

Catalogue & Index

Periodical of the Chartered Institute of Library and Information Professionals (CILIP) Cataloguing & Indexing Group

Issue 159

Editorial

Welcome to Issue 159 of Catalogue & Index.

The main theme of this collection of articles is film and image cataloguing. With the constant onslaught and increase of online information, visual and auditory representation of information becomes ever more apparent and important.

C&I is extremely grateful to all the contributors to this issue that have assisted in unveiling the art associated with special considerations of film and image cataloguing and creating a landscape of access for all.

Ann Cameron, a regular contributor to C&I, explains the considerations important in creating a moving image collection. Ann discusses the practical exercise of cataloguing for the Scottish Screen Archive and the creation of metadata specific to non fiction moving image resources.

Wendy Taylor gives a

fascinating insight and useful tips when cataloguing images created specifically with blind and partially sighted people in mind. Wendy gives some great practical considerations for cataloguing accessible maps and images in MARC21 format.

Intute, a national digital service of web resources, catalogued by experts throughout the UK. Mary Burslem describes the steps and requirements for images and image collections covered by Intute.

Simine Marine, formerly Chelsea College of Art and Design Library discusses a project that entailed cataloguing artists' films in three different formats: U-matic, DVD, and Digital Betacam and creating unified access points for the artists covered in the collection.

Aberdeen University hold the photographic

collection of George Washington Wilson, an artist and photographer established in Aberdeen in the 1850s. Robin documents the process of migration covering aspects such as workflow, copyright and digitisation in migrating a digitised photographic collection.



Stephen Gray, an advisor to JISC Digital Media rounds up this

issue covering some interesting new approaches to metadata and cataloguing within the realm of digital video and how social media tools are evolving the ability to automate and include user generated content.

For all notes of interest and suggestions for C&I please contact the editor or a member of the Cataloguing & indexing Group.

Penny Robertson, Editor

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Approaches to cataloguing moving image: some practical experiences

Ann Cameron, Scottish Screen Archive, National Library of Scotland

A changing catalogue

This article aims to give an overview of my practical experiences in cataloguing film, video and born digital works at the [Scottish Screen Archive](#) and an insight into the world of audiovisual cataloguing. Catalogues are no longer in-house databases accessible only to staff on-site but developing into rich online resources with digitised content viewable to anyone, anywhere at any time. This has implications such as how best to allocate resources to get the records out there efficiently and with interoperability in mind.

There is no legal deposit requirement for moving image and sound in the UK. Film and documentation is obtained mainly through voluntary donation and collaboration with film-makers. Much of the film and video dealt with day to day is unique, reflecting people's lives and the history and culture of Scotland over the 20th century. It has to be viewed in real time and timed at the correct speed because there are usually no other secondary sources available to accurately describe it. Acquisition and technical work is carried out prior to cataloguing with a tape surrogate made in-house that can be used for viewing. There are often technical challenges to be overcome as well as intellectual ones.

Cataloguing - Standards

Basic rules set out by the International Federation of Film Archives (FIAP) are followed with a number of local amendments. Examples given in the Rules seem a little biased towards fiction and television material. The [FIAP Rules](#)

were last updated in 1991, and are becoming out of date in an electronic world. However a revision is currently underway, considering RDA and FRBR— this should go a long way to improving the way moving image metadata is handled.

Indexing for people and organisation follows the rules set out in the [National Council on Archives Rules for the Construction of Personal, Place and Corporate Names](#) (although only performed on titles published online). Supporting paper documentation (e.g. production files, scripts, cast and credits lists, stills) are catalogued using ISAD(G).

Cataloguing - Practice

At the Scottish Screen Archive, the main areas of a record¹ are:

- Acquisition and collection metadata
- Donation information, copyright and contract details (confidential)
- Content metadata
- Title, date, synopsis, sponsor, production company, director / film-maker, producer, cast/credits, additional and related material, shot list, indexing and notes
- Technical metadata
- Physical description, format, condition reports
- Administrative metadata
- Vault locations and numbers, movement records, hire copies

A film is often difficult to identify – it may be silent or survive only as an incomplete version of the original. A cataloguer becomes detective,

utilising the local knowledge of colleagues or delving into books and websites for help. Conventions are used to distinguish between titles and dates written on the actual film as viewed, those which are written on a can or accompanying documentation, or those 'given' by the cataloguer. For an introduction to such cataloguing issues see the [Archive's website](#).

General subject and place indexing is performed using an in-house thesaurus (in common with many of the UK regional film archives). Detailed shot lists are compiled for each film describing the main sequence of events, timing these accurately, and identifying key names and places - always in a concise and objective manner. There is a field for 'cataloguer's comments' where subjective responses to a film can be noted.

Fiction and Non-Fiction

“Two methods are used for content description, the narrative method or the descriptive method. The first is usually applied to fiction films; the plot is described and characters identified as they appear. The content of each reel may be given or a short summary of the entire film. In a non-fiction film, the descriptive method is often used instead, dividing the contents into broad categories using descriptors which may be selected from a formal thesaurus. As a minimum, it is recommended that the archive give a brief summary of each film, including the time and places of action and a one-line description of content. However, each archive must make its own decisions on the coverage of subject content, according to its needs, goals and resources.”²

The majority of film catalogued at the Scottish Screen Archive is non-fiction including documentary, newsreel, sponsored, advertising, industrial and educational film as well as much home movie and amateur material. We make the metadata as rich as possible – a unique film could soon be in a can at the offsite vault with the written record the only accessible information available to a re-searcher. Users of the collection demand detail with broadcasters and production companies wanting to pinpoint a particular sequence. Clips and extracts can be identified from within a long work that would never be discoverable from a short synopsis. (e.g. “Do you have any smiling miners coming out of the mine after a shift?”). Researchers can now search online for a particular keyword or phrase or limit to a specific field. Feedback from web users or researchers enable the catalogue to be improved at the click of a mouse, and often donors will accompany their collection with diaries, logbooks and memories vital to the context of a film. As a relatively ‘young’ collection (dating from c1895) it is essential to collect local knowledge and context about the films we preserve now while people remember first hand.

