	Decade certain
	[191-?]	Probable decade

3.5.5. For non-commercial footage, personal or domestic records, outtakes, unedited footage, etc., give the year the footage was shot. If the year is unknown, give an approximate date as instructed in 3.5.4. In most instances, a note should be given which further explains the date.

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

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

3.6. Trade names

A trade name is an arbitrarily adopted name given by producers and/or distributors of moving image works to all, or to particular groups, of their works to distinguish them as being exclusively identified with such producers and/or distributors. Trade names may often be confused with production/distribution functions because they typically include part or all of the names of the companies with which they are associated. Because trade names are typically assigned to groups of moving image works, they may also often be confused with series titles.

Research must typically be performed to determine the precise nature of a trade name. Record names determined to be actual trade names in the Notes area (cf. 7.2.8.5). If, after performing research, doubt remains as to whether or not a name is a trade name, treat the name as a series title, and include it in the Series area (cf. 6.2).

Examples [Note] The trade name "A Triangle Comedy" appears on title frame.

[Note] The trade name "A Universal Jewel" appears within the credit sequence.

3.7. Commercial sponsors for television

Television programs may have commercial sponsors whose only relationship to the program is financial, i.e., the sponsors do not have any production or editorial control over the work. In such cases, include the names of sponsors in the Notes area (cf. 7.2.8.6). Alternatively, they may be omitted entirely.

Examples CBS NEWS SPECIAL. A BLACK VIEW OF SOUTH AFRICA

[Note] Includes commercials for Cascade detergent, Duncan Hines cake mix, Chanel No. 5 perfume, and Salvo detergent.

ALL AMERICA WANTS TO KNOW. MURDER BY MAIL
ORDER

[Note] Includes commercials.

N.B. Do not confuse such tangential sponsors with sponsors who do exercise editorial and/or production control over entire films or television programs. Include the names for these types of sponsors in the Production, distribution, etc. area, as prescribed in 3. Introduction, p. 57.

Example LEVI'S FOR FEET

US : Compix [producer], 1975 ; US : Levi's for Feet Division,
Brown Shoe Company [sponsor, distributor], 1975.

4. Copyright statement area

Contents of Copyright statement area

Introduction

- 4.1. Preliminary rule
- 4.2. Copyright and country
- 4.3. Registration notice
- 4.4. Copyright owner (claimant)
- 4.5. Unprotected materials
- 4.6. Copyright status unknown
- 4.7. Subsequent ownership

Introduction

Record information about copyright status, owners, dates, and registrations, if this information is considered of importance to the archive. Such information is useful for a researcher in beginning a search for rights, but does not absolve him/her from satisfying all legal requirements for obtaining rights to copy or use an archive's materials. For instructions about providing information concerning restrictions other than copyright, see Notes area, 7.2.22 and 7.2.23. Some archives may prefer to maintain separate files for information about copyright and other restrictions.

4.1. Preliminary rule

4.1.1. Punctuation pattern

Precede the copyright statement area by a period, space, dash, space (. --).

Precede the indication of country by a colon, space (:).

Precede the name of copyright owner by a space, colon, space (:).

The remaining punctuation should follow the order and format of copyright documentation for countries which have registration systems.

For countries that do not have registration systems, precede the date by a space, semi-colon, space (;).

Precede statements of subsequent ownership by a period, space, dash, space (. --).

4.1.2. Sources of information

Take information recorded in this area from the item, accompanying material, from secondary sources issued by the official copyright agency of the country for which copyright information is recorded, or from other secondary research sources.

4.2. Copyright and country

Ordinarily the first element of the copyright statement is the word “Copyright” followed by a colon.

Example

Copyright:

Optionally, use a “c” enclosed in parentheses, (c), or the copyright symbol, “©” (if it is available in the character set being used) as the first element of the copyright statement. Follow the (c) or © by a colon.

Record the country to which the copyright statement refers as the second element of the copyright statement area. The ISBD Alpha 2 codes are recommended for recording the names of countries currently in existence.* Follow the code or name of the country by a space, colon, space (:).

* IFLA International Office for UBC. Names of States: an Authority List of Language Forms for Catalogue Entries. London: IFLA International Office for UBC, 1981.

Examples

Copyright: US : Twentieth Century-Fox Film Corporation

(c): US : Encyclopaedia Britannica Films, Inc.

©: US : Yale University

4.3. Registration notice

For countries which have registration systems, record the copyright registration information in the same order and format as it appears in the copyright documentation or catalogs. Record inaccuracies or misspelled words as they appear in the copyright documentation or catalogs. Follow such inaccuracies either by [sic] or by the abbreviation i.e. and the correction in square brackets. Supply a missing letter or letters in square brackets. If further clarification is needed, give information about inaccuracies or other additional information in a note. See 7.2.9.

Examples

Copyright: US : Monogram Pictures Corp.; 2Oct39; LP9166.

©: US : Twentieth Century-Fox F[i]lm Corporation. DCR 1979;
PUB 18Sep79; REG 25Nov80; PA 89-0508.

Copyright: US : Blazed Trial [i.e. Trail] Productinos [sic];
23Sep21; LP16984.

Optionally, the archive may choose to omit portions of lengthy copyright statements. Such omissions do not require ellipses.

