

# White Paper Report

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NEH Digital Humanities Start-Up  
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White Paper

**Northeast Historic Film**  
**Finding and Using Moving Images in Context**  
<http://movingimagesincontext.org/>

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## Principles

Throughout the project we attempted to adhere to this set of baseline activities:

- Work with interested educators to build contextual materials
- Streamline the video digitizing process while keeping preservation in mind
- Use networked open source tools
- Co-publish video with organizations having aligned interests and committed resources
- Engage metadata specialists
- Clarify available rights for users

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## Project Participants

- Northeast Historic Film, Project Director, Karan Sheldon, Milton, Ma.
- Project Librarian and Developer, Teeter Bibber, Bailey Island, Me.
- Primary Source, creators of the lesson plan for secondary school teachers and editors of the textbook and CD-ROM, *China in the World*, published by Cheng & Tsui in Boston, Mass. Liz Nelson, editor, *China in the World*; Laurel Damashek and Jeremiah Dow, editorial department. Jennifer Hanson, librarian, and Carolyn Platt, curriculum developer, Watertown, Ma. Ryan Bradeen, Primary Source, Bangor, Me.
- China Source and Harvard Asia Center at Harvard University, Jascha Smilack, Harvard Presidential IT Scholar, Primary Source/China Source interface, Cambridge, Ma.
- MIC (Library of Congress/AMIA, and Rutgers University), content management system, Jane Otto and Yang Yu, Newark, NJ, and Culpeper, Va.
- Moving image cataloger Sean Savage, PBCore records, Encinitas, Ca.
- Columbia University graduate student Kai Dawson, audio description, Beijing, China.
- University of Maine Fogler Library, *Windows on Maine*, Marilyn Lutz and Kang Cao, cataloging, streaming and downloadable video; Paige Lilly, William S. Cohen Collection, metadata consulting, Orono, Me.
- UCLA Film and Television Archive, Metadata Librarian, Andrea Leigh, Los Angeles, Ca.
- Maine Historical Society, *Maine Memory Network*, online resource building and thesaurus coordination, Steve Bromage, Kathy Amoroso, Candace Kanes, Portland, Me.
- Colby College, Peter Ditmanson, Ph.D., China scholar essay, classroom use and comments, Waterville, Me.
- Bates College, Dennis Grafflin, Ph.D., pedagogical evaluation, Lewiston, Me.
- Bowdoin College, Robert Denton, Senior Media and Design Consultant, Brunswick, Me.
- Brodsky & Treadway (LittleFilm.org), Bob Brodsky and Toni Treadway, film to digital video transfer, Rowley, Ma.
- Northeast Historic Film administrative and technical support, Barbara Manning, David Weiss, Gemma Perretta, Rob Nanovic, Bucksport, Me.

# Finding and Using Moving Images in Context

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## Statement of Problem

*Moving image custodians—archives, libraries, and special collections—have new opportunities to share archival footage with researchers (as digital items) but have not yet prioritized the dissemination of essential information regarding each item’s origins and meaning (as part of collections).*

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## Summary and Outcome

Our project recognizes that expanded access to moving image surrogates provides new opportunities for teaching and learning in the humanities. We suggest that it is time to look closely at the risks of deracinating these evidentiary materials. This paper expresses an approach to treating moving images with integrity as primary source materials for the humanities, resulting from the work of creating a focused example. The project’s core content is digital video derived from 16mm film shot in China from 1928-1936, the Joan Branch Collection and the Charles Gilbert Collection; the films are from the Northeast Historic Film archives, unique materials donated by the families of the creators, for which we own full rights. Distinctive to this effort was the commitment to select, digitize, and offer archival moving images explicitly as unedited texts and as shorter digital learning objects—within a hierarchical structure rooted in provenance—using standards-based metadata tools with attached contextual and interpretive works.

The goal of *Finding and Using Moving Images in Context* was to develop a framework for persistent expression of essential information about archival moving images with options for attachment of interpretive materials. This project demonstrates a workflow starting with analog objects (16mm film), creating digital representations, selecting learning objects from the digital representations, publishing those selections as digital clips, and relating interpretive materials in hard media and electronic form.

We identified and tested metadata appropriate to the originating archives and to our user communities. Our recommended tools for moving images are Encoded Archival Description for top-level description of collections, PBCore for individual works and their instantiations, TEI for textual objects, and METS for unified description of the digital works.

Over the grant period (2007-2008) project partners explored emerging standards, worked with new and developing software tools, and followed practices intending to help organizations of similar size and resources decide on practices for sustainable online access to moving image resources and metadata. For more on the partners, see pages 10-11. Our conclusion, in harmony with evaluator Dennis Grafflin (Attachment 5), is that to advance the use of moving images as texts and to support research in the 21<sup>st</sup> century, access models should address “such issues as origin, authorship, editorial history, larger social/cultural/political context, relevant scholarship.” Custodians, funders, and educators must consistently strive to expose provenance along with digital video in order to ensure understanding of moving images as the rich historical resources they are.

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## Background: Moving Images Used and Intended Audiences

*Finding and Using Moving Images in Context* constructs presentation and contextualization models for moving images within two access strategies—one a prototype at Northeast Historic Film ([www.movingimagesincontext.org](http://www.movingimagesincontext.org)), and the other a Primary Source/Harvard China Source addition to existing online tools. The structures provide rich metadata, attached materials including rights information, a lesson plan, annotation areas for teachers, students, and the public, and an example of bilingual audio description for the visually impaired.

The test bed for the NEH Digital Humanities Start-Up included selections of original moving images from the archives of Northeast Historic Film shot in China in the 1920s and 1930s: the Charles Gilbert Collection and the Joan Branch Collection, from which we drew only China-related footage from the many thousands of original 16mm feet donated by two families. We understand the China selections from the Branch and Gilbert collections as a thematic research collection. The relation of thematic research collections to finding aids—and useful incorporation of moving images within a large finding aid—are important challenges for humanities repositories. Many extremely well developed finding aids list but do not provide access to digital moving images.<sup>1</sup> In the phases following this Digital Humanities Start-Up, we hope to engage with others developing data structures and content standards for digital access in mixed collections and in dedicated audiovisual repositories. The *William S. Cohen Papers Finding Aid* at the University of Maine demonstrates a method of dealing with audiovisual materials and electronic surrogates in a traditional, if supercharged, use of Encoded Archival Description. Paige Lilly from the William S. Cohen Papers at the Fogler Library, University of Maine, served as a metadata consultant on this project.<sup>2</sup>

The project was formed with two target audiences for the online products, 1) Classroom teachers (grades 5-12) participating in the China history programs led by Primary Source<sup>3</sup>, and 2) College students in East Asia and world history classes. Working with specific audiences in mind provides benefits such as engagement of end-users in the development process, incorporation of relevant desired content, and testing of structural and content premises. Each audience was represented on the team by librarians, graduate students, curriculum developers, and professors of East Asian Studies. The project was documented in a blog containing 50+ entries, with links to documents and project partners, at <http://movingimagesincontext.org/blog/>

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<sup>1</sup> *Online Archive of California Finding Aid* example, [http://content.cdlib.org/view?docId=tf4d5nb0gw&doc.view=entire\\_text&brand=oac](http://content.cdlib.org/view?docId=tf4d5nb0gw&doc.view=entire_text&brand=oac)

