



# **SpokenWeb: Metadata Scheme and Cataloguing Process**

**Séance de travail des membres du CRIHN**

15 February, 2019

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# Outline

- Introduction to the SpokenWeb Research Program
- Metadata Task Force
  - Methodology for the Scheme Development
  - Highlights of the Results
  - Sample content
  - Contents & Title Field
- Ongoing work
  - Swallow (Spoken Web Audio Metadata Ingest System)
  - Questions



# *The SpokenWeb Research Program*









# What's a Partnership Grant?

- [Pending] John R. Evans Leaders Fund (JELF) Canada Foundation for Innovation (CFI), (Jason Camlot, PI), “The Amplitude Lab (AMPLab) for Literary Sound Studies,” Submitted 15 October 2018, results pending. (\$200,000)
- Horizon Postdoctoral Fellowship Grant (Concordia University), (Jason Camlot, PI, Steven High, Co-Applicant), “Oral Literary History: Archives of Literary Performance, Oral History and Sound Studies,” 1 June 2019 - 31 May 2021. (\$40,000)
- VPRGS Aid to Research Related Events (for publication), (Jason Camlot, PI), “CanLit Across Media: Unarchiving the Literary Event,” 1 November 2018 - 31 October 2019. (\$5,000)
  
- **Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Grant, (Jason Camlot, PI). “The SpokenWeb: Conceiving and Creating a Nationally Networked Archive of Literary Recordings for Research and Teaching,” 2018-2025. (\$2.5 million)**
- Social Sciences and Humanities Research Council of Canada (SSHRC), Partnership Grant LOI, (Jason Camlot, PI). “The SpokenWeb: Conceiving and Creating a Nationally Networked Archive of Literary Recordings for Research and Teaching.” Invitation to submit to the Partnership Grant competition, 2017-2018. (\$19,273)
- Social Sciences and Humanities Research Council of Canada (SSHRC), Connections Grant, (Jason Camlot, PI). “The Literary Audio Symposium: Archiving and Mobilizing Literary Sound Recordings for Research and Teaching,” 2016-2017. (\$23,290)
- VPRGS Aid to Research Related Events (ARRE) Grant, (Jason Camlot, PI). “Can Lit Across Media: Archiving the Temporal Literary Event.” 2015-2017. (\$4971)
- Social Sciences and Humanities Research Council of Canada (SSHRC), Insight Grant, (Jason Camlot, Principal Investigator), “SpokenWeb: Developing a Comprehensive Web-Based Digital Spoken Word Archive for Literary Research.” 2012-2015. (\$301,124)
- VPRGS Aid to Research Related Events (ARRE) Grant, (Jason Camlot, PI). “Performing the Spoken Word Archive: Poetry Performance, Past and Present.” 2012-2013. (\$5000)
- Social Sciences and Humanities Research Council of Canada (SSHRC), Research Development Initiative (RDI) Grant, (Jason Camlot, Principal Investigator, Darren Wershler Co-Applicant), “The SpokenWeb 2.0: Conceptualizing and Prototyping a Comprehensive Web-Based Digital Spoken-Word Archive Interface for Literary Research.” 2010-2012. (\$39,692.00)
- Social Sciences and Humanities Research Council of Canada (SSHRC), Image, Text Sound & Technology (ITST) Grant, (Jason Camlot, Principal Investigator), “RECITE: Exploring and Developing Digital Tools for the Analysis and Interactive Use of Literary Spoken Recordings.” 2010-2012. (\$49,980.00)
- VPRGS Research Grant 2009-2010 (FAS & Office of Research and Graduate Studies), “The SGWU Poetry Series in Context, 1965-1972.” (\$7000)

- What is a Partnership Grant?
- What is The SpokenWeb? (Institutions, People, Structure)
- Aims
- Methods
- SpokenWeb Collections: The (expanding) scope of our audio corpus.
- Activities (via Task Forces)

# What/Who is The SpokenWeb?

A funded research partnership and network currently made up of 15+ partners (institutional, community, organizational) across the US and Canada and 40+ researchers working on the development of digitized collections of literary sound recordings in order to make them accessible for use in research and teaching, and on research, teaching and “knowledge mobilization” activities with the digitized collections.

## **Present Institutional Partners**

*Holding Collections:* Simon Fraser U, U British Columbia Okanagan, U Alberta, U Calgary, U Toronto, Victoria U in the U Toronto, Concordia U.

*Holding Relevant Expertise:* U Texas at Austin, UC Davis, NYU, U Pennsylvania (PennSound), U Victoria, etc.

## **Other Partners**

Wired on Words, Archive MTL, Blue Metropolis Foundation, Compute Canada

## **Researchers (Co-Applicants and Collaborators)**

Lit: Jason Camlot, Gregory Betts, Clint Burnham, Al Filreis, Michelle Levy, Smaro Kamboureli, Mike O’Driscoll, Karis Shearer, Darren Wershler, Jason Wiens, Cecily Devereux, Carole Gerson, Nick Mount.

Library and Archives: Rebecca Dowson, Roma Kail, Sean Luyk, Loryl MacDonald, Tomasz Neugebauer, Felicity Tayler, Jared Wiercinski, Geoff Harder, Marjorie Mitchell, Tony Power, David Seubert.

Community: Ian Ferrier, Louis Rastelli, William St-Hillaire (new: Alan Lord, Lee Gotham...)

DH: Tanya Clement, Adam Hammond, Marit MacArthur, Brian McFee, Lee Miller (as consultant), Geoffrey Rockwell, Miles Thorogood, Lee Miller.

Oral History: Steven High.

Media History: Patrick Feaster, Matthew Rubery, Jenterey Sayers, Jonathan Sterne.

Podcasting: Hannah McGregor.