Record names as transcribed from the item itself or from secondary sources. Standardization of names is accomplished through the use of added entries, i.e., index access points.

4.4. Copyright owner (claimant)

For countries which do not have registration systems, or in cases where no registration information can be found, but the word “copyright” or the copyright symbol (©) does appear on the item, record the copyright owner’s name and date as found in the notice. Convert dates given in roman numerals to arabic numerals. Separate the name of the owner from the date by a space, semi-colon, space (;), indicating in the introductory phrase where the notice was found and omitting any reference to a country. Record first the claimant’s name followed by the date. If the notice omits either the owner’s name or the date, these may be omitted without further indication.

Examples

Copyright notice on film: Metropolitan Life Insurance Company ;
1941.

© notice on film: Omni-Zoetrope ; 1981.

Copyright notice on film: Trans Artists Productions, Inc.

(c) notice on film: 1972.

4.5. Unprotected materials

If research has satisfied the archive that the item is in the public domain, or, in countries where registration systems exist, that the item was not registered for copyright, indicate that information in this area. Citations of sources for this information may be given in a note, cf. 7.2.9.

Examples

Copyright: US : public domain.

©: US : no registration.

4.6. Copyright status unknown

If there is a question that the item may or may not be protected by copyright, do not enter data in this area, or, record "Copyright: unknown." Alternatively, for countries which have registration systems, record the code for the country, followed by "registration status unknown."

Examples

Copyright: unknown.

(c): US : registration status known.

4.7. Subsequent ownership

Optionally and when available, include information about present copyright owners in subsequent statements. Always give copyright information for the original work first, if it is available. Separate subsequent statements by a period, space, dash, space (. --), and make appropriate distinctions.

Examples

PANDORA AND THE FLYING DUTCHMAN / ...

Copyright: US : Dorkay Productions, Inc.; 5Apr51; LP1121. -- Present US copyright owner, Raymond Rohauer.

The BANK / ...

(c): US : Essanay Film Mfg. Col.; 14Aug15; LP6086. --
(c): US : Black, Inc., A.G. Prev. reg. 1915, LP6086. NM:
"New sound track." DCR 1973; PUB 3Mar73; REG
18Jul80; PA 117-542.

5. Physical description

Contents of Physical description area

Introduction

5.1. Preliminary rule

5.1.1. Punctuation pattern

5.1.2. Sources of information

5.2. Specific material designation

5.2.1. Copy status (generation)

5.2.2. Order of physical descriptions

5.2.3. Playback mode or projection format

5.3. Extent of item

5.3.1. Reels

5.3.2. Completeness

5.3.2.1. Incomplete items

5.3.2.2. Unit numbering uncertain or unknown

5.3.2.3. Original release length unknown

5.3.2.4. Incomplete reels

5.3.3. Copies in formats other than the original format of the work

5.3.3.1. Personal records, stock footage, outtakes, etc.

5.3.4. Length and/or duration

5.3.4.1. Length

5.3.4.2. Duration

5.3.4.3. Separate works on a single item

5.4. Dimensions

5.5. Other physical details

5.5.1. Film base

5.5.2. Color characteristics

5.5.3. Sound characteristics

5.6. Inventory or location number

5.6.1. Copy number

Introduction

The purpose of the physical description area is to record the physical characteristics of each item pertaining to a particular work existing within the collections of the archive and to relate these -- in a logical, clear, and precise fashion -- to the physical characteristics of an “ideal” or “perfect” copy. Archives need to know exactly what holdings of variant copies or pieces of copies they have on a single title. They also need to know the physical characteristics and conditions of these copies or pieces in order to preserve them and to provide responsibly for their usage. Such information will also be of value to other archives when exchanging information about film preservation plans.

Moving image archives have special problems in describing their holdings accurately. An archive or specialized film library can easily have a large number of physically separate items, e.g., picture, track, music and effects, all of which are essentially parts of a single film. Archives regularly use these parts of a single work in copying and reconstruction, a process which is totally dependent on the existence of clear, logical records of all the film parts. Consequently, it is necessary that all elements be described accurately and carefully, with a terminology which draws together component parts of negatives, mastervideo, masterpositives, tracks, prints, etc., indicating generational relationships and providing a quick method for comparing each set with the next. This is done by providing multiple lines of physical description, each arranged in a standardized manner. Archives may wish to maintain separate files for recoding highly technical information.*

To compound archives' problems with physical description further, the materials entering the archive are generally not new. They may or may not be complete, and they may or may not have suffered extensive damage from use prior to their receipt by the archive. If such materials are unique (and with film materials, they often are), they are extremely important -- despite their possibly poor physical condition -- to the archive's mission of preserving the world's heritage of moving image works. Most typically, archival moving image materials must be copied to be preserved. Thus, the information recorded in the physical description area is changeable. New physical description statements must be added as additional copies are received or are generated by the archive's preservation process. Existing physical description statements must be amended or deleted as pieces or whole copies are damaged or discarded.

If the work being described exists in more than one copy -- in which the physical characteristics differ in one way or another, e.g., copy status (generation), length, gauge, base, sound, color, etc. -- archives should provide a separate physical description for each variant copy. It is especially advisable to link the physical description of each unit to the storage location number in order to provide for access and retrieval.