<sup>2</sup> William S. Cohen Collection, Fogler Library, University of Maine  
<http://www.library.umaine.edu/speccoll/portaldb/detail2.asp?id=MS%20106&sflag=1>

<sup>3</sup> Primary Source, based in Watertown, Mass., was established to bring university-based scholars together with teachers. Evaluation of 10 years of Primary Source's China programs (1995-2005) showed an estimated 330,000 students have been taught about China and 2,250 teachers and administrators from 150 school districts in New England participated in core China programs. The Primary Source textbook *China in the World* with CD-ROM is suggested for “World history, Asian history, and social studies classes at the high school, AP, or introductory college level.”  
[http://www.cheng-tsui.com/store/products/china\\_world](http://www.cheng-tsui.com/store/products/china_world)

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## Methodology and Activities

Our conception of “context” was multifaceted and multi-level. The intent was to provide immediate access to digitized footage for streaming and downloading along with rights for reuse of digital video clips. Each clip would be available with information to ensure that researchers are able to easily find, identify, understand, and use the digital video. An individual moving image selection (in this paper called a clip) maintains its integrity as an identifiable document drawn from several layers of organization: a collection (one or more donations from a single entity), an item (e.g., a reel of film, a video program, a news story from within a collection), an organized clip (all or part of one or more items). A thematic grouping, here comprised of film selections shot in China assembled into clips with added curatorial content and arrangement, may then be found and understood as having meaning within the original archival arrangement as well as in its new digital presentation. This supports an essential archival principal, *respect des fonds*, aiding scholars in evaluating moving images as primary sources as they would any other text.

Clarifying provenance with information about audiovisual collections’ origins (particularly large analog collections, of which Northeast Historic Film has approximately 700), is challenging to those providing access to moving images in the digital age. There is no technological “out of the box” solution or simple workflow for moving images. We found it difficult to follow principles of *Describing Archives: A Content Standard (DACS)* while we held to aspirations for multi-level description of moving images. We are grateful to Andrea Leigh for her guidance and to members of the PBCore community.

We created a Northeast Historic Film prototype interface at <http://www.movingimagesincontext.org> to represent the range of contextual materials and their associations by layering information in tabs and associating additional resources with links. Attachment 4 contains an overview and walk-through.

The content-specific China audiences are served by a lesson plan suggested for Grades 5-9 for the Charles Gilbert clip at Primary Source,<sup>4</sup> and a library of seven videos offered in Adobe Flash at Harvard’s China Source Website accessible both through Primary Source with log-in required and, as a service to our colleagues, through the developer’s personal site.<sup>5</sup>

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<sup>4</sup> Primary Source Lesson Plan, <http://www.primarysource.org/resources/historicfilm/nhflessonplan.php>

<sup>5</sup> Harvard iSites (via Jascha Smilack’s developer pages), <http://www.people.fas.harvard.edu/~smilack/branch/index2.html>

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## Recommended Tools

### I. Metadata Structure

We have identified and tested metadata appropriate to the originating archives and to the user community and we conclude that recommended nonproprietary open standards for moving image collections are these, described briefly and with links, below:

- Encoded Archival Description (EAD) for top-level description of collections
- Public Broadcasting Metadata Dictionary (PBCore) for individual works and their instantiations
- Text Encoding Initiative (TEI) for textual objects
- Metadata Encoding and Transmission Standard (METS) for unified description of the digital works

*Attachment 2 depicts the relationships of these and other multimedia formats in a METS document.*

### Encoded Archival Description (EAD)<sup>6</sup>

#### Metadata for Collections

Encoded Archival Description is a data structure, a means of tagging records so that elements may be included online, according to the Library of Congress, “the first data structure standard to facilitate distribution via the Internet of detailed information about archival collections and *fonds* via the standard archival access tool: the finding aid.... Moreover, EAD enables digitized images of archival materials to be embedded in or linked to their corresponding finding aids, enabling a user to navigate successively more detailed layers of information.”<sup>7</sup> Following *Describing Archives: A Content Standard* (DACS) as the content standard we modified and expanded existing collection-level descriptions at Northeast Historic Film and marked them up in EAD, producing two sample collection level records, one each for the Joan Branch Collection and the Charles Gilbert Collection.

### PBCore<sup>8</sup>

#### Metadata for Moving Image Items

The project was prospectively committed to using the PBCore metadata dictionary created by Andrea Leigh, Metadata Librarian, UCLA Film and Television Archive, for describing the digital video at the item level. PBCore, designed for sharing moving images in the public broadcasting community, allows identification of multiple instantiations of film and video items, essential to tracking original items and their subsequent copies. (An instantiation is an instance of the audiovisual object existing in the physical world or digitally; an archives may have many instantiations of each item as preservation and access copies are made.)

Sean Savage created PBCore records for each of seven digital items. To accomplish this he viewed the streaming items at *Windows on Maine*, working from NHF's extant ProCite item-level records,

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<sup>6</sup> EAD 2002 home page, <http://www.loc.gov/ead/>

<sup>7</sup> <http://www.loc.gov/ead/ag/agpref.html>

<sup>8</sup> PBCore home page, <http://www.pbcore.org/> “Version 1.1 of PBCore (the Public Broadcasting Metadata Dictionary) has been developed by a cross-organizational team of public radio and television producers and managers, archivists and information scientists....PBCore is designed to provide—for television, radio and Web activities—a standard way of describing and using this data, allowing content to be more easily retrieved and shared among colleagues, software systems, institutions, community and production partners, private citizens, and educators.”



incorporating notes and information from film inspection sheets provided by Gemma Perretta, NHF Technical Services staff member. As an early adopter of PBCore's Filemaker tool and the MIC Cataloging Management System, Savage tested these tools in their early stages. The PBCore listserv was useful for problem solving with other users. NHF's early implementation of the Filemaker cataloging tool has already led to an improvement; in the first release it was not possible to duplicate a record, requiring cataloging again each entry no matter how similar its structural or intellectual content. Duplicating records is now possible in version 2 of the Filemaker tool, and more suggestions came out of this project for future revisions.

We found a key challenge to be keeping the relationships among the instantiations explicit. This can be a moving target and one that solid workflow practices will ameliorate. A difficulty in this project was that the original configuration of the Branch film reels changed since the video transfers were made. In anticipation of film-to-film preservation, the reels were reinspected and reordered. So while the Digibeta and full-length streaming files are no longer a direct representation of the physical film items, the shorter subclips have different origins that have also been resequenced. One of the benefits of PBCore is to express these complex relationships clearly so that an end user can view the highlighted excerpts and also find the material in its original context.

Consultant Andrea Leigh assisted in making sure content and carrier metadata are expressed properly and has encouraged us to adopt item-level descriptive identifiers to more easily distinguish items. Naming will claim close attention in the next phase. Adjusting our existing item titles (based on *Archival Moving Image Materials: A Cataloging Manual* recommendations) to PBCore titling practices will call for clearly expressed rules and agreement among all members of the staff and consultants, along with a system for referencing legacy titles.

## TEI<sup>9</sup>

### Metadata for Texts

TEI is an international and interdisciplinary standard for the representation of literary and linguistic texts online. A TEI header “describe[s] an encoded work so that the text itself, its source, its encoding, and its revisions are all thoroughly documented.”<sup>10</sup> It enables encoding of supplementary metadata and provides a rich and extensible set of markup tags that result in better searching and retrieval of content. Our use of TEI for this project is limited but important since it is a model of practice to ensure capture of key metadata of a scholar’s commentary and embed it within the header. TEI as a tool for closely relating online text—such as transcripts—with digital video may be more widely used in the future.