Fiction film is not shot listed as a rule. There is simply no luxury of staff time to sit and view a two hour feature film (although a technical quality check is carried out). It does not demand the same level of detail because it is not used in the same way, while some content is commercially available elsewhere. Fiction is catalogued from secondary sources (accompanying documentation / websites), but with full credits and casts lists transcribed from a viewing copy or secondary sources.

Recently, I have been working with a collection of mostly fictional material, presented on formats ranging from 35mm film to QuickTime file. The Scottish Screen Collection is funded from the public purse and ensures vital broadcast and theatrical exposure for new filmmaking talent. The collection continues to grow thanks to a clause in the production agreement ensuring the finished work is deposited for archival preservation. It contains creative and factual documentary, experimental artists film, video dance, animation, comedy, horror and drama.

Some films made as recently as the 1990s had barely any information accompanying them. I was able to contact film-makers directly, gleaning valuable background information from them (e.g. stories behind the making of the film, synopses, dates and original shooting formats). Secondary sources such as back-runs of catalogues from the Edinburgh International Film Festival (where many of the shorts and features premiered), the British Film Institute’s Summary of Film & Television database and websites where some material is being streamed for viewing or for sale were also invaluable.

Resource Discovery

Overall, the Archive adheres to international standards but has to adopt realistic local solutions due to the resources available. Part of the National Library of Scotland since 2007, the Archive must strive to work with colleagues to make the best of the metadata it has and that it will create in the future. To date, the Library operates several database systems across departments ranging from Manuscripts to Digital Objects

(e.g. Voyager, Filemaker Pro, SQL). The Library is concentrating on cross-searching the data online via the [resource discovery tool Aquabrowser](#).

Example 1

Try inputting a search for “Rivers and Tides Andy Goldsworthy” to see the results from two sources (one being the original production released in 2000, the other the collector’s edition DVD released in 2004). Clicking into each record will bring up valuable, yet slightly different, information on this production.

Example 2

“Hugh MacDiarmid” – retrieves books, a photograph, a sound recording and a film about the poet.

The Future

Wrestling with new genre terms is the latest issue to be faced as the collection outgrows those currently in use. Thinking beyond the local catalogue to a global one is necessary. By looking at the [Library of Congress Moving Image Genre-Form Guide](#), the [British National Film & Television Archive](#) and sampling the experiences of other film archives it is possible to find a list of terms that will work. These can then be incorporated into Aquabrowser. Development of the website catalogue to provide a browse by genre, and search options by series and producer is also underway.

Getting films catalogued properly is a first step to further selection, rights clearance, transfer and encoding work prior to online delivery. Ironically, the metadata needed for presenting full films on the web catalogue is less effort now than it used to be with file naming and administrative data creation now the main duty.

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The richness of metadata provided in the Scottish Screen Archive catalogue is a foundation which can be built upon, especially in the online environment. We now have around half the catalogue on the website. Mapping to projects such as a UK union catalogue for moving image archives offers a timely example. Using online channels like [YouTube](#) or services like WorldCat may provide a route in to the collections yet at the focus remains the detailed, constantly improving catalogue data held on the Archive's unique catalogue. I hope this article has opened up the different processes that go on behind-the-scenes in creating it.

1. Note each title in the catalogue is allocated a reference number, with all the 'elements' that make up that title linked together. For example, record 1 might represent the mute negative master, record 2 the separate magnetic track, record 3 a combined optical viewing print, record 4 a preservation copy on Digital Betacam tape and record 5 a music and effects soundtrack on DAT tape. Record 1 contains all the content information with no duplication on subsequent records unless they are slightly different (e.g. Incomplete or version with minor differences) Each individual record will retain its own acquisition, technical and administrative metadata, however.

2. Handbook for Film Archives, Eileen Bowser and John Kuiper, FIAF, 1980. *pp. 50*

Post notes of interest, feedback and suggestions for topics to be covered by C&I at the CIG blog:

<http://communities.cilip.org.uk/blogs/catalogueandindex/default.aspx>

Cataloguing images designed for blind and partially sighted people

Wendy Taylor, RNIB National Library Service

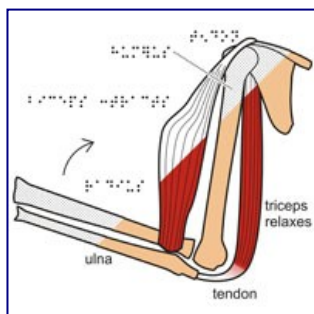
Images and diagrams are an important source of information for people with sight loss. Pictures of all kinds can be adapted to make them accessible to blind and partially sighted people. Accessible images can be individual items, or pictures and diagrams included within a Braille or large print book to convey additional information and meaning. They might be a single image, for example a map, or a series of linked images, for example the lifecycle of a frog. The image might have been designed specifically for use by a blind or partially sighted user, or be an adaptation of an existing image or diagram within a book. The image might not even exist at all if it has been left out of a book's transcription into an accessible format.

Accessible images can and should be catalogued using existing standards, but it is important when describing accessible images to include additional information to aid the user in choosing an image that is suitable for their needs. Including accessible items within your catalogue and providing full descriptions improves user access and can allow for greater resource sharing amongst producers.

I work as a cataloguer for the RNIB National Library Service, which is the largest specialist library in the UK for readers with sight loss, with over 40,000 titles.

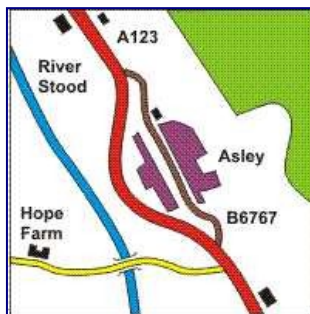
RNIB is the UK's leading charity offering information, support and advice to over two million people with sight loss. RNIB sells a range of accessible images and maps, many of which can also be borrowed through the Library Service.

There are two main types of accessible image. Tactile graphics are images which are specifically designed to be touched rather than looked at.