* See Karnstädt, Hans and Schulz, Günter. Guidelines for the Description of Technical Data on Film and Video Material in Filmarchives. (Brussels: FIAF, 1990).

5.1. Preliminary rule

5.1.1. Punctuation pattern

Start a new paragraph or precede each physical description statement by a period, space, dash, space (. --). If each physical description begins a new paragraph, follow it with a period. (The examples in this chapter begin new paragraphs.)

Enclose the format of playback modes, projection formats, or other indications of a particular technical system in parentheses when the use of the item is conditional upon this information, or when it is otherwise considered of importance to the archive, e.g. (VHS), (CED).

Precede the extent of item subarea by a colon, space (:).

Enclose the length and/or duration in parentheses, e.g., (3745 m.), (8990 ft.), (90 min.).

If both length and duration are given, separate length from duration by a comma, space, e.g., (1080 ft., 58 min.).

Precede the dimensions subarea by a space, semi-colon, space (;).

Separate the numeric part of the dimensions from the abbreviation indicating scale by a space, e.g., 35 mm., 1/2 in.

Place a period after the abbreviation describing dimensions, e.g., mm., in.

Precede the other physical details subarea by a space, colon, space (:).

Separate elements within the other physical details subarea with commas.

Enclose specific color or sound characteristics in parentheses, e.g., (tinted), (optical).

Precede the location subarea by a space, slash, space (/).

Precede a copy number by a comma, space (,).

5.1.2. Sources of information

Measure or otherwise take information recorded in this area regarding actual holdings from the items being cataloged; take information recorded in this area regarding the “ideal” or “perfect” copy from the item being cataloged or from any secondary source.

5.2. Specific material designation

The first element of the specific material designation subarea names the unit or units constituting the item. Most typically, this name is related to the copy status (generation) of the unit. The second element of the subarea indicates playback mode, projection format, or other technical specifications.

5.2.1. Copy status (generation)

Archives should develop standard lists of terms describing the copy status (generation) of their holdings for use in this subarea.* English language examples include, but are not limited to:

	<u>Film</u>	<u>Video</u>
archival material	original negative reversal original positive masterpositive duplicate negative negative track magnetic track positive track reversal print	video master
viewing material	viewing print/reference print distribution print	video viewing copy

* For additional terms, see Karnstädt and Schulz. Guidelines for the Description of Technical Data...

Examples*

Viewing print: 1 cartridge of 1 (160 ft., 8 min.) ; super 8 mm. : S., col., sd. /

Reference print: 2 reels of 2 (2160 ft., 60 min.) ; 16 mm. : S., col., sd. /

Video viewing copy (Beta): 1 cassette of 1 (60 min.) ; 1/2 in. : col., sd. /

Original negative: 4 reels of 4 (1167 m.) ; 35 mm: N., b&w, si. /

Negative track: 4 reels of 4 (1167 m.) ; 35 mm : N., sd. /

Video master: 1 reel of 1 (30 min.) ; 2 in. : col., sd. /

Masterpositive: 3 reels of 3 (2760 feet.) ; 35 mm. : P., b&w, sd. /

Video viewing copy (CED): 1 disc of 1 (120 min.) ; 12 in. : col., sd. /

5.2.2. Order of physical descriptions

Archives should develop a preferred order of physical descriptions. For example, some archives may elect to list the oldest or earliest generation items first, while others will prefer to list the most expendable of their viewing copies first. Determinants to be considered in providing an order for physical descriptions include: specific material designation, base, and dimension.

Whatever system archives use to determine their preferred order, it is essential that important integral relationships between linked copies are maintained by placing them together in the listing: for example, a sound track unit should be placed immediately after the picture unit to which it corresponds; color separation masters should be listed together, etc.

* For the sake of clarity, examples are given in full; explanations for each component section of the Physical description area appear on the following pages.

Examples

Masterpositive: 10 reels of 10 (2987 min.) ; 35 mm. : S., b&w, si. / USW FBP 2345-2354.
Double edge positive track: 10 reels of 10 (2987 m.) ; 35 mm. : S., sd. / USW FPB 2355-2350.

Duplicate negative: 6 reels of 7 (r1-5, 7) (2066 ft.) ; 16 mm. : S., col., si. / USW FRA 4632-4637.
Negative track: 7 reels of 7 (2418 ft.) ; 16 mm. : S., sd. / USW FRA 4638-4644.

Duplicate negative: 2 reels of 2 (1580 ft.) ; 35 mm. : N., b&w, si. / USW WP 1010773.
Negative track: 2 reels of 2 (1580 ft.) ; 35 mm. : N., sd. / USW WP1010774.

Alternatively, and especially in languages where other more specific terms can take the place of the English language word, “reel(s),” archives may choose to provide a description of a picture and its separate but accompanying track using only one line of physical description.

Examples

Original-Neg.: 2B/2T von je 2 (je 508 m.) ; 35 mm. : S., col., Ton / DDS CSN00170.

Original-Neg.: 11B/12T von je 12 (R1-10, 12B) (2810B/3074T m.) ; 35 mm. : N., sw, Ton /
DDS
50006.

5.2.3. Playback mode or projection format

Add a trade name or other indication of a technical system if the use of the item is conditional upon this information. Enclose the playback mode, trade name of the technical system, etc. in parentheses. Follow the specific material designation subarea with a colon, space (:).

