

Documentation Strategies

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Who has moving image collections?

- ✓ Libraries
- ✓ Archives
- ✓ Museums
- ✓ Independent filmmakers
- ✓ Studios and networks
- ✓ Stock footage libraries
- ✓ Collectors

Where collections are located influences descriptive practice

Libraries

- Moving image collections are primarily commercially distributed videos intended for the home market
- Multiple copies exist
- Description from the "item-in-hand" based on information taken from the resource itself (title screens and credits, can or video labels, or from the container)

Archives

- Collections described based on the principle of provenance
- Moving images are often physically separated from the collection and organized in the finding aid as its own series
- Types of moving image content:
 - University or college archives - course lectures, department commencements, athletic events, special event lectures
 - Special collections/Historical societies - home movies and amateur films and video, regional films and video, oral histories
 - Government archives - training films, educational films, event footage, films documenting government-funded projects, recordings of legislative meetings

Museums

- Moving images are treated as material objects possessing historical, aesthetic and/or cultural significance
- Collections are predominantly avant-garde works, artists' films and video, performance art videos, "film as art"
- Description can be at the item- or collection-level based on identification of the creator and the materiality of the object (type of work, medium, form, stylistic, cultural and chronological information)

What characterizes a moving image archive?

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| <ul style="list-style-type: none"> <input type="checkbox"/> Preservation <input type="checkbox"/> Continuum of activities <ul style="list-style-type: none"> <input type="checkbox"/> locating and acquiring film materials <input type="checkbox"/> inspect & analyze condition <input type="checkbox"/> inventory control <input type="checkbox"/> assemble materials for copying & restoration <input type="checkbox"/> proper storage, handling | <ul style="list-style-type: none"> <input type="checkbox"/> Access <input type="checkbox"/> Exhibition, public programs, and the creation of product <input type="checkbox"/> Research access is a goal, but difficult for most moving image archives to achieve |
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Item level description

- Assumption is that the item in hand constitutes a work that has been published/distributed in multiple copies
- Description dependent on transcription from a chief source (title screen and credits)
 - Transcription provides a record of the history of release and distribution of a moving image work
- Tradition is to describe a moving image work at the item level following rules for bibliographic description

Definition: Bibliographic Description

(Source: SAA Glossary)

Bibliographic descriptions act as surrogates for the things described and are typically assembled into catalogs or bibliographies. Although the term's etymology is tied to the concept of "book", it is commonly used to refer to the process of creating similar catalogs or lists for other published and nonpublished formats, such as documents, photographs, and moving images, especially when the list contains several formats. *Bibliographic description emphasizes the transcription of information found in the materials being described*, although the bibliographer or cataloger may supply some explanatory notes

Bibliographic control

- Completed works are created to stand alone
- Basic principle of description is to support:
 - collocation of works, so that all known versions can be located
 - collocation that enables all works on a topic to be located
 - collocation of all works by a creator (directors, actors, producers, screenwriters, etc.)
- Focus of the description is predicated on the assumption that users are interested in accessing the content (topics, genre, summaries) and the creators of the work

User Tasks

- Find**—i.e., find films or programs that correspond to the user's stated search criteria
- Identify**—i.e., to confirm that the film or program described corresponds to the resource sought, or to distinguish between two or more resources with similar characteristics
- Select**—i.e., to select a film or program that is appropriate to the user's needs
- Obtain**—i.e., to acquire or access the film or program described

Functional Requirements of Bibliographic Records (FRBR) conceptual model

- Abstract depiction of the universe of things being described
 - The things in that universe (entities)
 - Identifying characteristics of those entities (attributes/elements)
 - The relationships among the entities