**Student Researchers, PDFs and “HQP” (lots of them). A Student Advisory Committee of approx. 25 students to start with.**



## At Concordia

2018-19

2 Librarian Co-Applicants

1 Systems developer

2 Literature scholar (PI and Co-Applicant)

1 Oral Historian Co-Applicant

3 PhD students ENGL, HIST, HUMA

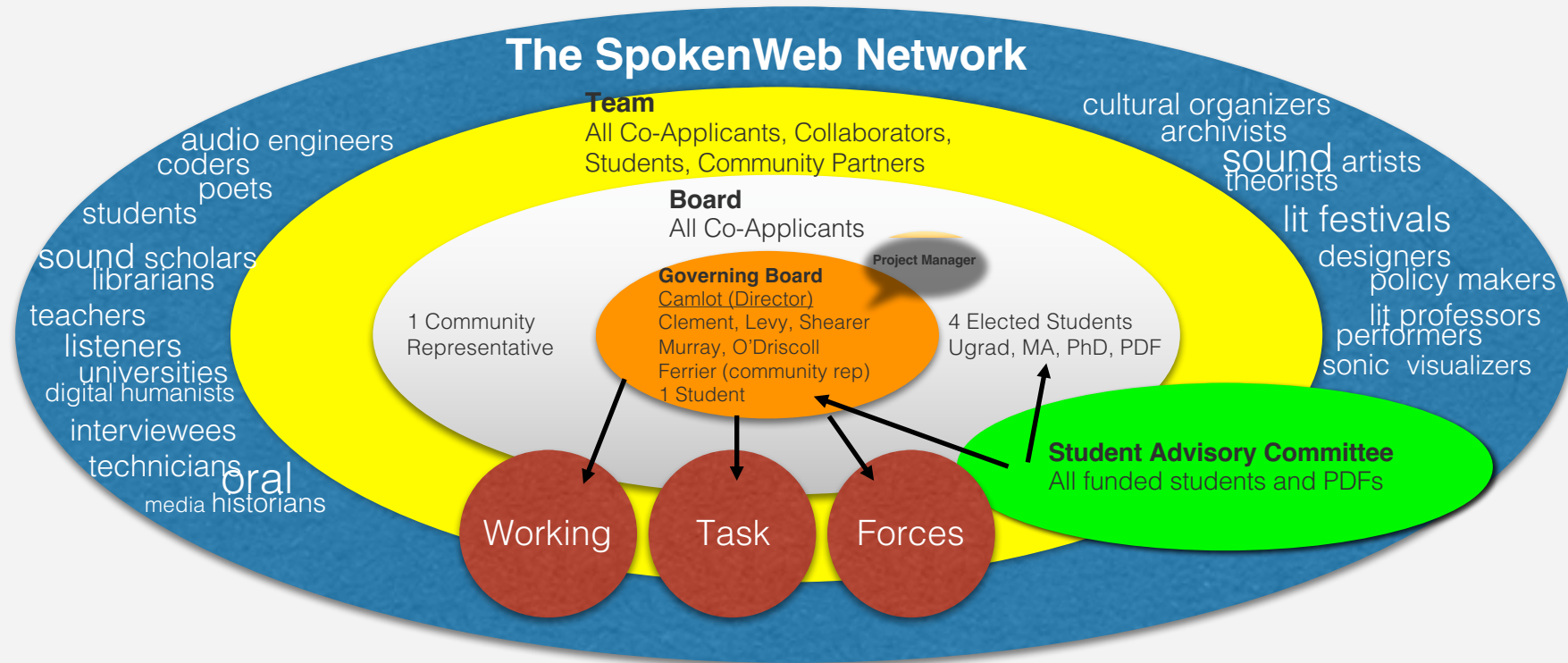
2 MA students ENGL

1 Ugrad student ENGL

3 Research Affiliates

1 non-Trac RA (coder/web designer)

1 Project Manager



## Governance Structure

Weekly/bi-weekly GB meetings

4+ full team meetings per year (remote participation)

1 Annual Summer Institute and Conference

(in person and remote participation)

## Some Aims

- 1) Inventory and index existing collections in Canada, held by institutional and community partners, to establish a broad understanding of our national holdings of literary sound recordings, and, digitally preserve and aggregate these collections by developing a metadata scheme and shared repository system.
- 2) Study literary recordings using interdisciplinary theories and methods of “audiotextual criticism”
- 3) Develop and test computational methods for analyzing literary sound.
- 4) Create online modules, interactive aural exhibitions and new works of sound art from the digitized archive for use in research, teaching and public presentation, allowing the archive to speak and tell stories in new ways.



# Methods

The SW research program is designed to explore

- 1) the history of literary performance and practice as discernible in sound recording media,
- 2) cultural effects of the circulation of analogue and digitized literary recordings, and
- 3) how engagement with sound recordings can have the effect of changing disciplinary practices in research and teaching, by mixing methodologies from literary, media and sound studies, oral history, computational humanities, digital libraries, and archival theory.

We'll introduce **new methodological approaches** to the field of literary studies (media historical, computational, archival, etc.), revise the nature and format of literary canons, explore new forms of sociality in literature, consider the historical significance of public readings, and the changing nature of performing non-dramatic literature in public, introduce new methods for the description and public use of literary sound recordings in Canada, new methods of computational analysis of spoken audio, new methods of digital curation of spoken recordings, etc...

# SpokenWeb Collections: The (expanding) scope of our audio corpus

## Time frame of audio recordings: mainly 1960-1990

**SFU** collections hundreds of hours of readings, lectures, interviews, literary conversations,  
**UBCO** collection holds multiple homemade literary audio tape collections of Canadian poets including readings, compilations and literary dictation.

**U Alberta** collections document local reading series.

**U Calgary** collections hold recordings made by individual Canadian authors.

**Concordia U** collections hold documentary recordings of literary performance, multimedia literary/art practice, individual author tape collections

**U Vic** holds a rich collection of formal literary interviews

**U Toronto** holds collections that document practices of literary pedagogy, and French language reading series.

**Potential future partners: LAC, U Ottawa, U Victoria, UNB, etc.**

**Wired on Words** holds a “words and music” reading series that has run from 1980s to the present (hundreds of hours).

**ARCMTL counterculture collections, dumpster dive materials.**

**Hidden Collections:** We have a mandate to seek out collections that have not been deposited in archives, digitize, preserve and integrate them into our project (with the source materials to be deposited in partner archives or kept by the holder of the collection).