Examples	Viewing print (Anamorphic)
	Video viewing copy (VHS):
	Video master (CED):

Record additional information about specific material designation or playback mode, projection format, etc., not considered essential for the use of the item, e.g., videodisc trademarks, film stock manufacturers, etc., in the Notes area (cf. 7.2.10.1).

5.3. Extent of item

Record the number of physical units of each complete or partial copy of a motion picture or videorecording by giving the number of parts in arabic numerals and one of the following English language format terms (or its equivalent in other languages) as appropriate.

reel
roll
cassette
cartridge
loop
disc

Examples

Reference print: 1 reel (223 ft.) ; 35 mm. : N., b&w, si. /

Masterpositive: 10 reels of 10 (3724 ft.) ; 16 mm. : S., col., sd. /

Reversal positive: 2 rolls (175 ft.) ; 16 mm. : S., col., si. /

Video viewing copy: 2 cassettes of 2 (90 min.) ; 3/4 in. : col., sd. /

Video master (CED): 1 disc of 1 (120 min.) ; 12 in. : col., sd. /

Reference print: 3 cartridges of 3 (200 ft.) ; standard 8 mm. : S., col., si. /

Video master: 1 reel of 1 (45 min.) ; 1 in. : col., sd. /

5.3.1. Reels

35 mm.

Historically, a 35 mm. reel has meant the amount of 35 mm. film which is wound on one standard reel or is stored in one standard film can designed to accommodate up to 300 m. (1000 ft.) of film. With regular 35 mm. film projection speed at 30 m. per minute, projecting 1 reel takes about 10 minutes. So, for example, a “2 reeler” would be a short film on two 300-meter reels running about 20 minutes. The use of “reel” as a unit of measure for 35 mm. film is a universally applied and easily understood standard industry term and does not necessarily reflect the actual number of physical items held.

Example Duplicate negative: 10 reels of 10 (8676 ft.) ; 35 mm. : S., b&w, si.

Although the majority of 35 mm. films made to date use the 300-meter standard reel units, modern 35 mm. projectors can accommodate 600-meter and 900-meter reels. To maintain the 300-meter unit concept, 35 mm. film stored on reels holding up to 600 meters of film are sometimes referred to as “double reels.” Some languages have specific single word terms for this concept, e.g., “akt” in German and Swedish. For archives, it is imperative that the physical description relate the original length of a work in 300-meter reels to the number of physical units (reels) on which it is currently stored. The following example tells the user that the film was originally released on 12 300-meter 35 mm. reels, but is now being stored on 6 large (600-meter) 35 mm. reels (double reels).

Example Duplicate negative: 12 reels of 12 on 6 (3578 m.) ; 35 mm. : N., b&w, sd. /

The fact that the film is being stored on double reels is obvious from the physical description. If further clarification is required, a note should also be included indicating that the film is stored on double or triple reels. See 7.2.10.4.

Other formats

For all other gauges, with the exception of 16 mm. reductions of 35 mm. materials (cf. 5.3.3), the 35 mm. concept of a “reel” does not apply. For these, there is no single standardized reel size which corresponds to the 1000-ft. size standard in 35 mm. Nevertheless, the concept of completeness may still be conveyed in the Physical description area by referring to the actual physical number of units required to make the item complete (cf. 5.3.2.).

Examples

Masterpositive: 2 reels of 2 (2132 ft., 59 min.) ; 16 mm. : S., col., sd.

Distribution print: 11 reels of 11 (11925 ft., 106 min.) ; 70 mm. : S., col., sd.

Archival positive: 1 reel of 1 (160 m.) ; 28 mm. : D., b&w, si.

5.3.2. Completeness

Indicate the completeness of a motion picture or videorecording, if this is considered appropriate by the archive. Because archives often hold fragments and incomplete copies of items, as well as complete copies, it is necessary to indicate the completeness of the item in hand. This should be done in one brief statement which specifies both the number of units in hand and the number of units in the complete copy (if this information is known). If the number of units comprising a complete copy is known, or can be reasonably assumed, include this information in arabic numerals following the number of units in hand and the term describing the item in hand.

Examples

Reference print: 13 reels of 13 (3668 m.) ; 35 mm. : S., b&w, s.i.

Duplicate negative: 2 reels of 2 (652 ft.) ; 16 mm. : S., col., sd.

Video viewing copy (CED): 1 disc of 1 (96 min.) ; 12 in. : col., sd.

Video master: 2 cassettes of 2 (110 min.) ; 3/4 inc. : col., sd.

5.3.2.1. Incomplete items

If the complete number of units comprising a motion picture or videorecording is known, and the copy in hand lacks one or more, indicate which reel (or other unit) numbers you have in hand. Specify the identifying numbers of the items in hand and place this information in parentheses. The following English language abbreviations (or their equivalents in other languages) may be used.*

reel	(r)
cassette	(c)
cartridge	(c)
disc	(d)

Examples

Reference print: 7 reels of 12 (r1-3, 5-7, 10) (6190 ft.) ; 35 mm. : S., col., sd. /
Duplicate negative: 3 reels of 4 (r1, 3-4) (456 m., 38 min.) ; 16 mm. : S., b&2 sd. /
Video viewing copy (Beta): 2 cassettes of 3 (c2-3) (100 min.) : 1/2 inc. : col., sd. /

5.3.2.2. Unit numbering uncertain or unknown

If a reel (or other unit) number is possible but not certain, use rn? (n=reel number) in parentheses following the unit count.

