# CATALOGUING MOVING IMAGES An Overview

# THE HISTORY OF CATALOGING **MOVING IMAGES**



• January 7, 1894 - Edison films his assistant, Fred Ott sneezing with the Kinetoscope at the "Black Maria."

This is the first film to be copyrighted.

• This was not the film itself but printed strips of every frame. Copyright law did not cover motion pictures until the 1912 Townsend Amendment included them among the types of works covered. Motion picture companies, such as the Edison Company., initially attempted to copyright their films as photographs, relying on legislation dating back to 1865 that included photographs as copyrightable works.

• The government was getting film at an enormous rate. By 1937 around 17,000,000 running feet had been accumulated and by the end of 1945 this increased to more than. 100,000,000 feet.

• Motion pictures cataloging usually started with the classification scheme for catalog cards developed by the by the Library of Congress. This standard, comparable to its card for books, might not work for all institutions where a more detailed scheme would be needed.

• There are many standards for the cataloging of moving images including:

### Dublin Core Metadata Initiative

FIAF

International Federation of Film Archives

IFLA

**Functional Requirements** for Bibliographic Records (FRBR) Review Group

### ICOM-CIDOC

International Committee for Documentation of the International Council of Museums

International Organization for Standardization

METS Metadata Encoding and Transmission Standard MIC

Moving Image Collections MPEG

Moving Picture Experts Group

MXF and AAF

OAIS **Reference Model** Pro-MPEG Forum

ISAN International Standard Audiovisual Number)

# **CASE STUDIES IN MOVING IMAGE CATALOGING PRACTICES**

There is no "best practice" for cataloging moving images

Different institutions use different standards depending on the types of moving images in their collections and the purpose of the institution

• Library of Congress: Motion Picture, **Broadcasting, and Recorded Sound Division** 

6 million+ moving image items in collection

- Abides by standards developed by Library of Congress
- Descriptive cataloging: Archival Moving Image Materials (AMIM)

Subject cataloging: Library of Congress Subject Headings (LCSH)

Genre cataloging: Moving Image Genre-Form Guide: Moving Image Materials: Genre Terms Classification: Library of Congress Classification

(LCC)

Metadata: Metadata Object Description Schema (MODS); Metadata Encoding and Transmission Standard (METS)

### Lucasfilm Research Library

17,000+ moving image items in collection Classification: Dewey Decimal Classification (modified)

Cataloging tool: FileMaker Pro

Subject cataloging: Sears (modified)

### MoMA Department of Film

25,000+ moving image items in collection Cataloging tools: The Museum System (TMS) and Data Asset Management system NetXposure

### • Paramount Pictures

33,000+ clips and shots in stock footage collecton

22,000+ available online through content partner T3Media

Cloud-based storage

Metadata imported from pre-existing sources or custom-designed

# **TWO APPROACHES TO METADATA** ORGANIZATION

## Standards Based Approach

### DCMI

Pros: 15 elements = flexibility and easy use Cons: Not as rich in detail, must be mapped to MARC

### MODS

Pros: richer element set, simple to create Cons: general tags, element loss in standards conversion

### • Interoperability Issues

No common standard creates record sharing problems

Solutions:

1. Metadata Mapping

2. Metadata Registries

3. Application Profiles

All solutions to interoperability issues bring up larger semantic problem

### • Streaming Video Vendors vs. Locally **Hosted Files**

Metadata application in Libraries

1. Collections Hosted by Vendors

Pros: records created by vendor, saves server space, uses controlled vocabulary

Cons: licensing system is expensive, it's rare to obtain a perpetual license

2. Title-By-Title Locally Hosted Files

Pros: can create unique metadata standards for local user base

Cons: time consuming record creation, need server space, interoperability

### Collaborative Based Approach

Combination of Automated and Human **Generated Records** 

• Metadata Application in Corporate Business

1. YouTube--uses flash video and HTML5 to embed semantics into structure

2. metadata created by machine, user, and creator

# **SEMANTIC WEB AND** METADATA

Metadata provides the connection as well as the description of content.

- 1. A set of design principles 2. Collaborative working groups
- 3. A variety of enabling technologies

### **Case studies:**

### A. Digital Library: DigitalNZ

### 1. Finding

It is aimed to making New zealand digital content easier to find, share and use. Content-contributing and harvests content metadata via:

XML sitemaps, RSS feeds, OAI (Open Archives Initiative)

### 2. Sharing

Over 25 million digital items available to view & over 150 partner organisations People can use the API (Application Programming Interface) to index or contribute to the digital content and metadata.

### 3. Make it digital



Describe the digital content: metadata Manage the digital content: Database, content management system, repositories DigitalNZ program is using DSpace as their content management system

### B. Museum of Moving image [CollectionSpace]

Focus on user-centered design principles

- Authoritative metadata 2. Collaborative metadata
- 3. Mixed metadata

### C. Netflix [VMS]+[NetflixGraph]

1. VMS (Video Metadata Services) is responsible for packaging data about videos such as synopses, titles, as well as data about video artwork and streams.

2. NetflixGraph contains data about relationships between entities like videos, characters, and tags.

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### SEMANTIC WEB AND METADATA

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