RDA in the Wider World: Challenges for Audiovisual Materials

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Archetypal FRBR Work

“A distinct intellectual or artistic creation”

- Abstract entity
- No single material object one can point to as the work

Lone creator has an idea and produces a text
What is a Work?

Abstract? “conceptual content that underlies all of the linguistic versions, the story being told in the book, the ideas in a person’s head for the book” (Barbara Tillett)

Set? “the work itself exists only in the commonality of content between and among the various expressions of the work.” (FRBR Report)
**Is there a difference between?**

- recordings that document events with little or no human intervention
- performances that happen to be recorded
- works that are conceived of as recordings
Documentation of Events

Distinct **Intellectual** or **Artistic** Creation?

Recording of

- Birdsong
- U.S. Senate floor proceedings
- What if the Zapruder film had been captured by a security camera?
Naturally-Occurring Objects

Distinct Intellectual or Artistic Creation?

- Dinosaur bone
- Meteorite
- Large cockle shell
Distinct Intellectual or Artistic Creation?

Can you think of other examples of things that libraries collect that don’t seem like an intellectual or artistic creation?
Examples from Karen Coyle

Distinct Intellectual or Artistic Creation?

- Aerial photography
- Topographic maps
- Scientific datasets
Is there a difference between:

- recordings that document events with little or no human intervention
- performances that happen to be recorded
- works that are conceived of as recordings
Expressions & Performance

• FRBR report doesn’t explicitly link performance to a particular WEMI entity

• Examples:
  • performances as expressions
  • Western classical music

w1 J. S. Bach’s *Six suites for unaccompanied cello*
  e1 performances by Janos Starker recorded partly in 1963 and completed in 1965
  e2 performances by Yo-Yo Ma recorded in 1983
Composer-Centric View

Holden gives example of Beethoven’s Fifth

1. Beethoven comes up with concept
2. B conceives of it as a written score
3. B writes it down on paper
4. Symphony performed in concert
5. Performance released on compact disc

The Definition of the Work Entity for Pieces of Recorded Sound by Christopher Holden (CCQ, 2015)
Musical Performances

Classical composer-centric fully-fleshed out compositions performance = faithful interpretation

Popular performer-centric skeletal compositions performance = creative interpretation

Reconsidering Popular Music in FRBR: Toward Linked Data Discovery by Tracey Snyder and Kevin Kishimoto (IAML presentation, 2015)
Musical Performances

Classical
primarily meant for live performances

Popular
primarily perceived of as recorded sound
Types of Musical Recordings

- **Allographic**: abstract idea; “all correct performances are equally genuine instances of the work” (literature, most classical music)

- **Autographic**: initial artistic object is special; copies are “inauthentic” (painting, sculpture, many forms of popular music) (Holden)
Autographic Example

Dark Side of the Moon

- has urtext: master tape chosen by Pink Floyd to represent work
- unlike Beethoven’s Fifth, which doesn’t have a single best exemplar
Autographic Example

W1: Dark Side of the Moon
E1: 1972-1973 Pink Floyd studio recording sessions
   \ E1_1: live Wembley concert performance
   \ E1_2: 2009 Flaming Lips studio recording sessions
Work vs. Expression

• Work = abstract content or idea

• Expression = semantic content (text, symbols, sounds)
Thick and Thin Works

- **Thick**: many of properties of performance are predetermined; classical music or recording tied to specific sounds
- **Thin**: work’s determinative properties are few; barebones to be filled in by performer; most of performance is performer’s interpretation

(Holden)
Thick and Thin Example

W1: Dark Side of the Moon *thin work

E1: 1972-1973 Pink Floyd studio recording sessions *thick work/expression of thin work

E1₁: live Wembley concert performance
*expression of thin work

E1₂: 2009 Flaming Lips studio recording sessions *expression of thin work
Is there a difference between?

- recordings that document events with little or no human intervention
- performances that happen to be recorded
- works that are conceived of as recordings
Where is line between:

- creator of concept
- performer of content
- creators of recorded content

in a work that is made to be recorded once?
Is performing really always separate from creating?

“In-studio composition is where you no longer come to the studio with a conception of the finished piece. Instead you come with actually rather a bare skeleton of the piece, or perhaps with nothing at all.

(Brian Eno quoted in Holden, 881)
Does Recording Really Only Modify Something That was Already Created?