Examples

Masterpositive: 1 reel of 3 (r2?) (300 m.) ; 35 mm. : N., b&w, si. /
Viewing print: 2 reels of 5 (r3?, 5) (1550 ft.) ; 35 mm. : S., b&w, sd. /
Video viewing copy: 1 cassette of 4 (c3?) (40 min.) ; 3/4 inc. : col., sd. /

If the reel (or other unit) number is completely unknown, use r? (or other appropriate designation) in parentheses following the unit count.

Examples

Duplicate negative: 1 reel of 8 (r?) (650 ft.) ; 35 mm. : S., b&w, si. /
Reference print: 6 reels of 10 (r1-5, r?) (1300 m.) ; 35 mm. : S., b&w, sd. /

* Abbreviations should be used only to express incompleteness. This is permissible because the format term that immediately precedes the abbreviation precisely identifies and distinguishes the item.

5.3.2.3. Original release length unknown

If an item's original release length (in units such as reels, discs, cassettes, etc.) is not known, but the items in hand appear to be part of a complete production, regardless of whether it was released or broadcast (i.e., it is not stock footage, unedited film, etc.), state the number of units in hand and substitute a question mark for the total number of units. (For treatment of stock footage, unedited film, etc., see 5.3.3.1.)

Examples

Reference print: 2 reels of ? (r2-3) (1450 ft.) ; 35 mm. : S., b&w, si. /
Video viewing copy: 1 cassette of ? (40 min.) ; 3/4 in. : col., sd. /

If the total unit count is possible but not certain, indicate that.

Example: Duplicate negative: 3 reels of 5? (r1-3) (861 m.) ; 35 mm. : N., b&w, si. /

Include a note stating the source of the possible or probable unit count.

Example: [Note] Possible reel count from leader.

5.3.2.4. Incomplete reels

If part of a reel or reels is incomplete, place the abbreviation "inc." for incomplete (or its equivalent in other languages) in parentheses after the reel count. Give a note describing the extent of the incompleteness if this information can be determined.

Example: Reference print: 1 reel of 1 (inc.) (125 m.) ; 16 mm. : S., b&w, si. /

[Note] Small parts lacking.

Optionally, when the cataloging description is lengthy, and there are many notes, include an asterisk, e.g., (inc.*), to relate the particular physical descriptions to a specific note.

Example

Reference print: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., b&w, sd. /

Reference print: 3 reels of 3 (inc.*) (1686 ft.) ; 35 mm. : S., b&w, sd. /

Duplicate negative: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., b&w, di. /

Negative track: 3 reels of 3 on 1 (883 ft.) ; 16 mm. : S., sd. /

Duplicate negative: 3 reels of 3 on 1 (inc.*) (675 ft.) ; 16 mm. : S., b&w, sd. / copy 2

Duplicate negative: 3 reels of 3 (inc.*) (1686 ft.) ; 35 mm. : S., b&w, sd. /

[Note] *Main title and part of picture lacking. Two musical numbers, “Poppin’ the cork” and “Here’s looking at you,” included in original release and in complete material, do not appear in 35 mm. reference print, 16 mm. duplicate negative (copy 2) and 35 mm. duplicate negative. Original 35 mm. footage: 2206 ft. per copyright descriptive material and Film Daily Yearbook, 1934, p. 345.

5.3.3. Copies in formats other than the original format of the work

For many archives and film libraries, a common form of material for viewing and often for storage purposes has been 16 mm. film reductions of original 35 mm. works. With the increasing use of video for copying material, 16 mm. reduction copies may become less common.

16 mm. Reduction copies

For a complete 16 mm. film which is known to be a reduction copy (a 16 mm. duplication of a 35 mm. film), indicate completeness using the 300 m. 35 mm. reel count for the item in hand in relation to the reel count of the original complete 35 mm. work, along with the actual number of 16 mm. reels in hand, regardless of the size.

Example: Reference print: 10 reels of 10 on 3 (958 m.) ; 16 mm. : S., col., sd.

(Example describes a complete film, originally ten 35 mm. reels, now on three 16 mm. reels.)

For an incomplete 16 mm. film known to be a reduction print, specify in parentheses as accurately as possible what reels -- in 35 mm. terms -- are in hand, and then give the number of actual 16 mm. reels in hand.

Examples

Reference print: 4 reels of 6 (r1, 4-6) on 2 (1800 ft.) ; 16 mm. : S., col., sd. /

Duplicate negative: 2 reels of 10 (r1, 8) on 1 (267 m.) ; 16 mm. : S., b&w, sd. /

When original 35 mm. reel numbers are uncertain, or completely unknown, use rn? (n = reel number) or r? to indicate this as instructed in 5.3.2.2.