A few examples:

**Yellow Door Readings** (36 Cassette tapes documenting a readings series from the early 1990s).

**Ultimatum Festival and Readings:** 39 reel to reel tapes plus several U-Matic video tapes of a bilingual punk poetry series that took place in Montreal in the mid 1980s.

We did a survey and there are MANY more such collections out there in shoeboxes, in basements.

**Enough Said** (50hrs of Video documenting the an early “spoken word” series in Montreal in the 1980s-90s).

As word gets out more collections come forward

# Activities

Researchers pursue projects via collaborative Task Forces.

Metadata Task Force

Systems

Rights Management

Analog/Digitization

Audio Signal Analysis

Oral History

Podcasting

Pedagogy

Research Creation

Archival Events

Community Collections

RDM

etc.

(Literary or Audiotextual Research doesn't have a task force as it is an assumed form of activity across all SW pursuits.)





# *Methodology for the Scheme Development*

## Context

- Why? Need metadata scheme to consistently and systematically capture important information as we catalogue all of the items within our partner collections.
- Capturing descriptive and (some) technical metadata to facilitate access and research.
- As partner institutions will lead their own preservation initiatives for their local collections, we will not capture preservation metadata comprehensively

## Context

- Student cataloguers use the metadata scheme to catalogue sound recordings, and record this information in our ingest system (Swallow).
- Metadata conversation started with Literary Audio Symposium, a SpokenWeb event in Dec, 2016. At the event we discovered that we all had very different ways of cataloguing our collections using different metadata scheme and that this wouldn't work for a Partnership Grant project.



# Methodology for developing our metadata scheme

- **Principles:**
  - **Build our own** vs. choosing an existing system: metadata is very tied to your chosen access system and we are not ready to choose one (Islandora, Avalon). Built our scheme with a close eye towards these systems and their schemes.
  - **Agile:** get the metadata scheme out quickly to students for testing and then revise based on experiential feedback
  - **Iterative:** iterative metadata scheme, revision process, iterative ingest system (Swallow). Any changes in metadata scheme need to be echoed in ingest system as they are paired.

# Methodology for developing our metadata scheme

- **Principles:**
  - **Distributed:** created with input from all partners.
  - **Simplified standards:** started with standards like IASA, AACR2, MODS, Library of Congress to facilitate interoperability (LC genre) and simplified them to make them useable by student cataloguers

# IASA Cataloguing Rules: Title

## **1.B.7. Supplied titles**

*Developed from AACR2 4.1B2*

*Expanded from NFSA MAVIS Data Entry Guidelines (various sections)*

*Developed from FIAF 1.1.2.2.5, 1.5.2.6*

*See also: 1.B.1.1*

**1.B.7.1. General rule** Where the **title** cannot be established from any source of information according to 1.A.2, it is necessary to supply one.

Where a **title** is supplied on the basis that it is known, or has been positively or probably identified, enclose the **title** in square brackets, and include a note explaining the source of information (see 7.B.3). Where the information is uncertain give a question mark after it.

[String quartet, no. 12] / Shostakovich

*Note:* Title identified from audition and reading of score

If no **title** can be found in any source, and it is not possible to positively or probably establish the **title**, it is necessary to devise a **title**. Where a **title** must be devised by the cataloguer there are two types of titles to consider:

- devised descriptive **titles** for recordings which have no given titles
- uniform, standardised or conventional form titles for specific categories of recordings

Enclose all devised titles in square brackets.

Note that for some classes of material, it may be appropriate for an archive or cataloguing agency to always supply a devised uniform, standardised or conventional title (see 1.B.7.1.2). **1.B.7.1.1. Devised descriptive titles** Devised descriptive titles should describe the recording as succinctly as possible and may include the topic, place, person and date as appropriate. Enclose the devised title in square brackets: [Bid for the 2004 Athens Olympics]

[Malta's Prime Minister, Mr Mintoff, talks on the renewal of British bases on the island, 1972-03-27]

[President Nixon's visit to China, 1972-02-18--1972-02-28]

# Spoken Web cataloguing procedures: title

## 5.7. Title

A word or phrase, usually appearing on an item (either **digital file or analogue artifact or container**), naming the item or the work (often as a group of individual works or recorded sounds) contained in it. In completing the Title Field you are asking yourself, what is the title of this artifact or digital recording that may contain a wide variety of performed poems, stories, or a multitude of sounds recorded on different occasions. The title may not summarize the actual contents of the recording, but it will serve as a reference term for that particular sound recording as it was captured on the audio media artifact, or on that particular occasion of digital recording.

**Procedure:** When possible, transcribe the title from the source material or secondary sources if source does not have sufficient information. Capitalize the first letter of the first word and of the first letter of proper nouns and additional words according to the appropriate usage in the language in which the material is catalogued.

The following is the order of preference for the source of title information:

1. the item itself (including any permanently affixed labels, or title frames, or the audio itself);
2. accompanying textual material (e.g. cassette insert, CD slick, inlay or booklet, recording/project accompanying documentation such as correspondence, donor agreements, recordist's worksheets, script, transcript, cue sheet);
3. a container that is an original part of the item (e.g. sound cartridge, video cassette, sleeve, container for video); or from
4. a secondary source such as reference or research works, a publisher's or distributor's brochure, broadcast program schedule, abstract, index or other available finding aid, container which is not an original part of the item (e.g. a film can used to store a reel of film, tape box for storing audio tape), or the audiovisual content of the item itself. If the information is taken from a secondary source, cite the source in a **Title Source**.
5. For the unidentified information, listen to the recording.