<sup>9</sup> TEI home page, <http://www.tei-c.org/index.xml>

<sup>10</sup> <http://www.tei-c.org/Guidelines/P4/html/HD.html>

## II. Digital Library, Greenstone3<sup>11</sup>

### *Installation Considerations*

The open source digital library software selected at the beginning of the project, Greenstone3, is installed at the Internet hosting company Kattare.<sup>12</sup> We fell short of our implementation goals for Greenstone in part by losing time in the initial attempts at installation. Another hosting company promised, but did not deliver, base installation requirements. Once we moved the project to Kattare successive attempts at installation made clear that full control of a server is imperative. This consideration is important for organizations of our size as many are not equipped with servers or systems administrators. Greenstone3 Java dependency is clearly stated, and problem-solving for Java is reasonably well documented. Less transparent were the user permissions that impeded installation in a hosted, proxied environment. Without root access, the build scripts repeatedly failed. Progress required manual compiling and configuration of components and packages. Even if a server installation is fully functioning we suggest using Greenstone3 on a local computer to develop and test collections. Greenstone's suite of software (the librarian interface, editor for metadata sets, and digital library) are fully functional out of the box—although ImageMagic and GhostScript are needed if images are to be processed. We found Greenstone3 installs smoothly on a standard Windows XP configuration. Collections once built and uploaded to a server are viewable on server reboot.

Anecdotally we understand that Greenstone3 XSL transformations have been a barrier for some. Implementing an interface with XSLT and CSS is not considered a common skill set; many archivists and librarians are more likely to be conversant with XML-based documents and their transformations. Greenstone3 “aims to improve the flexibility, modularity and extensibility of the Greenstone2 runtime system.”<sup>13</sup> As Greenstone3 is the leading edge of this application, we conclude the challenges of participation in development are worth the investment, recognizing that this may require immersion because the documentation and varieties of implementation are evolving rapidly.

### *Planning the Digital Library*

We chose to undertake building a digital library in Greenstone to exploit the application's capacity for assembling components into a cohesive collection and providing search capability within each collection and across collections. For NHF digitized video, this would mean we could meld streaming and/or progressive download MPEG-4 files with rich resource metadata and discrete items to contextualize content, thereby extending the curatorial work of the archives. And further, once several collections have been built, Greenstone will provide researchers with effective searching through structured vocabularies and full-text search and emerging standards of “nested” metadata will provide researchers a roadmap to related resources.

Decisions about inclusions and exclusions of materials within a digital library are not trivial as these decisions determine what is to be ingested—converted to internal Greenstone3 XML format—and what will remain external but intrinsically associated. The complexity of these considerations and the uniqueness of this project is evident in the handling of the moving images themselves.

<sup>11</sup> Greenstone 3, <http://www.greenstone.org/greenstone3-home>

<sup>12</sup> Kattare, <http://www.kattare.com/>

<sup>13</sup> Greenstone release notes, <https://list.scms.waikato.ac.nz/pipermail/greenstone3/2007-February/000165.html>

This project depends on storage and progressive download of MPEG-4 files from *Windows on Maine*. The content is made available to a user as a link, not as a resident streamed moving image. The link is best ingested into Greenstone as content of an HTML file. It continues to be a thorny possibility to inextricably bind the MPEG-4 with a rich PBCore metadata file. While it is possible to attach PBCore metadata to that HTML file with the Greenstone PBCore metadata set that we constructed for this project (pbc\_core.mds), it would be an incoherent pairing.

This is not true of other media formats; for instance, TEI metadata is attached to the document, not to an access point to the document. The Greenstone application makes moving image metadata available, accessible, and binds the metadata to the MPEG-4 file.

### *Greenstone in the Future*

In the future, why do we recommend a digital library application as opposed to a database and Web-enabled interface? Primarily because a digital library application serves expressly to accomplish cataloging and classification of digital objects into a collection for distribution that carries the expectation of search both by controlled vocabulary and by full-text search. This project set out to model a way to organize a sample of NHF content in a digital environment. The time frame and available resources precluded fully exploiting the opportunities of Greenstone3 but we feel confident that working with GS3 will continue to be productive.

### III. Open Access and Rights for Reuse

Open access was achieved by publishing the *Finding and Using Moving Images in Context* Website with no registration required. *Windows on Maine*, with the seven China clips and more than 30 other selections from NHF, is likewise open with video available for streaming and download. The other Websites for teachers hosted by Primary Source and China Source are at the open *Primary Source Resources* site<sup>14</sup> and at *China Source Resources for Teachers* developed within the Harvard iSites system behind a log-in, which is accessible to the Primary Source and Harvard partner communities.<sup>15</sup> The process for establishing and communicating rights for publication and reuse of the materials in this project begins with the gift of full rights to their respective moving images at the time of donation to the archives by Joan Branch and by the Gilbert family. Decisions were implemented for stating the available rights as follows:

1. Onscreen electronic titles with a rights statement edited to the head of each digital video clip.
2. In the *China Source Resources for Teachers* interface, each clip was accompanied with this statement, “Rights, Northeast Historic Film, Creative Commons License 3.0” and a link to the CC Attribution-Noncommercial-Share Alike license.<sup>16</sup> The license states, “You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work). Noncommercial. You may not use this work for commercial purposes. Share Alike. If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.” For classroom use this set of rights provides the ability for teachers and

<sup>14</sup> *Primary Source Resources*, <http://www.primarysource.org/resources/historicfilm/nhflessonplan.php>  
<http://www.primarysource.org/resources/default.php?SectionPage=China%20Source&id=Lesson%20Plans>

<sup>15</sup> *China Source Resources for Teachers*, <http://www.isites.harvard.edu/icb/icb.do?keyword=k213&pageid=icb.page10237>

<sup>16</sup> Creative Commons 3.0. <http://creativecommons.org/licenses/by-nc-sa/3.0/>

students to download and re-edit the archival footage, a goal of Northeast Historic Film, and technologically possible with the video files downloadable from *Windows on Maine*.

3. In the *Finding and Using Moving Images in Context* tabbed interface, a page for each collection labeled “Credits.”

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### **Future Issues for Teaching and Learning with Moving Images in the Humanities**

The successful employment of digital video in pedagogical situations has many components including the platform, the bandwidth available, and teachers’ familiarity with tools and the technology used to access and display the material. Professor Peter Ditmanson at Bates College used the China digital videos in his East Asia spring survey course in April 2008. His recommendations for the future focus on the ability to cue and present short clips for comparison segueing from one to the next with the ability to cue and pause. Further segmentation is desirable with the ability to load into a presentation tool (he uses PowerPoint for Windows and carries his laptop into the classroom). Ditmanson suggests that tools for simple reorganization would be useful, for example if an educator wished to select urban scenes to be edited into a single set of clips (i.e., remix). Many students are able to download video and some are skilled video editors. Editing and remix may be achieved with the MPEG-4 provided by *Windows on Maine*, but segmentation, editing, and presentation tutorials are outside the scope of this project.

An aspect of video metadata not addressed in this project was brought forward by consultant Robert Denton, Senior Media and Design Consultant at Bowdoin College. While we were writing tags (html descriptions and keywords) to ensure findability of our Web pages, he pointed out that Bowdoin offers lecture audio podcasts on iTunes U<sup>17</sup> (and “enhanced podcasts” offer video display along with audio); the limited set of tags will be considered for use in later phases. Meanwhile, Maine Public Broadcasting, another NHF partner, is licensing clips from the archives for publication on iTunes U.