Examples

Reference print: 3 reels of 5 (r1, 3?, 5) on 1 (300 m.) ; 16 mm. : S., b&w, si. /

Duplicate negative: 1 reel of 4 (r?) on 1 (125 m.) ; 16 mm. : S., b&w, si. /

Other formats

When 35 mm. works have been copied on non-film formats, i.e., videocassettes, videodiscs, etc., the relationship of the original 35 mm. reel count to the extent or number of items (videocassettes, videodiscs, etc.) may be difficult to determine and/or describe precisely. Video cassettes and videodiscs have their own physical identity and are not readily compared to 35 mm. reels. Electronic editing further complicates the ability of a viewer to make a precise comparison between reels and cassettes or discs. Present archival practice for non-film formats is to describe the extent of the item in terms of the format on which it is recorded.

Examples

Video viewing copy: 3 cassettes of 3 (125 min.) ; 3/4 in. : col., sd. /

Video viewing copy (CED): 2 discs of 3 (d2-3) (85 min.) ; 12 in. : col., sd. /

Optionally, archives may wish to indicate completeness using the 300 m. 35 mm. reel count for the original item -- along with the actual number of units of the format on which the work has been copied -- if this information can be determined.

Examples

Video viewing copy: 10 reels of 10 on 3 cassettes (125 min.) ; 3/4 inc. : col., sd. /

Video viewing copy (CED) : 7 reels(?) of 10 on 2 discs of 3 (d2-3) (85 min.) : 12 in. ; col., sd.

5.3.3.1. Personal records, domestic records, stock footage, outtakes, etc.

For material which is known or judged not to have been released in the form which the archive now holds (e.g., a reel consisting of 40 different commercials), or where the item is known or judged not to have been released or ever intended to be released (e.g., personal records, domestic records, stock footage, outtakes, etc.), simply use arabic numbers with the unit term describing the item in hand. Do not abbreviate the unit term used.

Examples

Viewing print: 2 reels (560 m.) ; 16 mm. : S., b&w, si. /
Archival positive: 12 rolls (1800 ft.) ; 16 mm. : S., col., sd. /
Video viewing copy: 3 cassettes (180 min.) ; 3/4 inc. : col., sd. /
Video viewing copy (optical): 1 disc (60 min.) ; 12 in. : col., sd. /

Alternatively, archives may prefer not to include indications of completeness in the physical description area. In this case, eliminate the phrase “of n” (n = number), and use only the actual number of items held, followed by the format or unit term.

Examples

Distribution print: 12 reels on 6 (11723 ft., 130 min.) ; 35 mm. : S., col., sd. / USW FGC 2134-2139.
Video viewing copy (PAL): 2 cassettes (118 min.) ; 3/4 in. : col., sd. /

5.3.4. Length and/or duration

5.3.4.1. Length

For films: Record the item’s total length in arabic numerals, using the meter or footage scale -- as appropriate -- following the statement of number of items and the unit count. This figure is normally rounded off to the nearest whole number. Do not include punctuation marks within the numbers. Enclose the number in parentheses, and include an abbreviation for the unit of measure, e.g., (8970 ft.) or (3257 m.). Follow the indication of length/duration with the space, semi-colon, space punctuation (;). See Appendix D for feet/meters/minutes conversion charts.

Examples

Viewing print: 10 reels of 10 (3246 m.) ; 35 mm. : S., col., sd. /
Reference print: 2 reels of 5 (r1-2) (547 m.) ; 35 mm. : S., b&w, si./

If the item is not viewed, and if no indication of meters or footage appears on the item, its container, or on accompanying material, give an approximate count, if one can readily be established. Precede the numerals by the abbreviation “ca.” (circa).

Examples

Duplicate negative: 3 reels of 3 (ca. 850 m.) ; 35 mm. : N., b&w, si. /

Reference print: 4 rolls (ca. 214 ft.) ; 16 mm. : S., b&w, sd. /

Give an explanation for estimated footage or meter count in a note, if such information applies.

Example	[Note]	Footage estimate is from donor’s list: film is too brittle for viewing.
---------	--------	---

Optionally and if known, record information about the original length of the item in the Notes area. See 7.2.10.4. Alternatively, record such information following the length of the item in hand.

Example

Reference print: 3 reels of 3 (836 m.) ; 35 mm. : N., b&w, si. /

[Note] Original length of film was 842 m.

or

Reference print: 3 reels of 3 (836 m. of 842 m.) ; 35 mm. : N., b&w, si. /

Optionally, use notes to record statements of length for individual reels, if this information is desired by the archive. (Some archives prefer to record information about the length of individual reels in separate technical files.)

5.3.4.2. Duration

For videorecordings: Record in arabic numerals the item's total playing time (duration) in minutes, normally rounded off to the nearest minute. Optionally, and particularly for short items, include minutes and seconds. Use the abbreviations "min." or "sec." or their equivalents in other languages, and enclose the duration statement in parentheses, e.g. (52 min.). Do not include punctuation marks within the numbers. Follow the indication of length/duration with the space, semi-colon, space punctuation (;). Running times for individual reels or cassettes, etc. may be included in the Notes area, if this is desired by the archive. When the exact running time is not available, it may be approximated. Precede the numerals by the abbreviation "ca." (circa).

Examples

Video viewing copy: 2 cassettes of 2 (120 min.) ; 3/4 inc. : col., sd. /

Video master (optical): 1 disc of 1 (52 min.) ; 12 in. : col., sd. /

Video viewing copy: 1 cassette of 1 (1 min. 30 sec.) ; 3/4 in. : col., sd. /

Video viewing copy (Beta): 1 cassette of 1 (ca. 90 min.) ; 1/2 in. : col., sd. /

Optionally, include both the length and running time for film materials, enclosed in one set of parentheses and separated by a comma, e.g., (75 ft., 6 min.).