(Biology image with both tactile and large print of the same design)

Large print images are intended for use by partially sighted people and are a simpler, clearer version of the print original.



(A clear print map)

All sorts of illustrations can be made accessible to blind and partially sighted people. Charts, maps, graphs and pictures can all be made accessible. Images need to be adapted to make them accessible - it is not enough simply to enlarge or emboss. As such, it is important to include within the catalogue record details of how the image has been made accessible.

Accessible images can be catalogued following standard MARC21 tags. For an example, a tactile map should have a Leader

position "e" for Cartographic material in position 06 Type of record. Within the 008 fields it is possible to specify the format of an image from "Form of item" which includes Braille and Large print options.

If the image does not have a title, choose a title which is specific and descriptive. A title qualifier can be used to describe the medium. For example:

245 1# \$a Image of a kingfisher \$h [tactile image]

It is important to record information about the size of the image. Include the size of the paper and the number of pages in the 300 physical description tag.

A good accessible image should be accompanied by a description of the image. Descriptions convey to the user what is included in the image and its layout. It is helpful to include this information as a summary note within the catalogue record. An accessible image will also normally include labels describing parts of the picture. A tactile image will normally have labels in Braille or Moon and a large print image will have print labels. The catalogue record should contain a note stating that labels are present and their format. This information should be recorded within the 520 summary tag.

If the item is a single image, which has been taken from a print book, it is important to reference the original work. This can be recorded within the 534 Original Version Note tag. This information is of particular importance to students. If the image is included within a complete book the catalogue

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record should state that tactile or

large print images are included, within the summary note. Conversely, if the image has been removed from a work a note on this should also be included, within the 500 General Information notes field.

Tactile and large print images are an incredibly valuable resource for blind and partially sighted people. By including accessible images within mainstream catalogues they can be made available to a much wider audience, and by describing the item's accessibility qualities the user will be ascertain from the catalogue if the image will suit their needs. For more information on the RNIB National Library Service, visit www.rnib.org.uk/library



CIG CONFERENCE EXETER 2010

The programme for this year's CIG conference in Exeter is now available. We are delighted that Biddy Fisher, CILIP's president will give the keynote address. Biddy has spoken at past CIG conferences with her 'day job' hat on and we anticipate that her presidential address will be well worth sharing. We also have a varied and interesting programme of other speakers.

A visit to the Met Office in Exeter is being planned as well as social events including the annual conference dinner.

This year the conference is even better value for money than usual as the **fees are lower than those for the 2008 conference.**

Online bookings will open on Monday 11th May 2010.

The URI for the conference web site is:

<http://www.ukoln.ac.uk/events/CIG/2010/conf-exeter/>

Cataloguing images and image collections in Intute

Mary Burslem, Intute, University of the Arts London

Intute reviews and catalogues electronic, online resources that are available via the Internet (i.e. updating websites, also known as continuing resources). These may contain a combination of text, graphics, images, audio files, video or other interactive or static materials. Intute's primary audience is students, researchers, teachers, or support staff, working in further or higher education in the UK. This article will explore what types of images and image collections are catalogued by Intute, and some of the key fields that particularly relate to images or image collections. First, though, I will give a brief history of collecting Web resources for the arts higher and further education communities in the UK.

History

The precursor of Intute was [ADAM](#), which was a subject gateway for Art, Design, Architecture and Media. Aimed at the UK higher education community, it was funded under the Electronic Libraries Programme (eLib) by the JISC from the mid-1990s. With funding ceasing in 1998, the ADAM records were harvested in to Artifact in October 2003.

Funded by the JISC and launched in November 2003, Artifact was the arts hub of the RDN (Resource Discovery Network). Manchester Metropolitan University and the University of the Arts London were the two Artifact partner institutions. When the Artifact classification headings were first created in 2003 and then updated in 2004, the subject librarians from both institutions were consulted, and their input proved to be invaluable.

In July 2006 Artifact merged with Humbul (the RDN's humanities

hub) to become the Intute: Arts and Humanities subject group of Intute (previously the RDN), with the other three subject groups being Health and Life Sciences, Science, Engineering and Technology, and Social Sciences. In July 2009 Intute re-launched. The four subject groups were abolished from the front-end website (although the four subject teams still existed and continued to review and catalogue websites for their subject areas), and 19 top level subject (or browse) headings were established, based on the [Higher Education Statistics Agency \(HESA\) Joint Academic Coding System \(JACS\) subject codes](#).

Types of images

One of the key types of image collections that are catalogued by Intute is the museum or gallery collection. Many museums and art galleries show images of works in their collections. This is an [example of the Victoria and Albert Museum's collections of images of objects in their ceramics collection](#).

Many artists' websites are reviewed and catalogued, and these usually hold images of their work. This is an [example of the British draftsman, animator and digital artist Claude Heath's drawings from his website](#).

A smaller number of sites, where the website is an art project in itself, are catalogued. This is an example of an online art project – [My boyfriend came back from the war, created by Art.Teleportacia \(Olia Lialina\)](#).

Cataloguing process

What process is undertaken to

create an Intute record of an image or image collection? Data is entered into the key metadata fields first; these include the title, URL, resource creator and resource types.

Resource description

A resource description is then written. This forms the heart of the Intute record. The purpose of the description is to help users decide whether the website will be of interest to them, without themselves having to explore every part of the website.

Therefore, the description should be concise, but comprehensive, explaining the key features of the resource in clear, lucid English. 'Key words' are worked in to descriptions where possible to support searching, as the description is a searchable part of the record.

Keywords

Keywords are then added. These are split into controlled keywords (which are assigned with the use of a number of thesauri – c.f. below) and uncontrolled keywords. Organisations, people, places, and subjects are added to the controlled keywords and freetext keywords, or keywords that are not in the thesauri, are added to the uncontrolled keywords. For organisations and people the Library of Congress subject headings are used – although person terms are added in a separate interface, so that they can be entered in a consistent way, using dates, where possible. For places and subjects the Getty Thesaurus of Geographic Names (TGN) and Getty's Art and Architecture Thesaurus (AAT) are used.

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The keywords are browsable links, so if you click on the link then that would take you to other records with that term in the keywords.