# *Highlights of the Results*



# *Spoken Web Metadata Scheme - Version 1*

SpokenWeb Metadata Scheme and Cataloguing Process

Version 1

12 December 2018



|      |                                  |                              |
|------|----------------------------------|------------------------------|
| Item | Cataloguer Last name, First Name | Physical Composition         |
|      | Partner Institution              | Storage Capacity of Artifact |
|      | Contributing Unit                | Extent                       |
|      | Source Collection                | Side                         |
|      | Source Collection Description    | Playing Speed                |
|      | Source Collection ID             | Track Configuration          |
|      | Item ID Number/Identifier        | Playback Mode                |
|      | Persistent URL                   | Equalization                 |
|      | Asset Image File Name            | Tape Brand                   |
|      | Recording Type                   | Title                        |
|      | AV Type                          | Language                     |
|      | Material Designation             | Production Context           |
|      |                                  | Genre                        |
|      |                                  | Rights                       |

---

**Notes** **Accompanying Material**

---

Other physical description

---

Generations

---

Sound Quality

---

Physical condition

---

Conservation

---

Other

---

Creator/contributor notes

---

Date Notes

---

Location Notes

---

Rights Note

---

Title Note

---

Title Source

---

---

**Creators** **Name**

---

Role

---

URL

---

---

**Contributors** **Name**

---

Role

---

URL

---

Locations

Address

Venue

Latitude

Longitude

URI

Digital  
Item  
Fields

Digitized File name

Digital File Path

Channels

Sample rate

Precision

Duration

Size

Bit Rate

Encoding

Contents

Time Stamp Begin

Time Stamp End

Duration

Title of Work

Dates

Date Type

Date Source of Information

# Time Stamping as XML file based on Avalon

## Edit Structure ✕

File Edit Select View Options Raw XML Graphical Save and Exit

```
1- <Item label="Sallie Bakes a Pie">
2-   <Div label="Part 1: Make and Bake">
3-     <Span label="The Crust" begin="00:00:00.00" end="00:03:30.00"/>
4-     <Span label="The Filling" begin="00:03:30.00" end="00:09:00.00"/>
5-     <Span label="Baking" begin="00:09:00.00" end="00:10:00.00"/>
6-   </Div>
7-   <Div label="Part 2: Cool and Serve">
8-     <Div label="Cooling">
9-       <Span label="Remove from Oven" begin="00:10:00.00" end="00:10:30.00"/>
10-      <Span label="Cooled Enough Yet?" begin="00:10:30.00" end="00:11:30.00"/>
11-      <Span label="What About Now?" begin="00:11:30.00" end="00:12:30.00"/>
12-      <Span label="Yay, We Can Eat Pie!" begin="00:12:30.00" end="00:13:30.00"/>
13-    </Div>
14-    <Span label="Eating All the Pie" begin="00:13:30.00" end="00:15:00.00"/>
15-    <Span label="That Ended Too Soon" begin="00:15:00.00" end="00:15:10.00"/>
16-  </Div>
17-  <Span label="Sad Trombone" begin="00:15:10.00" end="00:20:00.00"/>
18- </Item>
```

All changes saved

- Add Subelement ▾
- Add Attribute ▾
  - label
  - begin
  - end
- Add Top Element ▾
  - Div
  - Span

# Time Stamping as XML

## Titles:

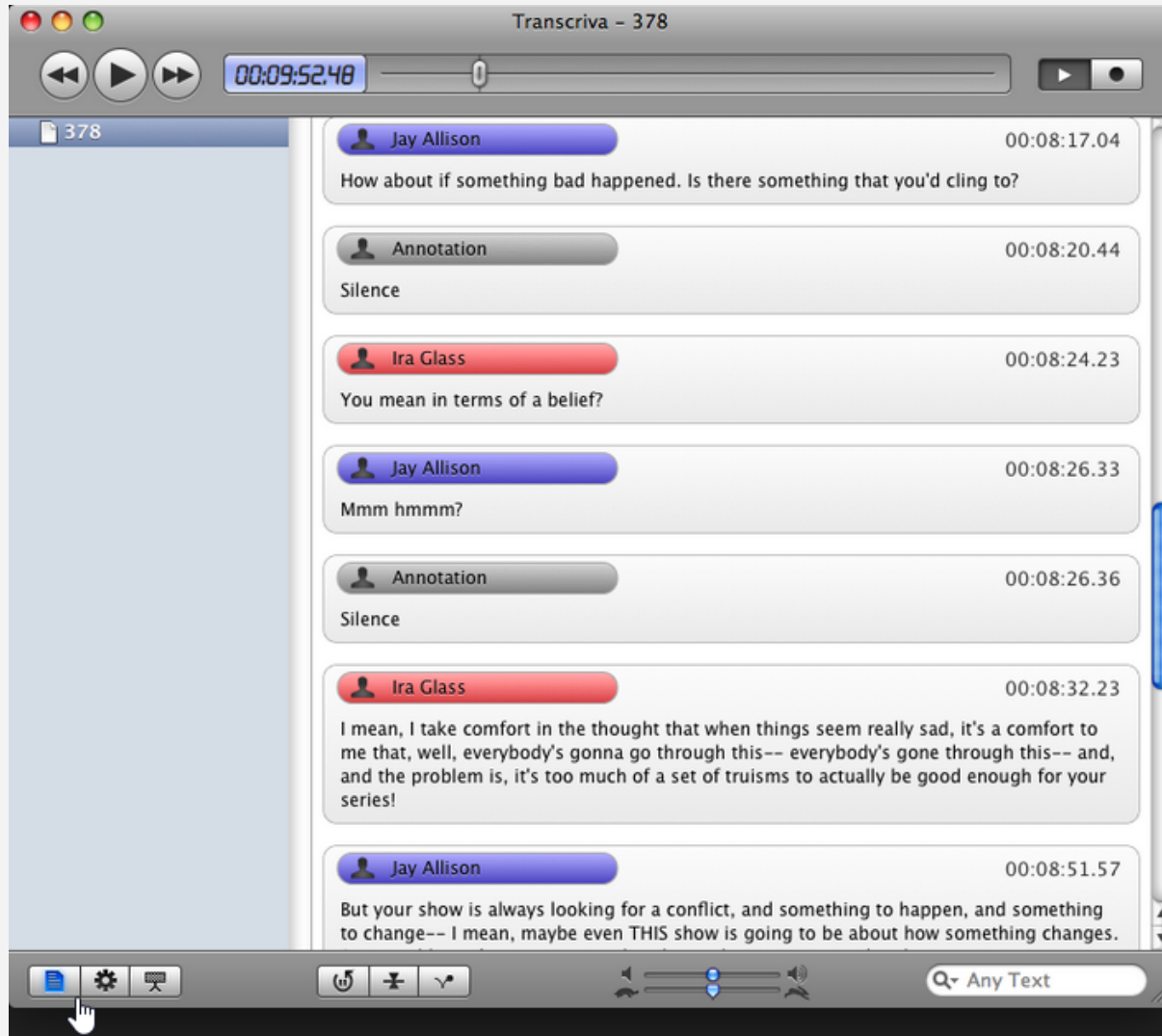
```
<item label="title of the item">
  <span label="Alex" begin="00:02:35.00" end="00:04:06.00"/>
  <span label="Continuum" begin="00:00:00.00" end="00:00:00.00"/>
  <span label="Rilke" begin="00:00:00.00" end="00:00:00.00">
</item>
```