Example: Distribution print: 10 reels of 10 (3082 m., 102 min.) ; 35 mm. : S., col., sd. /

N.B. When recording duration for silent films -- where the rate of frames per second varied over the years and between items -- measure duration at the correct running speed for the item. Indicate conditions such as stretch printing and time compression in notes. See 7.2.10.2 & 7.2.10.4.

5.3.4.3. Separate works on a single item

When separately titled works contained together on a single reel, cassette, disc, etc. have been cataloged separately, provide the total length/duration for the individual work, and link these separate descriptions with notes, optionally explaining the extent of each work. See 7.2.1.

Example: Viewing print: 1 reel of 1 (416 ft.) ; 16 mm. : S., col., sd. /

[Note] On reel with: The TRUMAN STORY (417 ft. - 875 ft.) ; total footage: 875 ft.

5.4. Dimensions

Give the dimensions of a motion picture film in millimeters, using the abbreviation “mm.” Insert a space between the numeric and the millimeter abbreviation, e.g., 35 mm. When describing 8 mm. material, state whether the item is standard 89 mm. or super 8 mm.

Examples

Viewing print: 2 reels of 2 (762 m.) ; 35 mm. : S., col.,sd. /
Duplicate negative: 1 reel (738 ft.) ; 16 mm. : S., b&w, sd. /
Reference print: 1 reel of 1 (516 ft.) ; standard 8 mm. : S., col., si. /
Reference print: 1 cartridge of 1 (ca. 60 m.) ; super 8 mm. : S., col., sd. /

Give the width of the videotape in inches using the abbreviation “in.”

Examples: Video master: 1 cassette of 1 (57 min.) ; 3/4 in. : col., sd. /
 Video master: 2 reels of 2 (ca. 90 min.) ; 2 in. : col., sd. /

Give the diameter of a videodisc in inches using the abbreviation “in.”

Example: Video viewing copy (CED): 3 discs of 3 (119 min.) ; 12 in. : col., sd. /

Follow the indication of dimensions with the space, colon, space punctuation (:).

5.5. Other physical details

Give the following details, as applicable, in the following order. Separate elements within this subarea with the comma, space punctuation (,).

film base
color characteristics
sound characteristics

5.5.1. Film base

Give the film base (i.e., nitrate, safety-triacetate, safety-diacetate [“old safety”], polyester [estar], etc.). The following abbreviations, or their equivalents in other languages, may be substituted for the terms.

Examples

<u>Term</u>	<u>Abbreviation</u>
Nitrate	N.
Safety-triacetate	S.
Safety-diacetate	D.
Polyester [estar]	P.

Examples

Duplicate negative: 1 reel of 1 (292 m.) ; 35 mm. : P., b&w, si. /
Masterpositive: 10 reels of 10 (9431 ft.) ; 35 mm. : N., b&w, sd. /
Viewing print: 7 reels of 7 on 2 (2743 ft.) ; 16 mm. : S., col., sd. /

Optionally, include the film base only for nitrate, diacetate, and polyester. The assumption may then be made that, unless noted, the film base is always safety-triacetate. Archives following this convention must be careful to enter “base unknown” when such is the case, rather than omitting the base pending further research, as such omission could lead to potentially dangerous misunderstandings.

5.5.2. Color characteristics

Indicate whether an item is in color or black and white, using the abbreviation “col.” (including the period) for color and the abbreviation “b&w” for black and white. More specific terms related to color status may be recorded in notes (cf. 7.2.10.5) or optionally in parentheses following the abbreviation. If desired, also give color system trade names or other indications of particular color technical systems or color recording systems for video in a note or in parentheses following the abbreviation. (Archives may prefer to record such information in separate technical files.)

Examples

Reference print: 1 reel of 1 (329 m.) ; 35 mm. : S., b&w, si. /
Video viewing copy (Beta): 1 cassette of 1 (89 min.) ; 1/2 in. : col., sd. /
Reference print: 1 reel of 1 (327 m.) ; 35 mm. : N., b&w (tinted and toned), si. /
Viewing print: 1 reel of 1 (324 ft.) ; 35 mm. : N., col. (hand-colored), sd. /
Reversal original positive: 1 reel of 1 (208 ft.) ; 16 mm. : S., col. (Kodachrome), si. /

If an item is a combination of color and black and white, indicate this combination.

Examples

Masterpositive: 3 reels of 3 (2870 ft.) ; 35 mm. ; S., col. & b&w, sd. /
Viewing print: 2 reels of 10 (r1, 5) (612 m.) ; 35 mm. : S., b&w with col. sequences, sd. /

Indicate color separation negatives with separate lines of description, one for each color.

Example

Duplicate negative: 2 reels of 2 (608 m.) ; 35 mm. : N., cyan, si. /
Duplicate negative: 1 reel of 2 (r2) (104 m.) ; 35 mm. : N. magenta, si. /
Duplicate negative: 2 reels of 2 (608 m.) ; 35 mm. : N., yellow, si. /

If an item consists solely of a sound element of a motion picture or a video recording, omit any color characteristics.