A textbook and CD-ROM set, *China in the World: A History Since 1644*, was published by Cheng & Tsui, Boston, in 2008. It contains Branch and Gilbert video clips on the CD and questions relating to them in the book. The publication and the lesson plan by Caroline Platt and Jennifer Hanson, *Using Historic Film to Teach about China, Lesson Plan for film clip "Hong Kong, Shanghai, Beijing,"* with a survey for teachers on the lesson plan Web page, may result in feedback regarding moving images presented in these formats for pedagogical use.<sup>18</sup>

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<sup>17</sup> Bowdoin College iTunes U, <http://www.bowdoin.edu/itunes/>

<sup>18</sup> Evaluation Survey for teachers, [http://www.surveymonkey.com/s.aspx?sm=c6I642rkAr\\_2bgeUBaipoxhg\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=c6I642rkAr_2bgeUBaipoxhg_3d_3d)

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## Next Steps

We have mapped out a work plan for two years in which, once funding is secured, we will:

1. Upgrade item-level descriptions from the flat ProCite bibliographic database in which Northeast Historic Film records reside to a hierarchical form with collection level descriptions linked to individual items in PBCore.
2. Create new finding aids with Encoded Archival Description and work through how a curated themed selection is registered as part of an EAD-encoded record.
3. Participate in a Gateway to Digital Collections with Maine colleagues on a multi-institutional repository with EAD search capability.<sup>19</sup>

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<sup>19</sup> *Gateway to Digital Collections* demonstration site, <http://development.library.umaine.edu/eadsearch/>

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## Project Partners

### Library of Congress, AMIA and Rutgers University

*MIC*<sup>20</sup>

MIC (Moving Image Collections), the moving image union catalog, directory, and cataloging utility initiative of the Association of Moving Image Archivists and Library of Congress, is in preliminary form with sample collections from 14 organizations included, of which Northeast Historic Film is one. To test and expose our PBCore records, we requested creation of a new organization, “Windows on Maine, China,” in the MIC Union Catalog Management System. With MIC Administration privileges Sean Savage could create and edit metadata, manage collections (NHF has two, one being Windows on Maine, China), and he could define required elements. Batch import for PBCore is under construction at Rutgers University, the developer of MIC before the pending technology transfer to the Library of Congress. MIC Project Manager Jane Otto assisted with trouble-shooting in the cataloging and migration interfaces. MIC cannot yet import PBCore XML and PBCore is still developing mapping crosswalks to other metadata schemas that MIC can ingest. This means that for our records to appear in MIC they must be rewritten one at a time. Presently there is a sample set of 3 records (original film reel, video master and Web subclip) in MIC; a full set of PBCore XML for the project will be uploaded as soon as the MIC migration tool allows. The value of this component of the project was in Sean Savage’s becoming conversant with the process of creating PBCore records and uploading them to MIC, an artisanal practice at this early date. The seven records for the digital videos from the Branch and Gilbert collections in *Windows on Maine* will be in MIC and publicly searchable once this MIC system becomes public.<sup>21</sup>

### Maine Historical Society

*Maine Memory Network*<sup>22</sup>

Strategies for the development of collaborative controlled vocabularies involved Maine Historical Society, the nonprofit organization responsible for the *Maine Memory Network*, a “statewide digital museum,” of historical texts, photos and objects, and the University of Maine’s *Windows on Maine*, “Video and Multimedia about Maine for Students and Teachers,” at the University of Maine. We created a table of approximately 450 keywords from Northeast Historic Film (ProCite cataloging database, Field 45 Subject) compared with *Maine Memory Network* and *Windows on Maine* subject headings. Of the 450 keywords, 68 are used by all three organizations. Maine Historical Society’s Director of Digital Projects, Kathy Amoroso, had been working on exhibit frameworks for incorporating video with a sample from Northeast Historic Film. In April 2008, Steve Bromage, Maine Historical Society Associate Director, and Candace Kanes, Maine Memory Network Curator and Historian, met with us to discuss Sitebuilder, a utility for exhibition creation within the *Maine Memory Network*. Schools, historical societies, and others will be enabled to build exhibits using Sitebuilder within the *Maine Memory Network* with formatted layout choices and the ability to add text, archival and contemporary images, audio and video with links to other pages. A joint objective of Maine Historical Society and Northeast Historic Film is to expand the substantive use of moving images in digital exhibits. Establishment of accessible archival digital video described with coordinated thesauri and clearly understood provenance and rights will help advance our shared interests.

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<sup>20</sup> MIC, *Moving Image Collections*, <http://mic.loc.gov/>

<sup>21</sup> Further details in *Moving Images in Context Final Report*, October 2008.

<sup>22</sup> *Maine Memory Network* with Northeast Historic Film video, <http://www.mainememory.net/bin/Detail?ln=22642>