Classifications

Artifact – the arts side of Intute:
Arts and Humanities – created their own classification scheme, but based it on AAT and Dewey to a certain extent. Humanities used JACS for top level headings, and Learn Direct for second level headings. The main difference between the Arts' and Humanities' headings is that arts narrowed the subjects down – in detail – to five or six levels, whereas humanities stuck to two levels only. Humanities – and indeed the other three subject groups – does not cater for images in any way in their classifications. When Artifact was established it was felt that there needed to be a 'general' section for areas that might cover a spread of subject areas. Now made available in the Creative and Performing Arts heading, this was labelled as 'Cross-disciplinary' and it includes resources that specifically relate to Advice and Guidance; Collections and Exhibitions; Teaching, Learning and Research; and Images and Image Banks in any arts area. Although 'cross-disciplinary' may be a bit of misnomer, it is where resources that relate to images and collections are added. (Please see Appendix 1 for the scope notes of the Image Banks headings.)

When browsing Intute, there is a clickable subject string (breadcrumb trail) at the top of the screen to show you where you are within the classifications. As with the keywords, the classifications in the subject string are hyperlinks, which take you to all the records within that heading.

To conclude, although data is

added to the same fields – whether it is for text-based, audio, video or image-related resources – images and image collections are specifically catered for, by weaving 'key words' in to the resource description, adding relevant terms to the keywords fields, and linking the resource to appropriate image-related browse headings.

Appendix 1

The scope notes for the Image Banks headings in Cross-Disciplinary (Arts) are as follows:

Image banks

Resources where the maintenance or display of images is a primary function. Visual resources may be found in many of the resources listed throughout the Intute: Arts catalogue – this category contains examples of the best image resources available.

Image banks > Commercial image sources

Images and works for sale.

Image banks > Commercial image sources > **Commercial galleries**
Commercial online-only galleries or retailers whose primary function is offering works for sale. Also includes physical galleries with a significant online presence, where prices or online purchasing are available. For commercial galleries generally, see the 'Museums and galleries' category.

Image banks > Commercial image sources > Picture libraries and agencies

Commercially managed image databases, stock photography services and picture libraries.

Image banks > Finding images

Resources designed to help locate images, including search engines and directories. Also includes guidance and advice materials.

Image banks > **Image databases**
Databases and collections of digital images stored in a database and made searchable online. Images in databases will normally have accompanying metadata. Includes subscription-based and freely available services offering material for download and re-use.

Image banks > Image databases > Archive and library images

Searchable image databases made available by archives and libraries, containing digitised images of materials in their collections. Does not include online exhibitions or other displays.

Image banks > Image databases > Educational and academic images

Databases offered by educational bodies or for educational use. Includes both free databases and subscription services.

Image banks > Image databases > Free images

Images freely available for download and re-use. Includes web graphics and clip art. Distinct from services specifically made available for education.

Image banks > Image databases > Museum and gallery images

Searchable image databases made available by museums and galleries, containing digitised images of materials in their collections. Does not include online exhibitions or other displays.

Image banks > Image databases > Non-Commercial, government and public images

Image databases originating from government departments, government funded projects, non-commercial and public sources.

Image banks > Image management

Resources relating to the

digitisation and cataloguing of images and to any other aspect of managing and handling images and image collections, including image copyright.

Image banks > **Online collections and exhibitions**

Images arranged and presented principally for display, often to illustrate a theme or the work of a particular artist or artists. Does not include managed databases of images. Includes enthusiasts' sites, galleries produced by commercial companies and online-only exhibits produced by museums and galleries.

Image banks > Online collections and exhibitions > **Artists' personal galleries**

Examples of personal galleries produced by the artist. Most artists' web sites contain visual resources. This category presents only a small sample of high-quality examples.

Image banks > Online collections and exhibitions > **Digital works and projects**

Examples of single, or collections of, born-digital artworks. Does not include digital representations of physical works.

Image banks > Online collections and exhibitions > **Digitised texts**

Digitisations of text-based materials, particularly illustrated books and manuscripts.

Image banks > Online collections and exhibitions > **Portfolio and hosting services**

Services which, either freely or for a fee, display the work of practicing artists, or provide links to galleries of work by artists.

Image banks > Online collections and exhibitions > **Virtual exhibitions**

Exhibitions created for online

display only. For sites accompanying past or current physical exhibitions see "Exhibitions". Evidence of curatorial input distinguishes exhibitions from online galleries. Includes illustrated tours and web projects, and works from archives, libraries, museums and galleries.

Image banks > Online collections and exhibitions > **Virtual galleries**

Online spaces set aside for the display of objects gathered together to form a collection.

Image banks > Online collections and exhibitions > Virtual galleries > **Galleries of individual artists**

Examples of galleries displaying works by a single artist. Often created by enthusiasts but also including galleries created by organisations, companies or museums.

Image banks > Online collections and exhibitions > Virtual galleries > **Geography or culture**

Examples of galleries displaying works relating to a specific geographic location or culture. Often created by enthusiasts but also including galleries created by organisations, companies or museums.

Image banks > Online collections and exhibitions > Virtual galleries > **Periods, styles and movements**

Examples of galleries displaying works relating to a specific artistic style or movement, or a period. Often created by enthusiasts but also including galleries created by organisations, companies or museums.

Image banks > Online collections and exhibitions > **Virtual museums**

Virtual museums that generally offer collections and exhibitions.

A small scale cataloguing project was conducted in March 2010 at Chelsea College of Art and Design Library, University of the Arts London, following the recent digitisation of a collection of artists' film and video from U-matic videocassettes to DVD and Digital Betacam. These cassettes consist of student work produced at the college in the 1970s and 1980s, and were donated to the library during this period.

Film has been taught as a subject in art colleges since the 1960s and video was added from the early 1970s. Chelsea has a strong tradition of teaching (Anne Rees-Mogg, Anna Thew and Stuart Marshall were responsible for this at different times) and producing work in this format, with notable alumni including John Latham, Guy Sherwin, Chris Welsby, Jock McFadyen, Rose Finn-Kelcey, Gillian Wearing, Mark Wallinger, Steve McQueen, Mariko Mori and Franko B.