FRBR Report:
http://archive.ifa.org/VII/s13/frbr/frbr_current3.htm

What is FRBR?
<http://www.loc.gov/catdir/cpsa/whatfrbr.html>

FRBR entities

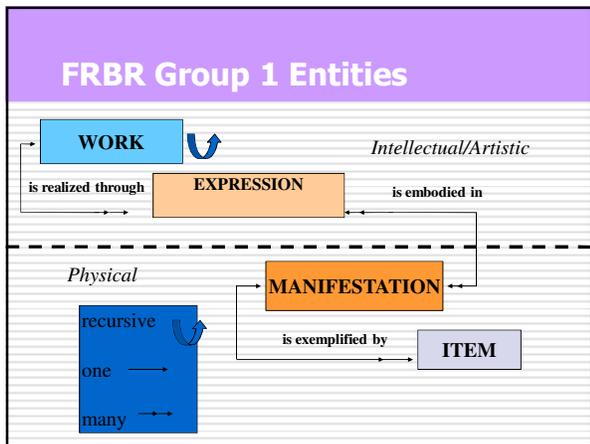
- Group 1 - products of intellectual or artistic endeavor that are named or described in the bibliographic record
 - work, expression, manifestation, item
- Group 2 - entities responsible for the intellectual or artistic content, the physical production and dissemination, or the custodianship of such products
 - persons, families, corporate bodies
- Group 3 - entities that serve as the subjects of intellectual or artistic endeavor
 - concept, object, event, place

FRBR is not

- a concrete data model
- intended to represent data types in a database
- a metadata schema
- a standard

FRBR is

- Subject to many different implementation decisions
- Represented by different functionalities for different implementations



FRBR Group 1 Entities

Intellectual/Artistic

Work - a distinct intellectual or artistic creation
(King Kong 1933 ; King Kong 1976 ; King Kong 2005)

Expression – the intellectual or artistic realization of a Work (version)
(original release ; director’s cut ; colored)

Manifestation - the physical embodiment of an Expression of a Work
(35 mm. film ; DVD ; VHS)

Item - a single exemplar of a Manifestation

Physical

King Kong

1933	1976	2005
		
DVD collector’s edition (11/22/2005 release) DVD (2003 release) VHS (1999 release) VHS colorized (198-? release) Laserdisc (Criterion 1984 release) 16mm print - uncensored version (197-? release)	VHS (1996 release) DVD (1999 release)	DVD widescreen edition (3/28/2006 release) DVD full screen edition (3/28/2006 release) DVD deluxe edition (11/14/2006 release) DVD deluxe extended gift set (11/21/2006 release) DVD- HD (11/14/2006 release)

Attributes to Describe Moving Images

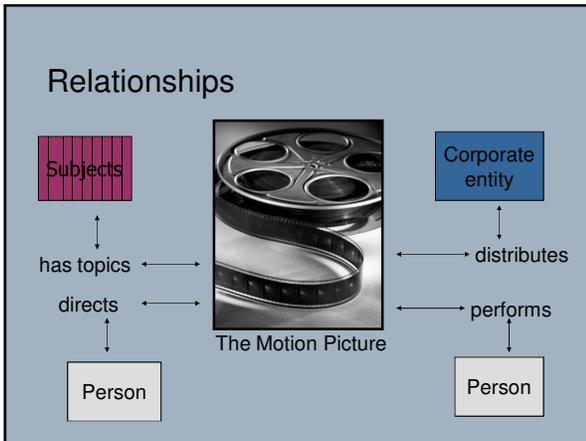
<p><input type="checkbox"/> Work</p> <ul style="list-style-type: none"> ■ Title ■ Date ■ etc. <p><input type="checkbox"/> Expression</p> <ul style="list-style-type: none"> ■ Form ■ Date ■ Language ■ Color characteristics ■ Sound characteristics ■ etc. 	<p><input type="checkbox"/> Manifestation</p> <ul style="list-style-type: none"> ■ Title ■ Version ■ Distribution (place, distributor, date) ■ Form/extent of carrier ■ Terms of availability ■ Mode of access ■ etc. <p><input type="checkbox"/> Item</p> <ul style="list-style-type: none"> ■ Provenance ■ Location ■ Condition ■ etc.
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King Kong / Radio Pictures presents ; David O. Selznick, executive producer ; a Merian C. Cooper and Ernest B. Schoedsack production ; screen play by James Creelman and Ruth Rose ; from an idea conceived by Merian C. Cooper and Edgar Wallace.

[Censored version]
United States : Radio Pictures, Inc., [1938], c1933.
3 reels of 3 (97 min.) (3474 ft.) : opt sd., b&w ; 16 mm. safety print.
Cast of characters: Fay Wray (Ann Darrow) ; Robert Armstrong (Carl Denham) ; Bruce Cabot (John Driscoll).