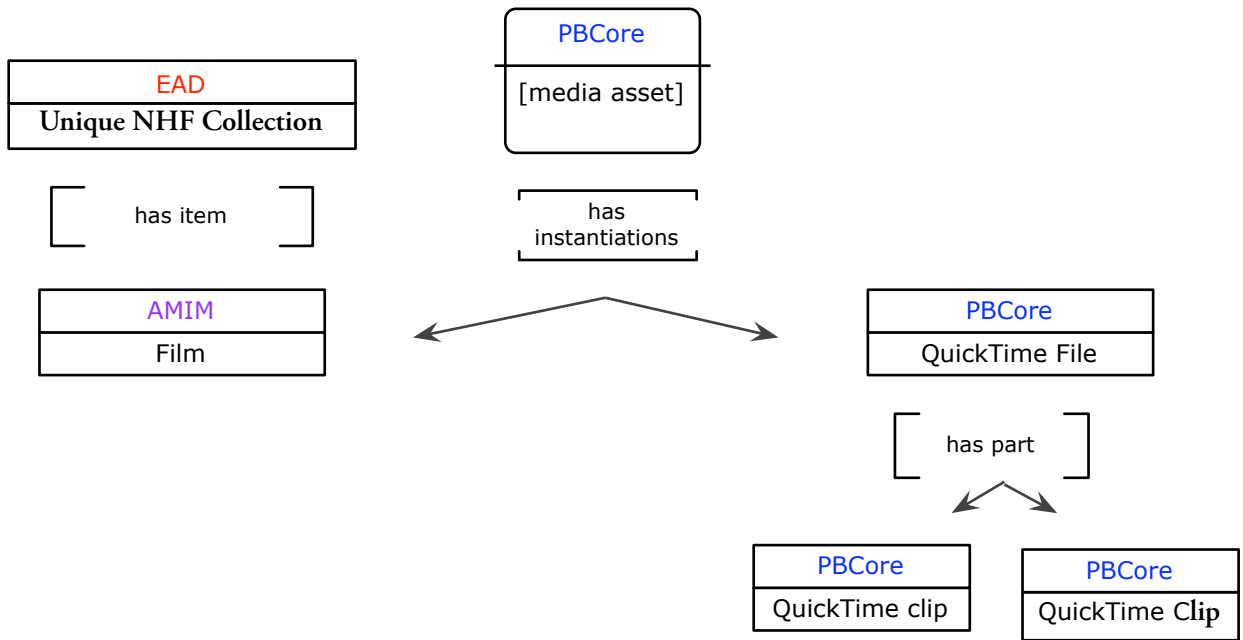
## University of Maine, Fogler Library

### *Windows on Maine*<sup>23</sup>

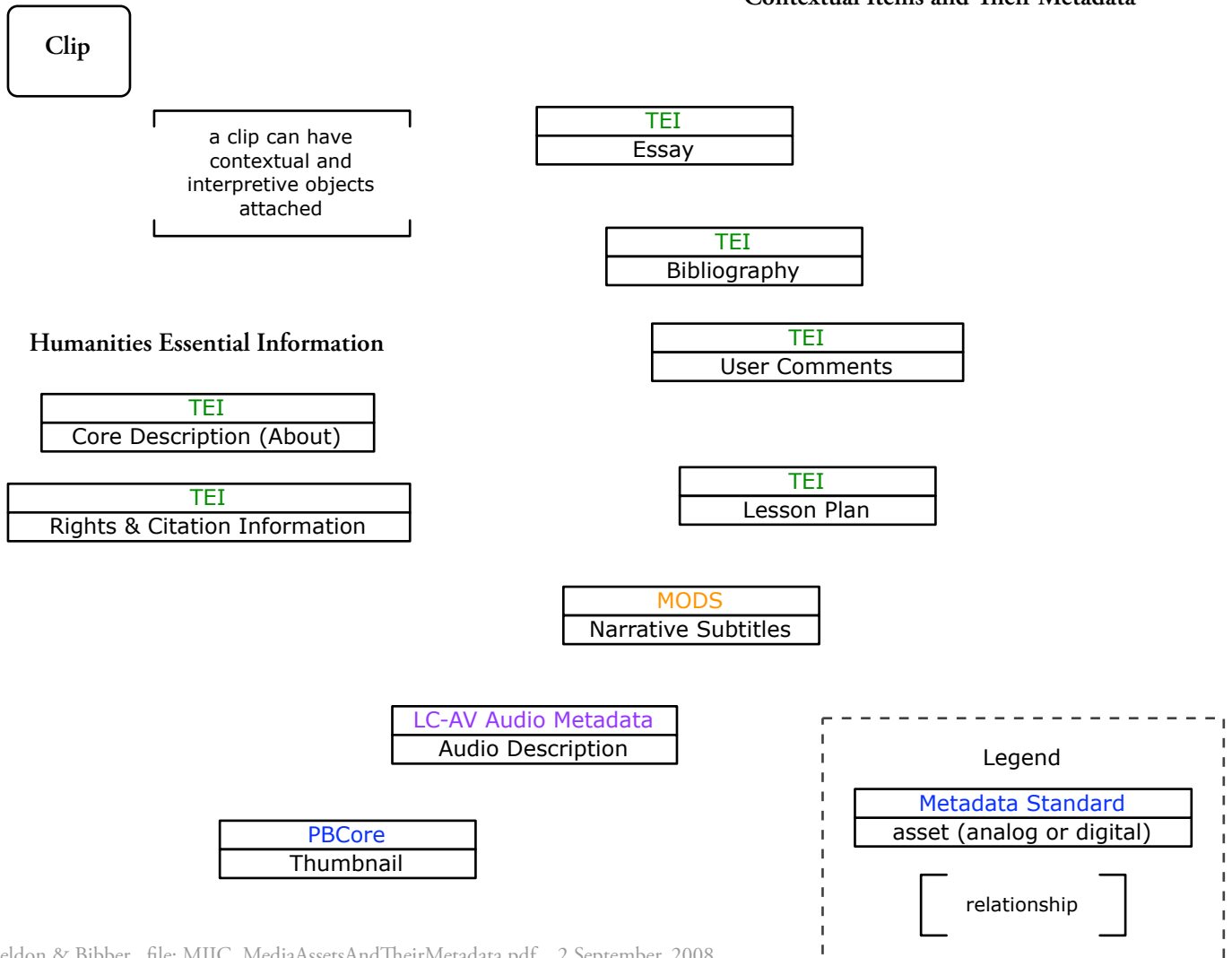
The Branch and Gilbert clips are served from the University of Maine and appear in *Windows on Maine*, joining several hundred audiovisual items from the Maine Public Broadcasting System, Maine Historical Society, and other repositories, and the items are presented with descriptive records using the Dublin Core schema. The Website is a service of Raymond H. Fogler Library at the University of Maine, offering streaming and downloadable video in support of school-based and lifelong learning. According to its home page, “Through Windows on Maine, crucial access is provided to enriched content that is essential to meeting the 21st century skills embedded in learning standards. Digital content is also a key component of current middle and high school professional development and training programs.” The university’s server provides dependable access to our moving image files, including complete reels from the Branch Collection. University of Maine Cataloger/Metadata Librarian Kang Cao added Library of Congress Subject Headings.

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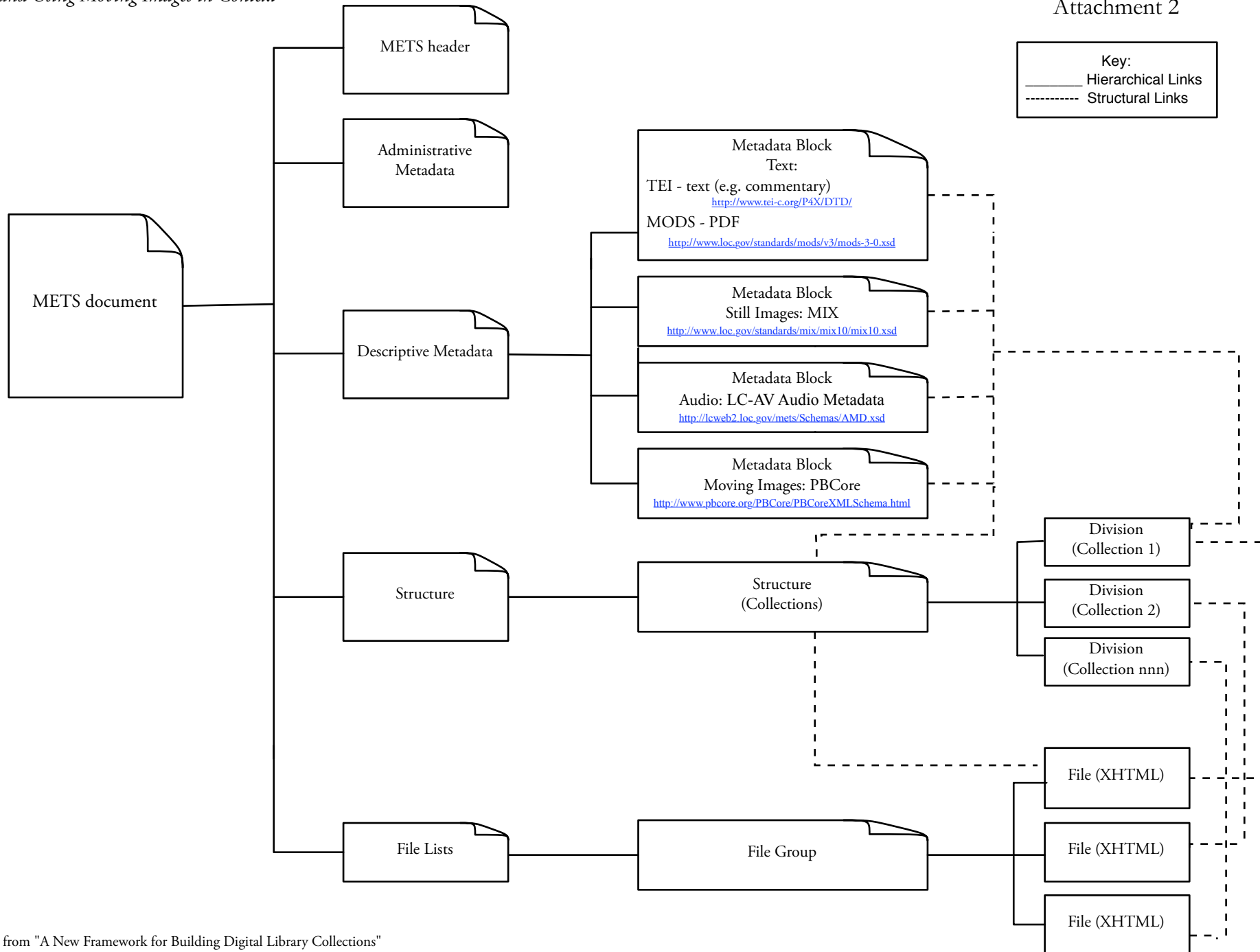
<sup>23</sup> *Windows on Maine* China selections, [http://windowsonmaine.library.umaine.edu/results\\_list.aspx?search=2&keyword=china&keywordin=FT&coll=Northeast%20Historic%20Film](http://windowsonmaine.library.umaine.edu/results_list.aspx?search=2&keyword=china&keywordin=FT&coll=Northeast%20Historic%20Film)