## Hierarchical Structure + Titles:

```
<item label="Multiple Events on Same Tape">
  <div label="Part 1: Tomasz Reading">
    <span label="metadata" begin="00:00:00.00" end="00:02:30.00"/>
    <span label="today" begin="00:02:30.00" end="00:04:30.00"/>
  </div>
  <div label="Part 2: Sean Reading">
    <span label="metadata" begin="00:05:00.00" end="00:05:30.00"/>
    <span label="tomorrow" begin="00:05:30.00" end="00:07:30.00"/>
  </div>
</item>
```

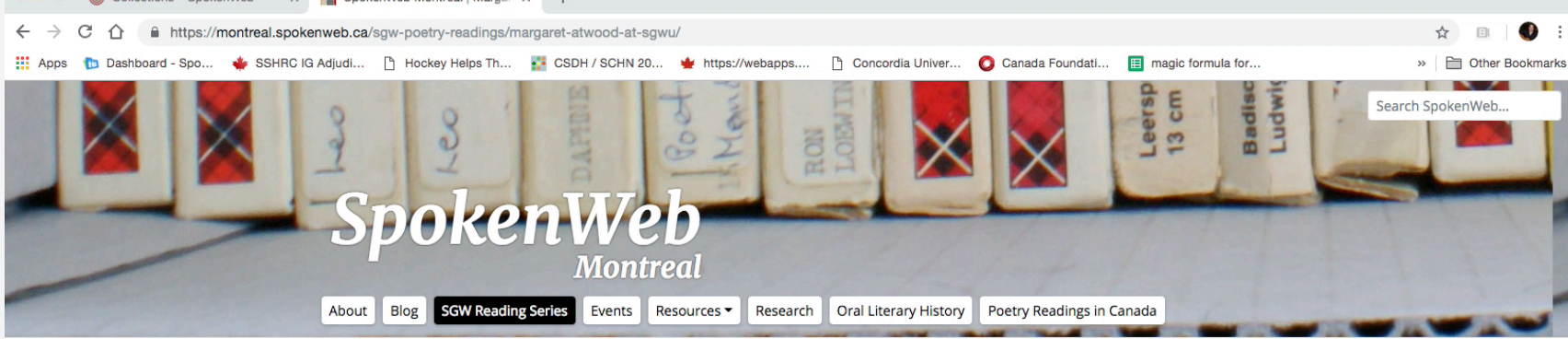


# Transcriva





# *Sample Content*



# Content

# Margaret Atwood 1974

## Margaret Atwood at SGWU, 1974



Margaret Atwood reads from her latest book, *You are Happy* (Oxford University Press, 1974) and poems later published in *Selected poems, 1965-1975* (Oxford University Press, 1976).

### Unknown Introducer

00:00:00

One moment [Silence.]. problem that we have here at Sir George. We did try to get a larger hall but it was impossible. To accommodate the overflow, we have set up loud speakers in the little gallery here, Howard [Fink], and in the other one too?

### Howard Fink

00:00:21

Outside.

### Unknown Introducer

00:00:22

Outside, there are loud speakers. So please don't all crowd into the room. If you are going to lean against the paintings, we shall never be able to get this room again for poetry readings. Because this, this is a gallery which belongs to the Fine Arts department, we had great difficulty getting it, these paintings are very precious, particularly to the artists themselves [laughter.] I would ask you please to stay away from the paintings [distortion from mic.] That must have been the artist. [laughter.] We are also waiting for the arrival of someone else, so please be patient. Howard-- [laughter] can you ask the security people to turn on the cooling system, the hall is going to be too hot.

### Annotation

00:01:00

## Margaret Atwood at SGWU, 1974



### Tape

|                |   |
|----------------|---|
| Catalog number | I006-11-008   |
| Notes          | xxx most likely between 1972-1976; perhaps 1974? xxx -> *** confirmed in Oct 18, 1974 issue of the Georgian *** |
| Duration       | 59:46.85  |
| Sound quality  | Good, some audience questions are inaudible   |

### Reading

|          |  |
|----------|--|
| Speakers | Margaret Atwood, Wynne Francis, Howard Fink, unknown male introducer and several unknown audience members. |
| Venue    | Art Gallery  |
| Date     | October 18, 1974   |

### Timestamps

|       |  |
|-------|--|
| 00:00 | Unknown introducer makes an announcement about the |
|-------|--|



# Swallow (Spoken Web Audio Metadata Ingest System)

# Going Beyond the Spreadsheet

Collection Catalogue ☆ 🏠

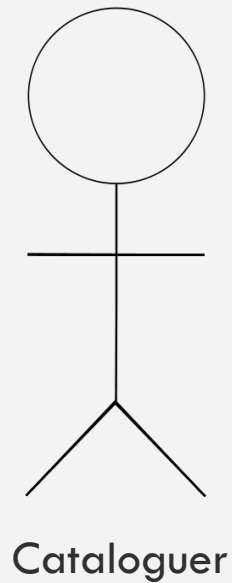
File Edit View Insert Format Data Tools Add-ons Help [All changes saved in Drive](#)