In 1974, Clive Phillpot acquired an early U-matic VCR for the library, and although the collection grew slowly (only 3 tapes were acquired that year), students would use it to view their own work, and eventually started to donate copies of it to the library, a practice that still continues today, with U-matic tapes replaced first by VHS and later by DVD. [NOTE: For a more detailed discussion on developing and managing a collection of artists' moving image including references to Chelsea's, see: Grandal Montero, G. (2009) "Video as art: collecting artists' moving image in academic art libraries", *Art Libraries Journal*, vol. 34 no. 3, pp. 5-10.]

The U-matic format was created and commercialized in the early 1970s by Sony and was the first video format to move away from the traditional open-reel by placing the videotape inside the cassette. The common U-matic videocassette known as KCA is $\frac{3}{4}$ in. wide, which is slightly larger than the VHS ($\frac{1}{2}$ in.), and can be used both for editing and viewing.

The digitised collection includes 15 KCA U-matic tapes with 27 individual works created between 1974 and 1990, a total 331 minutes of original student work, transferred to 27 DVDs, and 4 Digital Betacam tapes. These include short films, artists' videos, documentation of performances and documentaries. The library also holds an additional 50 U-matic tapes bought from artists and commercial publishers, including 10 of film and video artists' work, and around 40 of artists' interviews and documentaries, which were not transferred at this time due to copyright.

Digitisation

In early 2009 the decision was made to digitise this material to guarantee its long term preservation and to make it available for use once again, since U-matic viewing facilities were no longer available. At the suggestion of David Curtis (British Artists' Film and Video Study Collection, University of the Arts London), REWIND was approached to explore the possibility of a partnership. REWIND is an AHRC funded research project based at the University of Dundee to preserve and archive video art produced between the late 1960s and 1980s.

Original discussions with the project's producer and archivist, Adam Lockhart, took place in April 2009. It was agreed that the material would be transferred to Digital Betacam, also known as Digibeta, the most frequently used video archiving format, and to DVD. Recordable DVD is not a long term preservation format (the best types are guaranteed for ten years only) and does not provide an accurate reproduction of the original due to the use of compression. It is however a good format for access and it is cheap and easy to copy. Compilation Digibeta tapes would be kept as an archival copy that can be used to make future high quality copies.

The tapes were finally sent to Dundee for digitisation at the end of September, and returned with the DVD and Digibeta copies during January 2010.

The cataloguing project

This project entailed cataloguing artists' films in three different formats: U-matic, DVD, and Digital Betacam. AACR2 (with particular reference to Chapter 7), LCRI, MARC21, LCSH and University of the Arts London local cataloguing standards were used to catalogue this collection. Other guidelines, including those published by OLAC, were also consulted. Once decisions were made regarding the use of MARC21 fields, control fields and appropriate subject headings, to name a few, templates were created for the DVD and U-matic records with all the appropriate fields included. Series of films present on a single U-matic tape were separated when transferred onto DVD and a single record was created for the Digital Betacam reel

of all films combined; therefore bibliographic records varied with the different formats. The cataloguing process took around 20 hours to complete using *Ex-Libris Voyager*, the University's Library Management System.

Cataloguing standards

University of the Arts London set up two years ago a Cataloguing Standards Implementation Group, comprising specialist staff from its six college libraries and central Technical Services cataloguers, tasked with creating a comprehensive set of standards and guidelines to achieve better cataloguing consistency and improve efficiency throughout the University's libraries. These standards have been made available to library staff through a Wiki set up and updated by the Technical Services team.

The group endorsed video-recording cataloguing guidelines in 2009 as well as several other guidelines (serials, artists' books, exhibition catalogues, etc.) The video-recording cataloguing guidelines were an important achievement as there was a great deal of discrepancy across the service in cataloguing AV collections. Cataloguing DVDs can be time consuming and the guidelines include templates and address some common issues (such as cataloguing DVD box sets, for instance).

In order to catalogue the U-matic tapes, some adjustments were made from the guidelines which were written primarily for DVD and VHS formats. The guidelines allow for example that the container could be used as the chief source of information without cataloguers having to view the title screen, and this didn't need be mentioned in a note. However, when cataloguing

this particular collection it was at times necessary to justify in a note the main title entry since most titles are hand written on the cassette labels and lack a title screen. In fact, all videos were viewed for cataloguing in order to assess accuracy of the transfer, to note the physical descriptions of each item and to add accurate subject headings.

And on with the cataloguing!

Only fields which required special attention for this cataloguing project will be mentioned here, particularly for the U-matic and Digital Betacam formats which are less common; whereas the DVD cataloguing was very straightforward for the most part.

As unpublished works, the videos were not given either a place or publisher (1.4C8 and 1.4D9 in AACR2) but only dates were given in the Publication field (260).

An Ownership and Custodial History field (561) was used in all records no matter the format. A generalized statement regarding the donation was created as there was no precise record of the custodial history of each U-matic tape. It was assumed that the student owned the tape of his or her work originally, but it is uncertain whether in some cases the tapes came to the library via the academic staff. A general note was added to specify the original purpose of the tapes.

500 __ |a Work produced by the artist as a student at Chelsea School of Art.

561 __ |a Donated by the artist to the Library.

Accessibility

There is no U-matic or Digibeta player in the library and these formats were made archival copies.

The DVDs were made reference use only in order to control access to this unpublished material.

As a consequence various notes fields were used to cross-reference the formats and direct users to the DVD copies for use. A Restrictions on Access Note (506) and an Additional Physical Form available Note (530) was added to direct students to the viewable DVD copy. These DVD records in turn mention in a general note field that they were transferred from the U-matic format. A System Details Note (538) field was added for the U-matic and Digital Betacam formats although the University's cataloguing standards do not require this field for the DVD and VHS formats. This allows for a keyword search of U-matic tapes at a specific college seeing that this format is uncommon in the University's library collections.