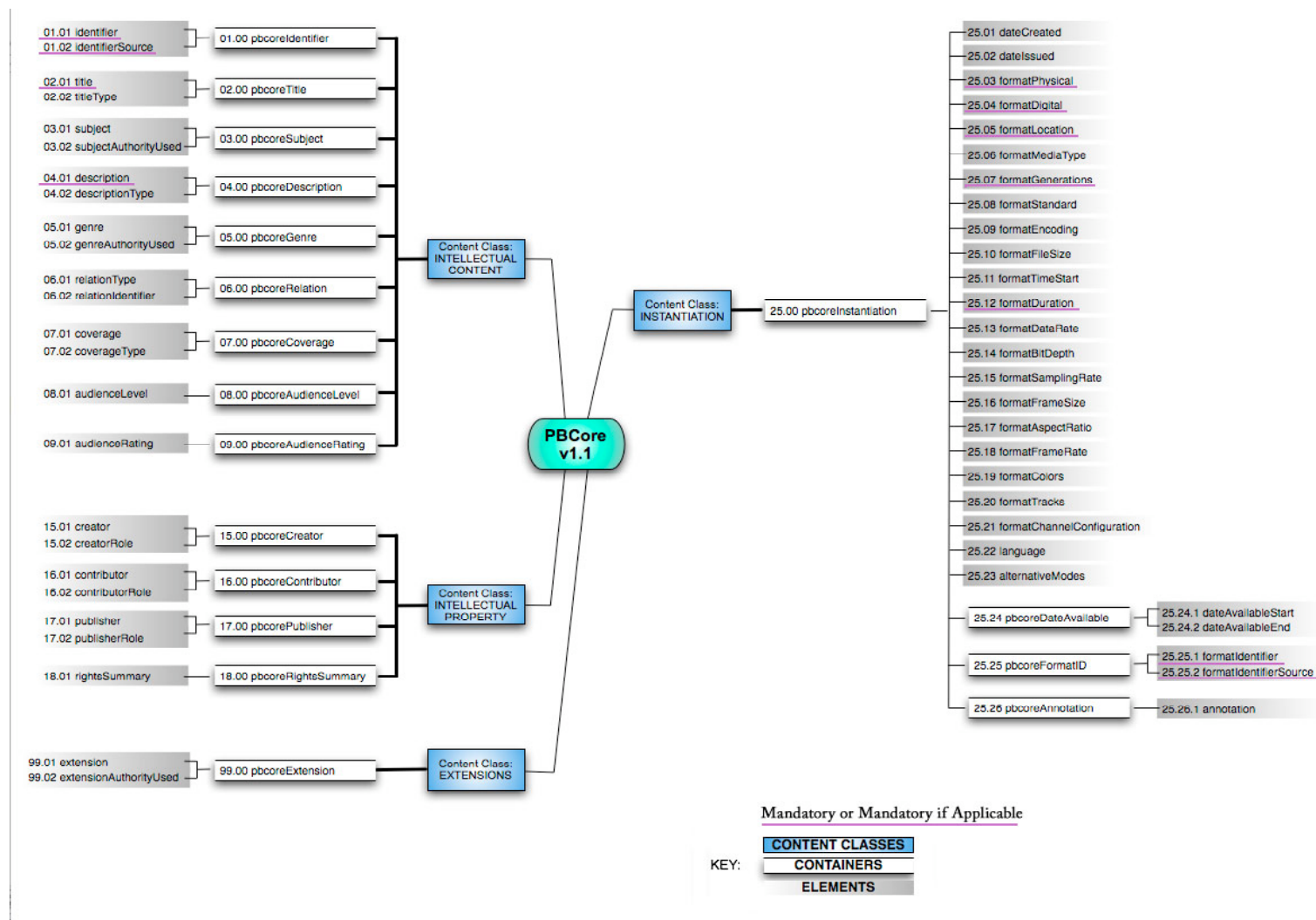
Finding and Using Moving Images In Context  
Contextual Items and Their Metadata







**Attachment 3 PBCore Elements Viewed Graphically, “Mandatory” and “Mandatory if Applicable” Elements Highlighted**  
 Original graphic at [http://www.pbcare.org/PBCore/PBCore\\_by\\_Graphical.html](http://www.pbcare.org/PBCore/PBCore_by_Graphical.html)



## Attachment 4

### *Moving Images in Context* Prototype Website Design

Visit the current version of the online introduction to *Finding and Using Moving Images in Context* beginning with the Entry Page, which includes an overview of the project goals and products, with links to further exploration of digital moving images in context. Meta tags (focused on content and intent) will help expose the site to researchers.

#### I. The Entry Page

<http://www.movingimagesincontext.org/>

page excerpts

Northeast Historic Film

Finding and Using Moving Images in Context

Welcome to the first release of *Finding and Using Moving Images in Context*, an experiment in open source tools for managing and using heritage moving images, with practices scaled to small and medium-size units (special collections, historical societies, topical audiovisual archives, and educational centers). As a *National Endowment for the Humanities Digital Startup*, the site is a public assessment of new standards and practices. We invite you to comment on your experience viewing the moving images and their context. The footer on this page contains links to the tools we used.

We are dedicated to providing public access and serving scholarly interest in moving images, emphasizing their evidentiary value. From this page you can go to selections from two collections containing film of China made between 1928 and 1936, the Branch and Gilbert Collections.

These are unedited primary source materials accompanied with curatorial background from the archives and our partners. The seven clips provide a medium for developing our metadata structure and testing open source digital library tools, many of which are in development.

All video clips are available for viewing as QuickTime MPEG-4 (.mp4) files. Each clip has associated information about the collection it was excerpted from—its provenance—descriptive metadata about that specific clip, credits and how to cite the work when showing or using it, and a link to pages for additional interactive activities such as [viewing and commenting on bilingual audio description](#) for the visually impaired, or [sharing thoughts on content and meaning](#).