100% | \$ % .0 .00 123 | Arial | 10 | **B** *I* S A | 🗑️ 📄 📑 | ☰ ⬇️ ⬆️ ⬇️ ⬆️ | 🔗 + 📄 🔍 Σ ⬆️

fx

|    | A                    | AT  | AU                             | AV  | AW                      | AX                | AY  |
|----|----------------------|---|--------------------------------|---|-------------------------|-------------------|---|
| 1  |                      | <b>Statement of Responsibility Fields</b> |                                |   |                         |                   |   |
| 2  | Cataloguer Last Name | Creator Role 1                            | Contributor 1 Last, First Name | Contributor 1 URL   | Contributor Role 1      | Contributor 2     | Contributor 2 URL   |
| 3  | Barillaro, Ali       | Author/Performer                          | Unspecified                    |   | Series organizer        | Unspecified       |   |
| 4  | Barillaro, Ali       | Author/Performer                          | Unspecified                    |   | Introducer              | Unspecified       |   |
| 5  | Barillaro, Ali       | Author/Performer                          | Unspecified                    |   | Series organizer        | Unspecified       |   |
| 6  | Barillaro, Ali       | Author/Performer                          | Kiyooka, Roy, 1926-1994        | <a href="http://viaf.org/viaf/3078442">http://viaf.org/viaf/3078442</a> | Series organizer/Introd | Unspecified       |   |
| 7  | Barillaro, Ali       | Author/Performer                          | Hoffman, Stanton, ????         |   | Series organizer/Introd | Unspecified       |   |
| 8  | Barillaro, Ali       | Author/Performer                          | Hoffman, Stanton, ????         |   | Series organizer/Prese  | Unspecified       |   |
| 9  | Barillaro, Ali       | Author/Performer                          | Dudek, Louis, 1918-2001        | <a href="http://viaf.org/viaf/4924013">http://viaf.org/viaf/4924013</a> | Presenter               | Kiyooka, Roy, 192 | <a href="http://viaf.org/viaf/30">http://viaf.org/viaf/30</a> |
| 10 | Barillaro, Ali       | Author/Performer                          | Dudek, Louis, 1918-2001        | <a href="http://viaf.org/viaf/4924013">http://viaf.org/viaf/4924013</a> | Presenter               | Kiyooka, Roy, 192 | <a href="http://viaf.org/viaf/30">http://viaf.org/viaf/30</a> |
| 11 | Barillaro, Ali       | Author/Performer                          | Kiyooka, Roy, 1926-1994        | <a href="http://viaf.org/viaf/3078442">http://viaf.org/viaf/3078442</a> | Series organizer/Prese  | Unspecified       |   |
| 12 | Barillaro, Ali       | Author/Performer                          | Layton, Irving, 1912-2006      | <a href="http://viaf.org/viaf/6648200">http://viaf.org/viaf/6648200</a> | Series organizer/Prese  | Unspecified       |   |
| 13 | Barillaro, Ali       | Author/Performer                          | Francis, Wynne, 1918-2000      | <a href="http://viaf.org/viaf/6332801">http://viaf.org/viaf/6332801</a> | Series organizer/Prese  | Unspecified       |   |
| 14 | Barillaro, Ali       | Author/Performer                          | Fink, Howard, 1924             | <a href="http://viaf.org/viaf/6222801">http://viaf.org/viaf/6222801</a> | Series organizer/Prese  | Unspecified       |   |

+ ☰ | Playback Mode | Track Configuration | Broadcast Context | Genre | Date Type | 🔍 Explore



Deposit a new Item

Browse Items (all items, filter by institution, collection)

Review and edit previously deposited items

Delete Items

Import (From spread sheets)

Export (To JSON, CSV or other required formats)

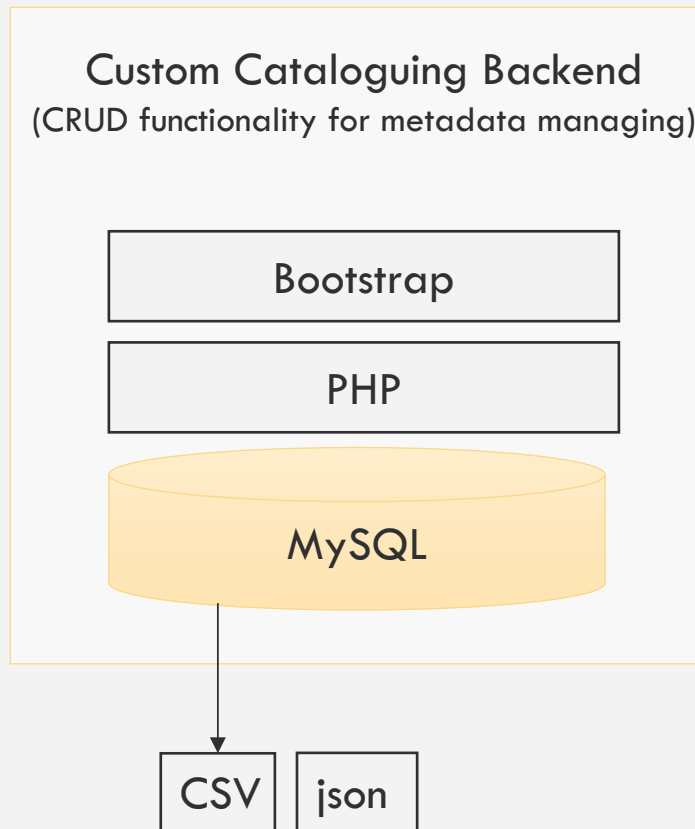
Manage Collections information (Create, Read, Update)