Summary:
A film crew goes to a tropical island for an exotic location shoot and discovers a colossal giant gorilla who takes a shine to their female blonde star.



FRBR challenges

- ❑ FRBR emphasis is on the description of a single work/expression distributed in multiple copies
- ❑ FRBR conceptual model does not adequately provide functionality to describe materials in the aggregate based on the principle of provenance

Archival Control

Archival control: “The material is described according to archival descriptive rules, focusing on the contextual relationships between [units of material] and on their provenance rather than on bibliographic detail. ... All forms of material can be controlled archivally.”

(OCLC Bibliographic Formats and Standards
<http://www.oclc.org/bibformats/en/field/ctrl.shtm>)

Core guiding principles

- Principles of provenance and original order are the foundations of archival arrangement and description
 - Guiding principles direct the archivist to respect the integrity of the manner in which records were originally created, accumulated, assembled, and used
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Provenance

Principle of provenance states that records should be maintained according to their origin and

not intermingled with those created by another person or agency

Respect des fonds

Principle that the records created, accumulated, and/or maintained and used by an organization or individual must be kept together in their original order, if it exists or has been maintained, and *not be mixed or combined with the records of another individual or corporate body*

Hierarchical description

Archivists equate description with providing access to holdings through the development of finding aids

Hierarchical Finding Aid

- Title page
- Administrative or biographical history
- Description of records (scope and content, levels of description)
- Administrative information (physical condition, restrictions on use and access)
- Container/folder lists
- Additional information to support the researcher's use of the records
- Indexes to assist the user in locating information within the structure of the finding aid (names, places, topics, formats)

Archie Stewart Collection



Creator(s)
[Thomas Archibald Stewart](#)

Donor
[Thomas Archibald Stewart](#)

Primary Format and Extent
film (67,772 ft.) : si. and sd.,
b&w and col. ; 16 mm. reversal
pos



Secondary Format and Extent
video (approx. 1,200 min.) : sd.,
col. ; 1/2 in.

Collection Date Range
1928 to 1996

Summary

Collection contains [Archie Stewart--home movies], a chronicle of the Stewart family and its worklife from the 1920s to the 1990s. Shown are the activities of five generations in Grand Lake Stream, Maine: annual trips to Grand Lake Stream by train and automobile, hunting trips at Unknown Lake and other excursions; fishing, canoeing, meals, and Maine guides Rob Golding and Howard Kendall of Perry, Maine, and Earl Bonness of Grand Lake Stream. Aviation footage includes Stewart International Airport (Stewart Airbase), a 1931 air trip to Maine, Archie Stewart learning to fly an autogyro in 1932, and the dirigible Shenandoah. Footage concerning the family's Newburgh business includes garage construction, employees, automobiles, town activities, and Newburgh residents including members of its African American community, and white residents in a Ku Klux Klan parade. Travel footage includes 1950s travels to California, Cape Cod, Niagara Falls, Florida, New Mexico, Arizona and Michigan.

Biographical/Historical Notes

Thomas Archibald (Archie) Stewart (1902-1998), a member of the Amateur Cinema League, lived in Newburgh, New York. He developed a keen interest in aviation and automobiles early in life. The Stewart International Airport (Stewart Airbase) is located on land once farmed by his family, who later donated this property to the town of Newburgh. The Stewart family operated the Broadway Garage, Buick and Pontiac Sales and Service business in Newburgh, and Newburgh Motors, which sold Packard automobiles. The family traveled extensively in the U.S. Family members include Archie Stewart's wife Mary Louise Warden, a 1923 Wellesley graduate; daughters Mary Stewart Hafer and husband F.L. Hafer, DFC, USMA, 1946; Anne Stewart Sauls and husband Major R.G. Sauls, USMC.

People and Organizations
[Stewart Family](#), [Thomas Archibald Stewart](#)

Genre(s)
[Amateur](#)

Archival description is iterative

Description is an organic process, preferably beginning early in the lifecycle of a collection or information object and likely to continue after the descriptive record has been created

Item level vs. Collection level

- Item level treatment predominant way to describe individual works that can stand on their own
- Collection level treatment can be used for describing an aggregate of archival moving images from a single source
 - provides context to individual items that cannot stand on their own (home movies, outtakes, commercials from a single corporate entity, etc.)
 - Collection level treatment does not preclude item level treatment