“recorded music has led to a diffusion of creative process, with sound technicians and producers possibly claiming as much creative credit over the finished product as performers and composers” (Holden, 878)
Where is the creation of a work that is recorded once?

“communally negotiated finished product”*

A movie is created three times:
1. Once when it’s written
2. Once when it’s filmed
3. Once when it’s edited

*Kay Dickinson in Movie Music, the Film Reader
Representative Expression

Original or “canonical” expression

• Concept recognized by naïve users
• Best represents the initial intention of the creators of that work
• Other expressions can be seen as derivations or transformations
Representative Expression

Users may also perceive certain characteristics of the “canonical” expression as pertaining to, or being inherent in, the work itself, making these characteristics useful as a means of describing and identifying the work.

(FRBR-LRM draft)
OLAC Work-Primary Expression

- Film and video are often re-issued
- Information common to all versions of a moving image is often extensive
- Economic and efficiency incentives for making it easy to re-use this data

OLAC CAPC: Moving Image Work-Level Records
Task Force: Report and Recommendations
OLAC Work-Primary Expression

- Users want to identify, search and limit by attributes of work and original expression, such as date and country of production or original language.

- Values such as language, color and aspect ratio are only completely meaningful in the context of the original or intended value.

OLAC CAPC: Moving Image Work-Level Records
Task Force: Report and Recommendations
CEN Cinematographic Work

- Conceptualized as a *concrete entity*
- Creation of work *inseparable from the resulting “fixed” or “expressed” object that typically combines a visual part (the moving image) and a textual part (the soundtrack or intertitles)*
CEN Cinematographic Work

- Result of a complex process involving multiple contributors
- Includes both the intellectual or artistic content and the process of realization in a cinematographic medium

Cinematographic Works Standard EN 15907/FIAF Cataloging Rules (2016)
Moving Image Works

“the commonality of content between and among the various expressions of the work”

- Contain attributes shared by all versions
- New versions can only meaningfully be described in relation to the original intention
- Emphasize collaborative creation
- Consider creation and realization to be intertwined and inseparable
http://138.68.11.63:3000/
1. Dracula (1931)

Director: Browning, Tod, 1882-1962
Language: English
Country: United States
Genres: Feature; Fiction; Horror;
Description: After a naive real estate agent succumbs to the will of the Count, the two head to London where the vampire hopes to stroll among respectable society by day and search for potential victims by night.

Get from a library:

35 mm film (nitrate) (1931)
Spoken Language: English
Aspect Ratio: Unspecified

Library: D

Fulfillment options below (expression, manifestation, item)

DVD (2006)
Spoken Language: English
Subtitle Languages: English; French; Spanish;
Aspect Ratio: Full screen (1.33:1)

Libraries: B, D, E,
What counts as an expression of a moving image?
“Nameable” expressions
Associated, reusable grouping:
  Date, editor, duration, reviews

• restored version: 1998 cut restored to Welles' vision based on a memo to the studio
• theatrical version: original version seen by audiences in 1958
• preview version: created prior to the theatrical version and incorporating some of Orson Welles' requests
“Mix-and-Match” Expressions

1. Discrete, independent data points
2. Exponential number of combinations
3. Need to re-verify for every manifestation

- Language: soundtrack, subtitles
- Accessibility: captions, audio description
- Aspect ratio: widescreen, full screen
- Commentary tracks
Theatrical: English or French soundtrack; closed-captioned in English; Spanish subtitles (or nothing): 6

Director’s Cut: English soundtrack; English SDH or Spanish subtitles (or nothing); English commentary track with optional English SDH: 5
Who Creates a Moving Image?

- no creator?
- the person with the kernel of an idea who sold the concept to the studio?
- the screenwriter?
- the director as auteur?
- the TV news producer?
- the improvisational stand-up comic
- the lecturer speaking to a stationary camera?
Moving Images & Screenwriters

• **Script** is usually a **starting point**, not a static text to be interpreted

  ![Image of masks]

• **Intended to be performed only once; creation inseparable from the recording process**

• **Collaborative creation** where actors co-create what viewers eventually see
Moving Images & RDA Roles

WORK
CREATORS
author
screenwriter
filmmaker

ASSOCIATED ENTITIES
director
director of photography
producer
production company

EXPRESSION
CONTRIBUTORS
animator
art director
composer (expression)
costume designer
editor of moving image work
performer
stage director
Three Kinds of Contributors

Minor Role
- minute taker
- surveyor

Creators of Versions
- abridger
- translator

Creators of Separable, but Related Content
- illustrator
- writer of supplementary textual content
Repeat all these “minor” contributors to the realization of a work for every expression?