We need a system that is

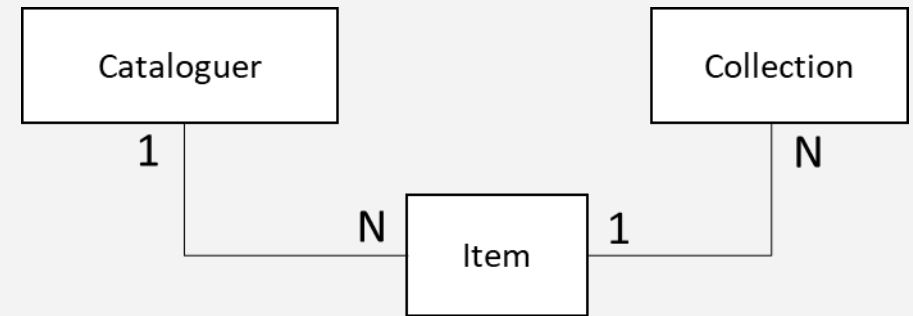
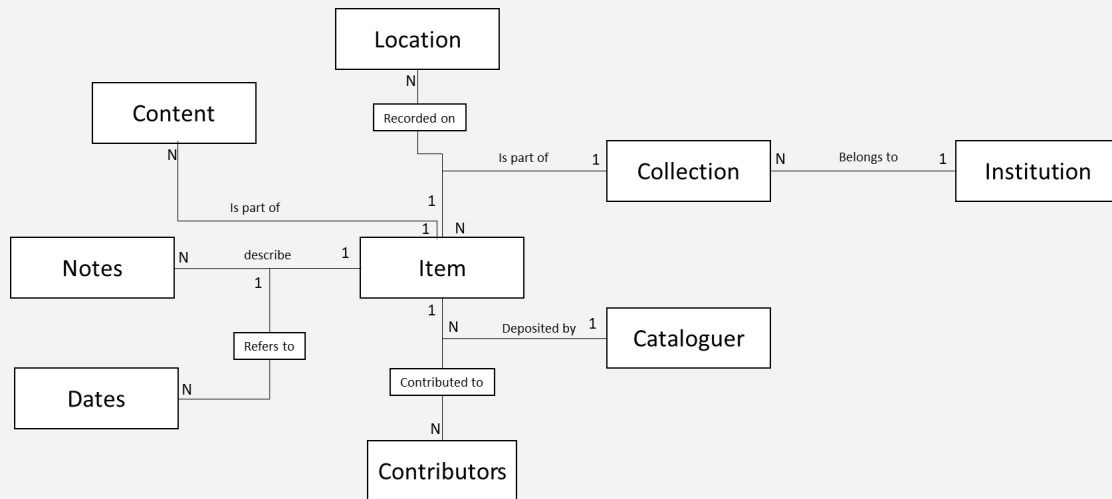
- Easy to deploy
- Capable of dealing with a **living schema**
- Lean
- Cataloguer friendly

# Technology stack





Use a no-sql approach to allow the metadata schema to evolve over time and adapt to different collections



# SWALLOW

Home

My Profile

Manage Users

Browse

**Deposit**

Export

Log Out

Cataloguer Information

Partner Institution

**Physical Description**

Notes

Digital File Description

Item Description

Contributors

Dates

Location

Rights

Contents

## Physical Description

Image:

Browse

Upload

Recording Type:



AV Type:



Material Designation:

Physical Composition:

Storage Capacity Artifact:

Extent:

Side:

Playing Speed:

Track Configuration:

Playback Mode:

Equalization:

Tape Brand:

Save

Next

# Source Code



```
OPEN EDITORS
Welcome
workflow.json

SWALLOW
  Controller
  Dependencies
  images
  Model
  View
  Vocabulary
    AVType.json
    BroadcastContext.json
    ContributorRoles.json
    CreatorRoles.json
    DateType.json
    Extent.json
    Genre.json
    Language.json
    MaterialDesignation.json
    PartnerInstitution.json
    PhysicalComposition.json
    PlaybackMode.json
    PlayingSpeed.json
    RecordingType.json
    TitleSource.json
    TrackConfiguration.json
  forgot-password.php
  index.php
  JS main.js
  main.php
  # styles.css
  util.php
  workflow.json

1 | {
2 |   "schema_version" : "0.1",
3 |
4 |   "steps":[
5 |
6 |     {
7 |       "name": "Cataloguer",
8 |       "type": "single",
9 |       "fields":[
10 |         {
11 |           "name": "cataloguer id",
12 |           "type": "shorttext"
13 |         }
14 |       ]
15 |     },
16 |
17 |     {
18 |       "name": "Partner Institution",
19 |       "type": "single",
20 |       "fields":[
21 |         {
22 |           "name": "collection id",
23 |           "type": "shorttext"
24 |         },
25 |         {
26 |           "name": "persistent URL",
27 |           "type": "shorttext"
28 |         }
29 |       ]
30 |     },
31 |
32 |     {
33 |       "name": "Material Description",
34 |       "type": "single",
35 |       "fields":[
36 |         {
37 |           "name": "image",
38 |           "type": "uploadFile"
39 |         },
40 |         {
41 |           "name": "recording type",
42 |           "type": "dropdown|vocabulary",
43 |           "source": "Vocabulary/RecordingType.json"
44 |         },
45 |         {
46 |           "name": "AV type",
47 |           "type": "dropdown|vocabulary",
48 |           "source": "Vocabulary/AVType.json"
49 |         }
50 |       ]
51 |     }
52 |   ]
53 | }
54 |
```



Spoken Web Audio Metadata Ingest System

tomasz.neugebauer@concordia.ca


.....

LOG IN

[Forgot Password?](#)



# User Management




Swallow

- Home
- My Profile**
- Manage Cataloguers
- Manage Collections
- Manage Items
- Import
- Export
- Log Out

## MY PROFILE

|                         |   |
|-------------------------|---|
| <b>Name</b>             | <input type="text" value="Tomasz"/>                         |
| <b>Last Name</b>        | <input type="text" value="Neugebauer"/>                     |
| <b>Email</b>            | <input type="text" value="Tomasz.Neugebauer@concordia.ca"/> |
| <b>Password</b>         | <input type="password"/>                                    |
| <b>Confirm Password</b> | <input type="password"/>                                    |
| <b>Institution</b>      | <input type="text" value="Concordia University Library"/>   |











# Managing Collection Metadata




Swallow

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## COLLECTIONS

| Partner Institution           | Contributing Unit | Source Collection | <a href="#">New Collection</a>  |
|-------------------------------|-------------------|-------------------|---|
| Concordia University Library  | Library           | Collection 1      |   |
| Concordia University Library  | Library           | Collection 2      |   |
| University of Alberta         | aaa               | bbb               |   |
| University of Toronto         | xxxx              | zzzz              |   |
| Victoria University Libraries | drgf              | dfgfd             |   |