Creating access points

One of the most interesting aspects of this cataloguing project involved some investigation into identifying the artists in order to give accurate name headings. The University uses Library of Congress Authorities for both name and subject headings and does not create its own authorities. Some of the more famous artists (Franko B, Huw Parsons) were easily identified, while the other artists still require proper identification. The artists responsible for the creative content were given Personal Name Subject Entries in addition to Personal Name Added Entries.

Library of Congress Subject Headings were used such as 'Experimental films', 'Video art', 'Performance art', 'Documentary films'. However, format being the main difference between an

experimental film and video art, the choice of an appropriate subject heading was mostly tricky when cataloguing this collection as the films or videos are no longer in their original formats. The compromise has been to include both subject headings in most cases. [Note: for a more complete discussion of subject access for artists' videos, see: Cooke, J. (2009) "Cataloguing artists' videos", *Art Libraries Journal*, 34 (3). pp. 40-45.]

The University has not yet established guidelines for the use of Genre/Form headings (655) and these were not used in this project. Subject headings were used instead, for example, to refer to a documentary film.

Examples of one video catalogued in 3 formats:

DVD

040 __ |a UK-LoUA

245 00 |a Triple zoom |h [videorecording DVD] / |c Huw Parsons.

260 __ |c 1975.

300 __ |a 1 videodisc (DVD) (2 min.) : |b sd., col. ; |c 4 3/4 in.

500 __ |a Work produced by the artist as a student at Chelsea School of Art.

500 __ |a Transferred from U-matic format.

561 __ |a Donated by the artist to the Library.

600 10 |a Parsons, Huw.

650 _0 |a Experimental films.

650 _0 |a Video art.

700 1_ |a Parsons, Huw.

710 2_ |a Chelsea College of Art

and Design.

U-matic

040 __ |a UK-LoUA

245 00 |a Student films |h [videocassette] : |b Chelsea School of Art.

246 3_ |a Film portraits

246 3_ |a Triple zoom

246 3_ |a Whole lot of shaking going on

246 3_ |a Mirrors films

246 3_ |a Gladstone

260 __ |c 1975-1977.

300 __ |a 1 videocassette (27 min.) : |b sd., b&w. and col. ; |c 3/4 in.

500 __ |a Title from videocassette label.

500 __ |a Works produced by the artists as students at Chelsea School of Art.

505 0_ |a Film portraits / Huw Parsons. - Triple zoom / Huw Parsons. - Whole lot of shaking going on / Huw Parsons. - Mirrors film / Richard Welsby. - Gladstone / William Keddel.

506 1_ |a Archival copy; not for viewing.

530 __ |a Viewing copy available in DVD format.

538 __ |a U-matic.

561 __ |a Donated by the artists to the Library.

600 10 |a Parsons, Huw.

600 10 |a Welsby, Richard.

600 10 |a Keddel, William.

650 _0 |a Experimental films.

650 _0 |a Video art.

700 1_ |a Parsons, Huw.

700 1_ |a Welsby, Richard.

700 1_ |a Keddel, William.

710 2_ |a Chelsea College of Art and Design.

Digital Betacam

040 __ |a UK-LoUA

245 00 |a Remastered works |h [videocassette] : |b [student films].

246 3_ |a Student films

260 __ |c 1974-1984.

300 __ |a 4 videocassettes (331 min.) : |b sd., si., b&w. and col. ; |c 1/2 in.

500 __ |a Works produced by the artists as students at Chelsea School of Art.

506 1_ |a Archival copy; not for viewing.

530 __ |a Viewing copy available in DVD format.

538 __ |a Digital Betacam.

561 __ |a Donated by the artists to the Library.

650 _0 |a Experimental films.

650 _0 |a Video art.

650 _0 |a Documentary films.

710 2_ |a Chelsea College of Art and Design.

Thanks to Gustavo Grandal Montero (Collection Development Librarian at Chelsea College of Art and Design and Camberwell College of Arts) for the opportunity to catalogue this collection and help in sharing the experience with others.

May the collection live long and prosper!

A tale of two schemas: migrating an image database to a new repository

Robin Armstrong Viner, Cataloguing Manager, University of Aberdeen

Introduction

One of the undoubted treasures of the University of Aberdeen's Library & Historic Collections is the George Washington Wilson photographic archive.

Born in the North East of Scotland, George Washington Wilson (1823-93), became established in Aberdeen in the 1850s as an 'artist and photographer'. Wilson's camera ranged all over Britain and the colonial townships of South Africa and Australia, as well as the western Mediterranean. The collection consists of over 40,000 glass plate negatives, produced during the second half of the 19th century by which time the company he founded had become the largest and best known photographic and printing firm in the world.

The collection was first digitised in 1996-1997 using Testware fractal imaging software. The collection was re-digitised in 2001 when five different resolutions of each image were saved to CD-ROM. Two copies were made of each CD-ROM and medium resolution jpegs made available through the University website. Detailed descriptions for some images were added in 2007-2008. These were done to local standards rather than MARC21 or the full General International Standard Archival Description (ISAD(G)) now used to describe the University's archive collections.

In 2007 a team from Library & Historic Collections together with colleagues from the University's Directorate of Information Technology (DIT) evaluated a number of different repository solutions then on offer. The aim

was to bring together the digital objects housed on a variety of platforms and servers within a single environment. Ex Libris' DigiTool digital asset management system, which offered the opportunity of integration with the ALEPH library management system in use at Aberdeen since 2004 was selected.

Following the successful addition of the Frigg UK Oil & Gas Archive and eTheses as part of the EThOS project, it was agreed that the George Washington Wilson should be migrated from its existing iBase platform to DigiTool.

Workflow

Extensive use of the DigiTool web ingest module has been made during the migration of the collection to DigiTool. The files were saved to a networked server using a unique reference number as the file name. These are then ingested as objects within DigiTool each object having three manifestations: a tif file, a jpeg2000 file and a thumbnail. The tif file acts as the archive copy and is accessible only by Library staff, while the jpeg2000 file allows users to zoom in on the detail of each image. The thumbnail is used for browsing and searching.