Example: Negative track: 2 reels of 2 (1832 ft.) ; 35 mm. : N., sd. /

5.5.3. Sound characteristics

Indicate the presence or absence of sound by the abbreviations sd. (sound) or si. (silent). If the item being described consists solely of a sound element, describe it as sound (sd.), and eliminate any reference to a color characteristic. Information about more specific sound characteristics may be recorded in notes (cf. 7.2.10.6) or optionally in parentheses following the abbreviation, if this information is desired by the archive. (Archives may prefer to record such information in separate technical files.)

Examples

Viewing print: 3 reels of 3 (2870 ft.) ; 35 mm. : S., b&w, si. /
Video viewing copy: 1 cassette of 1 (59 min.) ; 3/4 in. : col., sd. /
Negative track: 5 reels of 5 (513 m.) ; 35 mm. : S., sd. /
Reference print: 6 reels of 6 (5213 ft.) ; 35 mm. : N., b&w, sd. (variable density track) /

If the material being described contains images without sound but filmed on stock of which the geometry is capable of accommodating a sound track in a later generation, describe the item as silent (si.). Follow the description statement for such silent (picture only) elements with the description statement for the separate sound-only elements designed to accompany them, if any. See 5.2.2. Distinguish between film for which there never was an accompanying sound element and film for which there was such an element but the archive does not hold any copy of it by supplying an appropriate note. See 7.2.10 .6.

Examples

Duplicate negative: 4 reels of 4 (1277 m.) ; 35 mm. : N., b&w, si. /
Negative track: 4 reels of 4 (1277 m.) ; 35 mm. : N., sd. /

Original negative: 1 reel of 1 (90 ft.) ; 35 mm. : S., b&w, si. /
[Note] Record footage on sound stock for which no sound was recorded.

Duplicate negative: 7 reels of 8 (r2-8) (6527 ft.) : 35 mm. : N., b&w, si. /
[Note] Archive duplicate negative copy lacks separate accompanying sound.

Optionally, treat separately film intended to be silent and film whose geometry reflects the expectation that a sound track will be added, designating the latter as mute (mu.).

Example

Duplicate negative: 7 reels of 8 (r2-8) (6527 ft.) : 35 mm. : N., b&w, mu. /
[Note] Archive duplicate negative copy lacks separate accompanying sound.

5.5.3. Sound characteristics (cont.):

Note: Some archives consider language characteristics to be a part of the sound characteristics subarea and wish to indicate language as a part of physical descriptions, as well as in the Edition/version/variation statement and Notes area. This may be accomplished by placing the language condition in parentheses following the abbreviations “sd.” or “si.” If both special sound characteristics (or systems) and language conditions are incorporated into the physical description area, record each in a separate set of parentheses, giving special sound characteristics first.

Example: Viewing print: 5 reels of 5 (513 m.) ; 35 mm. : S., col., sd. (Dolby) (Spanish) /

5.6. Inventory or Location Number

Record archival inventory or location numbers for the materials being described as the last subarea of each physical description statement. Precede this subarea by the space, slash, space punctuation (/).

N.B. Inventory or location numbering systems vary widely from institution to institution. Institutions contributing to bibliographic networks should prefix their location numbers with an abbreviation or code for their institution. See Appendix F for a list of FIAF archive codes.

Examples

Video viewing copy: 2 cassettes of 2 (98 min.) ; 3/4 inc. : b&w, si. / USW VBC 3476-3477.
Viewing print: 9 reels of 9 (8827 ft.) ; 35 mm. : S., b&w, si. / USW FEC 7426-7434.
Masterpositive: 9 reels of 9 (8827 ft.) ; 35 mm. : N., b&w, si. / USW WP 73701198.

5.6.1. Copy number

Give the copy number, other than 1, of an item which is a duplicate of an item in every physical characteristic or which varies only in duration and the variation is minor. Give the copy number as the last element of the location subarea, preceded by the comma, space punctuation (,). Optionally, use the abbreviations “cy., cys.” or their equivalents in other languages for copy, copies.

Examples

Video viewing copy: 1 cassette of 1 (30 min.) ; 3/4 in. : col., sd. / USW VBB 6432.
Video viewing copy: 1 cassette of 1 (30 min.) ; 3/4 in. : col., sd. / USW VGG 6433, copy 2.
Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEA 6589-6592.
Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEA 6593-6596, copy 2.

Give the copy number, other than 2, of an item which duplicates a portion of an item of the same designation and gauge.

Examples

Duplicate negative: 3 reels of 3 (2645 ft.) ; 35 mm. : N., b&w, si. / USW WP 7875502.

Duplicate negative: 1 reel of 3 (r2) (875 ft.) ; 35 mm. : N., b&w, si. / USW WP 7875503, copy 2.

When there are important distinctions between the multiple copies of an item, and these distinctions cannot be made in the Physical description area, make them in a note. See 7.2.10.7.

Example

Viewing print: 4 reels of 4 (3690 ft.) ; 35 mm. : S., b&w, si. / USW FEB 3541-3544.

Viewing print: 4 reels of 4 (3688 ft.) ; 35 mm. : S., b&w, si. / USW FEB 3545-3548, copy 2.

[Note] Copy 1 is original release copy; copy 2 is rerelease copy.