# Adding an Item



Swallow

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ITEMS > DEPOSIT ITEM

- Cataloguer
- Partner Institution
- Material Description**
- Notes
- Digital File Description
- Item Description
- Contributors
- Dates
- Location
- Rights
- Content

## MATERIAL DESCRIPTION

**Image**

Choose File No file chosen

**Recording Type**

Digital ▼

**AV Type**

Audio ▼

**Material Designation**

Cassette ▼

**Physical Composition**

Lacquer ▼

**Storage Capacity**

300Mb

**Extent**

1/8 inch ▼

**Playing Speed**

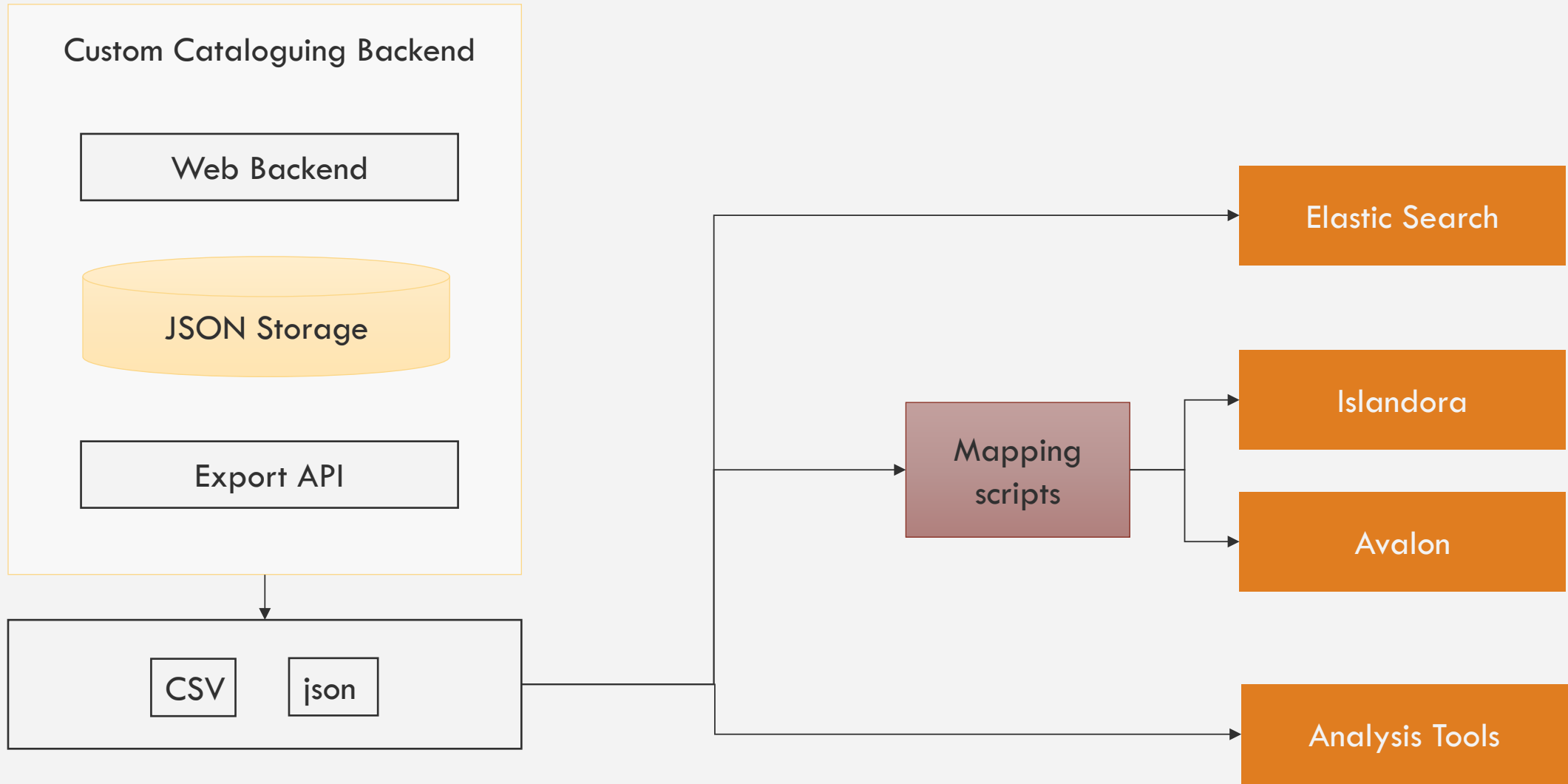
16 2/3 rpm ▼

**Track Configuration**

4 track ▼

**Playback Mode**

Stereo ▼





# SpokenWeb / U Alberta Metadata Crosswalk

January 24, 2019

Draft 2

Blue = match

Purple = category does not exist in Avalon

Green = category does not exist in SpokenWest

| Category (if applicable) | SpokenWeb                     | SpokenWest                     |
|--------------------------|-------------------------------|--------------------------------|
| Preliminary Info         | Cataloguer Name               |                                |
|                          | Partner Institution           |                                |
|                          | Contributing Unit             |                                |
|                          | Source Collection             |                                |
|                          | Source Collection Description |                                |
|                          | Source Collection ID          | SW Catalogue Number            |
|                          |                               | AV Catalogue Number (original) |
|                          | Item ID Number/ Identifier    |                                |
|                          | Persistent URL (if available) |                                |
|                          | Asset Image File Name         |                                |
| The Physical Tape        | Recording Type                |                                |
|                          | AV Type                       |                                |
|                          | Material Designation          | Format                         |
|                          | Physical Composition          | Technical Specifications       |
|                          | Storage Capacity of Artifact  |                                |
|                          | Extent                        |                                |
|                          | Side                          |                                |
|                          | Playing Speed                 | Recording Specifications       |
|                          | Track Configuration           |                                |
|                          | Playback Mode                 |                                |



*Thank you*

*Discussion / Questions*



*SpokenWeb*

***SpokenWeb.ca***