**In Context: Joan Branch Collection**  
Joan Swan Branch's parents, Lena Mary Colby and Joseph Swan, married in 1923 in Shanghai; Joseph Swan, who shot the footage, founded the investment banking and brokerage firm Swan, Culbertson & Fritz, which brought the New York Stock Exchange to Shanghai.

**In Context: Charles Gilbert Collection**  
Footage of Hong Kong, Beijing, and Shanghai in 1928 shot by a traveling businessman. Gilbert and his wife traveled the world by steamship; this film is a record of their trip, incorporating footage shot by Gilbert and purchased film.

Northeast Historic Film is an independent archives formed in 1986. We preserve and provide access to all genres of film and videotape of the northeastern United States, from 1901 to the present day. While we are dedicated to preserving original materials relating to Maine, New Hampshire, Vermont and Massachusetts, our collections encompass a much broader geography. Moving image creators from the region traveled widely.

Karan Sheldon  
Co-founder, Northeast Historic Film  
Project Director  
[karan@dhfilm.org](mailto:karan@dhfilm.org)

Teeter Bibber  
Project Librarian & Developer  
[teeter@watercoveconsulting.com](mailto:teeter@watercoveconsulting.com)

NHF MIIIC White Paper (available September 30, 2008)

Finding and Using Moving Images in Context

Open Source & Free Tools:  
Greenstone3  
Apache  
Tomcat  
CommentPress  
WordPress

Funded by:  
National Endowment for the Humanities & Institute of Museum and Library Services

Partners:  
University of Maine, Fogler Library;  
Windows on Maine

Primary Source:  
China Source  
Maine Historical Society;  
Maine Memory Network

The entry page has a header with institutional and project identification. The page contains project information and links leading to the Joan Branch Collection and Charles Gilbert Collection pages.

The persistent footer identifies and links to Creative Commons rights, open source tools, funders, and partners.

## II. Sample Collection Page

Example, the Joan Branch Collection

<http://www.movingimagesincontext.org/collections/branch/>



# Northeast Historic Film

### Finding and Using Moving Images In Context

[Finding and Using Moving Images In Context](#) > Joan Branch Collection

About | Metadata | CommentPress

#### ABOUT THIS COLLECTION

##### Joan Branch Collection


The Joan Branch Collection, Accessions 0706 and 0712. 7400 feet of silent 16mm reversal film shot between 1920 and 1940, primarily in Maine and China. Joan Branch's grandfather, Forrest Colby of Bingham, Maine, was Maine Forest Commissioner. The collection contains coverage of logging and forestry operations, as well as family activities around Pleasant Pond, Maine. Forrest Colby's daughter, Lena Mary Colby, married Joseph E.C. Swan in Shanghai, China, in 1923. The China footage was shot by Joan's father, Joseph E.C. Swan, between 1928 and 1936. Joseph Swan was a founder of the Shanghai investment banking and brokerage firm Swan, Culbertson and Fritz.

The film collection was donated to Northeast Historic Film by Joan Branch in 1989 and 1990. Joan Branch lived in Mt. Kisco, New York, and died in 2006.

#### Joan Branch Collection

This is the prototype interface for selections of China footage from NHF's Joan Branch Collection. At present there is one live link to a digital clip—*The Paper Chase*. In final form, this interface for *Finding and Using Moving Images in Context*, will be implemented as a digital library built with [Greenstone3](#).


» read more



The Paper Chase




Americans in Shanghai




Family Tours Countryside




Images from Countryside



Reel 5501



Reel 5502



Shanghai

A collection page provides three tabbed sections, with the first and most prominent being **About**, containing short scope and content and biographical notes relating to the Joan Branch Collection and the Joseph Swan home movies within that collection.

The **Metadata** tab leads to more complete collection-level description contained in a page with links to the Joan Branch Collection Finding Aid, information constructed according to *DACS* expressed in XML with Encoded Archival Description, transferred with XSL and CSS. These files are viewable by following stylesheet links in the document source.

Two other links further elucidate the metadata: a link to the *EAD 2002* official site and one to the Joan Branch Collection EAD XML file.

The last tab, **CommentPress**, provides access to seven QuickTime video selections including full-length Branch Collection Reel 5501 (48:36 minutes) and Reel 5502 (28:23 minutes), along with five shorter clips, ranging in length from 6 minutes to 27 seconds. The CommentPress pages treat each video as a numbered “paragraph” with spaces for comments by viewers.

### III. Sample Clip Page

(Example, the Joan Branch Collection, *The Paper Chase*)

<http://www.movingimagesincontext.org/collections/branch/paperchase/>



## Northeast Historic Film

### Finding and Using Moving Images In Context

Finding and Using Moving Images In Context > Joan Branch Collection > The Paper Chase

Commentary | About | Metadata | Credits | CommentPress

#### SCHOLARS' COMMENTARY

*The Paper Chase* by Joseph Swan

The Shanghai Paper Hunt Club was an emblem of continuous powerful presence of the British and other westerners in Shanghai. The Club typified the remarkable detachment of the foreign community to the turbulent events taking place in China in the late 19th and early 20th centuries. Founded in the 1860s in the midst of the Taiping Rebellion (1850-64), the Club thrived through revolutions, warlord control, communist insurgency and suppression, the Japanese occupation and civil war.

The "Paper Hunt," or "Hare and Hounds," was a common sport played by athletic clubs of the major towns of England and eventually transplanted to other parts of the British colonial empire. Instead of hunting for animals, one member of the team would ride ahead to act as the hunted prey, marking the trail with colored paper. The sport attracted the young and ambitious among Shanghai's traders, bankers and diplomats. Women were at first restricted to the "Ladies Paper Hunt," but were permitted to join the men on a limited basis after 1929. That year, the Club also allowed a Chinese businessman to join the ranks of its stewards for the first time, Stanley Wang, educated at Cambridge.

The Paper Hunt took place in the countryside around Shanghai on the small local horses dubbed "China Ponies." Trails were established through local farm lands from November to March, when the lands lay fallow. Riders complained of hostility from the local



clip ID: 6-4111D  
silent throughout  
Audio Description: ?  
[English](#)  
[Mandarin](#)



[The Paper Chase](#)



[Americans in Shanghai](#)



[Family Tours Countryside](#)



[Images from Countryside](#)



[Reel 5501](#)



[Reel 5502](#)



[Shanghai](#)

The lead tab for the sample individual clip is **Commentary**, intended to hold explication related specifically to the clip appearing on the right side of the page. This example contains an original essay, *The Paper Chase by Joseph Swan*, by Peter B. Ditmanson. A short bibliography is included.

The **About** tab leads to the collection level short scope and content and biographical notes relating to the Joan Branch Collection and the Joseph Swan home movies.

The **Metadata** tab contains item level metadata specific to *The Paper Chase* clip, reproducing the PBCore record for clip 6-4111D.

The **Credits** tab contains a formatted citation and a statement about the rights holder.

The **CommentPress** tab contains a QuickTime representation of clip 6-4111D, *The Paper Chase*, with a Comments Overview, a utility allowing viewer response.

To the right of the tabbed section of the Clip page the video is delivered in QuickTime. Below the video window is the clip ID, 6-4111D, and the notation that the footage is silent throughout. This clip has audio descriptions for the visually impaired in English and Mandarin also in QuickTime. There is a popup box explaining audio description.