The metadata is ingested separately. First an XML crosswalk is then used to map the existing descriptive metadata to MARC21. Finally the descriptive metadata is ingested using the same reference number to link in to the DigiTool object. This was initially done in batches of 200 due to the size of the image files, but this has subsequently been increased to 400 and now 500 following an upgrade to the server.

Copyright concerns

Licensing and reproduction of images from the George Washington Wilson collection represent an income stream for Library & Historic Collections. There is some concern that making the jpeg2000 images freely available would have a significant impact on this. Watermarking and reducing the quality of the images were considered but it was felt that this could obscure the detail of the photographs and negate the benefits of creating the jpeg2000 image files and making them available online.

One potential solution was to ask users have to agree to a copyright statement before viewing each image, as with the eTheses also available from DigiTool. In the end this was discounted as users browsing the collection would have had to agree to the statement for each image they checked. A rights statement is included in the metadata for each image and while we recognise does not prevent mis-use of images from the collection it is hoped that it would encourage anyone seeking to publish or re-use an image to seek permission.

Data preservation issues

The files created in 2001 were used to populate the DigiTool collection and these were copied from the archival quality CD-ROMs to a networked server. However it quickly became clear that a number of the CDs had been damaged rendering them unreadable and some images were missing altogether. Although frustrating this confirmed the need

cont'd page 14

for a more effective preservation solution; DigiTool is housed on a dedicated server which is regularly backed up nightly while the networked server (also backed up nightly) provides a second level of security. The missing files themselves will be replaced by fresh scans taken from the original negatives at the end of the project.

Crosswalk

A MARC21 crosswalk is used despite the fact that the descriptive metadata is displayed in Dublin Core. DigiTool does not have the capability to create descriptive metadata in ISAD(G), although a number of other standards are supported including both Dublin Core and MARC21. A crosswalk direct to Dublin Core would have been possible but it was felt that the additional granularity offered by MARC21 outweighed the issues raised by manipulating the through multiple standards.

Data migration issues

Although the crosswalk effectively maps the existing elements to MARC21 fields there have been a number of issues surrounding the data migration. Many of the descriptions given in the existing records are extremely detailed and lengthy. DigiTool has a limit on the number of characters in any field and while it has been possible to split these descriptions across repeated fields the division has been arbitrary.

The data migration issues are compounded by the scale of the collection. We have recently uploaded images of a number of archival collections to DigiTool, however none has been as large as the George Washington Wilson archive. Although the DIT team have checked that each ingest has been successful, and a sample has

been reviewed by the Archives team, it would be impossible to check each record individually.

Conclusion

The George Washington Wilson collection is the University's first major image migration project. The issues the project has raised and the solutions that have been identified will inform future projects. Perhaps the biggest lessons learned are those relating to data preservation. It is clear that doing nothing is simply not an option. It is equally clear that technology alone cannot overcome all the issues, and that any similar project will require significant support.

The migration of the George Washington Wilson collection is ongoing and a new user interface needs to be developed to replace the existing collection web pages. This will build on our experience with the University's database of exam papers, another DigiTool collection. However the benefits of the migration are already clear.

For further information on the project and the George Washington Wilson Collection please contact Anne Beavan (a.beavan@abdn.ac.uk) or Robin Armstrong Viner (r.armstrongviner@abdn.ac.uk).

Emerging Practice in the Cataloguing of Digital Video

Stephen Gray advisor to JISC Digital Media

Information that lends meaning to or facilitates the use of a digital resource should be accurate, reliable and as extensive as the user requires. The task of creating extensive indexing information for digital media objects though, can be overwhelming. A digital video as 25 digital photographs per second so a four minute clip has more than 6000 discreet images, perhaps six synchronous audio tracks and closed captioning in eight languages. Intellectual content also changes over the duration of a programme: consider for instance, a news program or a magazine show. The often complex, composite nature of a digital video object may mean that for purely pragmatic reasons, it is accompanied by only cursory metadata more suited to textual resources.

Yet many collections offering media content are faced with meeting the evolving needs of an ever-more media savvy user, to whom finding, using and publishing video has become almost as commonplace as working with text or a digital image.

Recent developmental work has focused on a two-pronged approach to the problem of reconciling user expectation with available cataloguing resources. Firstly, a crowd-sourced approach to amassing time-based descriptive information has grown in prominence. Secondly, automated tools, already well-suited to the

extraction of technical metadata, are being developed to 'mine' media for information relating to content. Both of these approaches are examined below after a brief introduction to video metadata standards.

As with any digital resource, in order to ensure interoperability as digital video data is shifted between systems, collections or organizations, standardisation is required. Although general standards, such as Dublin Core are commonly used, there are several metadata schemas intended specifically to describe digital video objects.

Public Broadcasting Core (PB Core) is a superficial, easy to use metadata set, primarily intended for commercial use, to permit the exchange of programming information between content producers and broadcasters.

Other digital media schemas are offer support for much richer descriptions and are intended for wider use. The Motion Pictures Expert Group (MPEG) has produced a family of related standards. MPEG-7 supports the fine-grained description of time-based media, from intellectual content to technical structure.

MPEG-21 offers a conceptual framework intended to be used throughout a digital object's lifecycle, with an emphasis on data transaction. In addition, an MPEG-21 record may include

extraneous data such as provenance and rights information.

Historically, such standards have been little used outside of the media production or broadcast domains. This situation is changing as more general collection management systems include features which permit the rich description of media objects. This is, at least in part, a direct response to evolving user expectations.

User generated information includes informal descriptions, reviews and ratings associated with a media object. Such information is at the core of online social networking initiatives such as Soundcloud or YouStream. User generated information is increasingly captured and presented as an informal counterpart to authorized information, such as a published media work's ISAN (International Standard Audiovisual Number) which is analogous to a book's ISBN. User-enriched media assets are widely perceived to have an added value.

Social networking sites have made once complex collaborative processes a commonplace feature. Media objects are reviewed and counter-reviewed and used as the raw materials for new derivative works. The passive consumption of digital media may no longer be sufficient to ensure a successful experience, a multitude

here again YouTube is prominent with options for automated transcription and subsequent translation. Shazam is a mobile network based service offering automated music recognition based on tempo, pitch and melody analysis.