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<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<td>Actor</td>
<td>Gillies, Daniel, 1976-</td>
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<td>Actor</td>
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<td>&lt;jbzz000000053&gt;</td>
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<td>Actor</td>
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<tr>
<td>Actor</td>
<td>Ashanti, 1980-</td>
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<td>Production designer</td>
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<td>Editor of moving image work</td>
<td>Krish, Justin &lt;jbzz000000064&gt;</td>
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<td>Contributor</td>
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<td>Eid, Fazal, 1972-</td>
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</table>
Content Types

video games

• moving image
• computer program
• bring out interactive aspect?
three-dimensional form

Content expressed through a form or forms intended to be perceived visually in three-dimensions. Includes sculptures, models, naturally occurring objects and specimens, holograms, etc.
3-Dimensional Form Content

tactile three-dimensional form

Content expressed through a form or forms intended to be perceived through touch as a three-dimensional form or forms

Ball State University
3-Dimensional Form Content

6.9.1.3 Content type

Three-dimensional form or Tactile ...???

For three-dimensional content, visual and tactile perception are rarely mutually exclusive
Carrier and Media Types

Playaways

- Unmediated
- Audio or Video
- Computer
Carrier and Media Types

Optical Discs

- CD?
- DVD?
- Blu-ray Disc?
Carrier and Media Types

Optical Discs

- audio disc?
- computer disc?
- videodisc?
What is a video publisher?

Why are video publication statements so hard?

There is no entity called “publisher” in the commercial dissemination of moving images.
Companies & Moving Images

1. Production companies
2. Financing companies (studio, other investors)*
3. Distributors
   - Theatrical distributors*
   - Home video distributors

*these may appear in credits, but it’s often not easy to distinguish without additional knowledge
Companies & Moving Images

Production Companies
Tokuma Japan Communications (as Tokuma-Shoten)
Studio Ghibli
Nibariki

Distributors
Toho Company (1988) (Japan) (theatrical)
Buena Vista Home Entertainment (2001) (Japan) (DVD)
50th Street Films (1993) (USA) (theatrical) (dubbed)
Cinema Mondo (2006) (Finland) (theatrical)
Gkids (2011) (USA) (theatrical)
Gébéka Films (1999) (France) (theatrical)
Triangelfilm (2007) (Sweden) (theatrical)
Troma Team Video (1993) (USA) (theatrical)
20th Century Fox Home Entertainment (1994) (USA) (VHS)
Anime Video (Spain) (VHS)
Aurum Producciones (2009) (Spain) (all media)
Edko Films (1989) (Hong Kong) (all media)
Front Row Filmed Entertainment (2008) (United Arab Emirates)
Intercontinental Video (2001) (Hong Kong) (all media)
Lucky Red (2009) (Italy) (all media)
Nippon Television Network (NTV) (1989) (Japan) (TV)
Orlando Films (2008) (Israel) (all media)
Pan Vision (2007) (Sweden) (DVD)
Companies & Moving Images

1. Production Company
   • Acquires content
   • Organizes and manages production
   • Final editorial review

2. Financing Company
   • Provides funding
Companies & Moving Images

3. Home Video Distributor

• Acquires content (major studios have their own distribution arms, but independent films have to find a distributor)

• Licenses content (usually exclusive to a region or format and time-limited—one reason it’s hard to get perpetual streaming rights)

• Designs physical object (designs container; develops, outsources or selects special features)
Companies & Moving Images

3. Home Video Distributor

- Produces physical object (pressing or burning)
- Markets video
- Arranges for video to be available online
- Sells and distributes video to: chains (Walmart, Barnes & Noble), online stores (Amazon), suppliers for independent bookstores and libraries (like Midwest Tape or Ingram)
Publishing & Moving Images

RDA Definitions

Publisher: A person, family, or corporate body responsible for publishing, releasing, or issuing a resource.

Distributor: A person, family, or corporate body responsible for distributing a resource.
Archival Moving Image Materials: A Cataloging Manual (AMIM)

In publication area, they always record “all original release information about the country, company name, and date for the distributing, releasing, and broadcasting of moving image materials.”
Source of Info for Publisher

RDA prioritizes the same source as the title proper

For commercially-distributed videos, external sources are usually more reliable than the title frames for publication information
Questions? Discussion?

the end