## **Thoughts on viewing web interfaces from the NEH Digital Startup, "Finding and Using Moving Images in Context"**

Prof. Dennis Grafflin, History / Asian Studies  
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18 September 2008

1. Project home page

<http://www.movingimagesincontext.org/>

2. Branch Collection with Paper Chase video, and tabbed pages for essay about Paper Chase, and CommentPress for teachers and students to share comments on individual clips.

<http://www.movingimagesincontext.org/collections/branch/>

3. Gilbert Collection with Hong Kong, Shanghai and Beijing video, tabbed pages (no essay), CommentPress with questions about the footage, mostly for archivists although research by Bates students most welcome.

<http://www.movingimagesincontext.org/collections/gilbert/>

4. Jascha Smilack's interface for Primary Source/Harvard China Source,

<http://www.people.fas.harvard.edu/~smilack/branch/index2.html>

### **I. First Reaction**

I first examined the websites without reference to the suggested evaluation questions, in pursuit of the most independent reaction possible. My initial reactions were on two levels:

- a) conceptual structure, &
- b) functional implementation.

Any thoughts on implementation are of limited and merely provisional use, obviously, because the sites have been only partially constructed. I got a little confused by the way the Branch Collection only claimed one live link (whose thumbnail image didn't always show up when I printed off the relevant pages, for no reason that I understand), but I could navigate to the other digital clips by way of the CommentPress function. When using Digital Subscriber Line Broadband internet access, the clips downloaded extremely slowly, but this may simply reflect an assumption that in educational settings, very fast web access will be the norm.

At the conceptual level, which was much more highly evolved, and said much more about the thinking behind the project, the pages seemed very well conceived. Particularly impressive was the attention given to transparency on many levels – a curious user could easily find answers to a wide variety of questions about sources, sponsors, intentions, web tools, citation standards, etc., etc. As someone who teaches historiographical methodology, and tries to make his students critical consumers of internet resources, this level of disclosure was both reassuring and useful. [See Page 3 of Grafflin notes for more.] One could use these pages to demonstrate responsible web-based pedagogy without ever addressing the China-related content. Jascha Smilack's personal page was understandably more compressed and simplified, in line with its more narrowly targeted intentions.

## II. Your Questions

1. *How might I use these sites?* I continue to be particularly charmed by the visual documentation of the paper chase, which is such a wonderful metaphor for the extraterritorial bubble within which foreigners lived and worked in China. There are other visual representations of life in the coastal trading enclaves (e.g., in films like “Empire of the Sun”), but the matter-of-fact cluelessness of the Branch Collection footage is quite special.

2. *Would the videos and accompanying text be useful for students?* The content is limited enough that the material seems most likely to serve in an enrichment role, rather than as the free-standing basis of an entire lesson plan. The images give texture, rather than opening up otherwise inaccessible ideas.

3. *Other types of information I would like to see related to the videos?* It would be possible to scavenge through the literature of European memoirs of life in China, and retrieve descriptions that could function as captions for these video clips. (One would have to be careful to make it obvious that the result was a collage of, say, Branch Collection footage of a beach party, together with a British merchant’s wife’s reminiscences of taking her children to the ocean, rather than being an actual talking movie.)

4. *Corrections or editorial comments?* As I wrote above, I noticed what looked like a few raw edges where things will still under construction, but that’s all.

5. *Might the videos lead to related research or assignments?* It occurs to me that the work I suggest be done in response to Question #3 might also get done here. A student intrigued by the silent images of Western privilege in Shanghai might well be stimulated either to add flesh to the cinematic bones, or to elaborate an anti-imperialist critique.

6. *Further reading or bibliography?* You have already made contact with the reproduction guidebook literature and the popular histories of European Shanghai. The disengagement of these home movies from what was transpiring for Chinese at the time means that the technical scholarly literature exists at some remove from the concerns of the films’ makers. That makes generating further bibliography a rather arbitrary exercise.

7. *Quick Time / Flash functionality on my system?* The only problem I had was with download times over a DSL connection.

8. *Other technical comments?* I think this exceeds my expertise!

9. *Other issues?* Not that I can think of at the moment.

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### Technology

Looking back over last night’s comments, I should have emphasized (on the technical front) that the sites and the video clips load swiftly and smoothly on a high-speed internet connection like the one I have when I’m plugged directly into the Bates College network (I forget the technical terminology that describes its speed and data capacity, but I could retrieve it if necessary). It was disappointing to have time to go off and make a sandwich when I was looking at the sites from home over a DSL connection, but I guess that’s just the way things are.

### Bibliography

I may have missed it on your site, but a relevant work that is scholarly and accessible at the same time (a rare event!) is:

Nicholas R. Clifford,

*Spoilt Children of Empire: Westerners in Shanghai and the Chinese Revolution of the 1920s*

(Middlebury, VT: Middlebury College Press & Hanover, NH: University Press of New England, 1991).

If memory serves, Clifford's book grew out of his involvement in the Shanghai Modern History Project (I think I have the name right).

In thinking about ways in which you might want to ease your bibliographic net more widely, it has occurred to me to wonder if you want to point to the work of my former colleague, Steve Hochstadt, who has led efforts to do an oral history of the Shanghai Jewish community, particularly those who ended up there as refugees from Nazi Germany. Steve is now at Illinois College ( [shochsta@ic.edu](mailto:shochsta@ic.edu) ), but there may be a collection of his interview transcripts in the hands of the Holocaust Human Rights Center of Maine.

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## Historiography

The course that I've been involved with for a number of years grew out of a rather traditional impulse on the part of the History department chair that we should have a "historiography course." (This phrase means many different things to people in the profession.) The course was created by other people, and when it fell into my lap, I went on for a couple of years teaching more or less the syllabus I had been handed, but with increasing grumpiness. The course is team-taught by two people, and as I became the senior instructor, I began to deviate more and more from the original definition of the course's goals. Finally, last year, working with a colleague who had just been hired and who had no investment whatsoever in the old course, we simply threw out the syllabus and started over.

Our chief goal in the new version was to face up to the fact that "research" for the contemporary undergraduate is something that takes place at a computer keyboard, not wandering through dusty, poorly lit library bookstacks. So we have been talking with the reference librarians about ways to make college students savvy observers of the electronic flood that threatens to sweep away all our cultural reference points and landmarks. This has meant paying attention to such web-based entities as:

- individual websites
- electronic library catalogs
- databases (both open and subscription-only)
- networks and consortia that have a web presence
- scholarly aids (such as aids to scholarly documentation, including do-it-yourself bibliographic database engines like RefWorks)
- online journals (and collections of journals, like JSTOR or Project Muse)

I'm sure that there are many more distinctions to be made, some that I've forgotten and plenty that I have yet to learn about.

Largely absent from the listing above are materials explicitly utilizing moving images as historical tools or raw material. What particularly excited me while looking at the interface you had built so far was the combination of the ability to handle such complex imagery with scrupulous attention to the pedagogical and scholarly challenges that they can present, including such issues as origin, authorship, editorial history, larger social/cultural/political context, relevant scholarship, etc. And not only had you paid attention to these complicated and time-consuming challenges, you had also documented your solutions to them, so that your site provides a model of best practice, as well as being reassuring as to the validity of the work you have done.

The official listing of the course is: **History s40: Introduction to Historical Methodologies**. It is taught every spring, during our five-week Short Term, and is required for every History major. Students can take it as first-year students, if they feel sure of their direction; they usually take it as sophomores, shortly after declaring their major; and they must have passed it by the end of their junior year.

####