Again, these technologies have evolved to sort online media content but aspects have begun to be deployed in more centralised collection management systems. Media-mining is still often limited to simple features such as colour, aspect ratio or facial recognition and may add limited value for the user, but the semantic gap is closing as system intelligence improves.

Automated content analysis can place a heavy burden on a host system's hardware, software and network resources. Real-time analysis and post-search operations such as grouping or refinement being particularly demanding.

To summarise, the medium of digital video is developing rapidly and advances in technology are routinely met and then exceeded by user expectation.

As readily available media tools advance, user generated content achieves a quality to rival the output of larger, centralised media producers. Personal media now routinely sits alongside formally published assets in institutional collections.

The hybridised nature of this media and the information which

accompanies it represent a new management challenge but also open up new opportunities for innovative search and retrieval operations and so ultimately, more efficient user navigation.

Reliability issues with both community-sourced and automatically extracted information still exist but the situation is being addressed and results are improving.

Few of the technologies discussed here are implemented within centralised repositories at this time. But anything that adds value by unlocking the rich potential of multi-modal data without overburdening resource managers will ultimately be refined and implemented widely.

Author

Stephen Gray works in an advisory capacity for JISC Digital Media, a national support service helping the educational and cultural heritage sectors to embrace digital media in innovative, practical and cost effective ways.

Book reviews

Digital Information: Order or anarchy? Edited by Hazel Woodward and Lorraine Estelle (London: Facet Publishing, 2010). ISBN 9781856046800.

Based on papers presented at a recent CILIP conference, this book looks at how the move to digital publishing is impacting the well-established and well-ordered scholarly communication supply chain, and how this is resulting in fundamental changes in the roles of both libraries and publishers. It provides a broad perspective on the issues, with contributors from UK, Europe, US and Australia presenting viewpoints of both libraries and publishers.

The papers consider the technological, economic and sociological drivers of change, presenting various scenarios as to how these changes may affect libraries and publishers, and asks whether scholarly communication will evolve to find a new order, or whether there will be a shift to a more anarchic and less-structured environment. The main focus is on the changes affecting the journal and scholarly monograph as traditional forms of publication, and the changing business models associated with them. But several papers also touch on issues of resource discovery, and whether highly ordered domain of the library catalogue still has a place in a world of full text search engines.

Graham Stone focuses specifically on resource discovery issues for libraries and gives a good overview

of current trends in library search systems, outlining relative merits of federated search vs harvested search. Stone notes that current library systems often fall far short of the "Google like search with Google like results" which users want, and outlines some of the ways in which systems could be improved. But this leaves unanswered the underlying question of why libraries should continue to attempt to offer an alternative to Google, and whether there still a need for library discovery systems and the structured metadata which supports them. These issues are tackled by Rick Anderson, who raises some fundamental questions about the role of the 'just in case' library collection in a world of 'just in time' instant access, and the role of the library catalogue in a world of full text searching.

Moving beyond the perspective of libraries, Ian Russell considers the role traditional played by the publisher in providing order, and how new forms of publication are changing these roles. Russell notes the need for new standards to evolve, for example metadata standards to support version control. However as Alastair Dunning notes in a paper on digitisation projects, whilst there is a need for standards, there is also a need for "a good dose of breaking established rules and practices" to allow innovative new solutions to emerge. Order is important, "but not too much order"

In summary, this book provides a

wide-ranging, accessible and thought-provoking coverage of some of the key trends in scholarly communication supply chain, and how they will impact on libraries, but for an in-depth consideration of metadata issues, look elsewhere.

Anna Grigson

E-resources Manager, Royal Holloway, University of London
March 2010

Book reviews

Library mashups Exploring new ways to deliver library data
Nicole C Engard, editor
ISBN: 978-1-85604-703-6

If the idea of mashups is a new concept to you then this book is a great place to start!

Library mashups is a collection of essays from librarians, software developers and digital service experts from around the globe.

The practice of mashing up data is a relatively new approach, especially with library data. A mashup allows content from more than one available web application to be combined to create a new informative service.

The book begins by explaining, in 'non-techie' terms, what a mashup is and gives some examples from the library world. A mashup of library catalogue data, reading groups and locations and map related content are all covered to whet the appetite of the reader.

For the more technically minded it moves seamlessly on to cover the system landscape covering APIs and web application services and how to make your library data available to be mashed up.

The book gives some excellent examples of how we can mashup library website data. Brian Herzog's *Information in Context* essay discusses how information alone is not enough and it is a great step forward for libraries to provide extra services to allow knowledge

building at the hands of their customers. Library websites can all benefit from the ability of combining their bib data with a book suggestion service in a meaningful way that customers can understand. The application *de.lic.ious* is another excellent example of creating reading lists on specific subjects. The caveats of web2 style applications are discussed reminding us that we are at the mercy of someone else's server and content being stable!

The next essay discusses the use of yahoo pipes to merge feeds to websites and news services for your library service, consolidating enriched information into your own library website.

Corey Wallis maps out an interesting blogging application cooperatively managed by a small group of librarians.

Libraries Interact is a service to allow librarians and others to share ideas and work together in a collaborative manner utilising a multitude of web2 tools.

Part three of the collection covers an area that should be of specific interest to readers of C&I. The chapter covers using web applications to mashup up the library data available in your catalogue to visualise and create a new interface for bibliographic information. If you are interested in creating new ways of access to your OPAC then this is the section for you!

Library mashups rounds off with

covering interaction of information with maps, pictures and video resources, all dedicated to enhancing the library service and the user interaction therein.

From flickr and YouTube to Google map mashups and federated search, this collection offers both a simple and instructive field book for the novice to web2 and data mashes. An excellent introduction to practical ways any librarian can enhance delivery of service.

In keeping with the ethos of this book, there is a companion website available featuring a list of websites and uses and examples of web2 tools and mashups.

www.mashups.web2learning.net

Penny Robertson, Information Architecture Manager, Scottish Qualifications Authority



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