

A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning
Joint Programming Initiative on Cultural Heritage – Heritage Plus

WORKSHOP 2

Defining guidelines for description and cataloguing – discussing first results

14 – 16 April 2016 – Girona, ES

SCHEDULE

All workshop activities will take place at Museu del Cinema—Col·lecció Tomàs Mallol (Carrer de la Sèquia, 1, Girona). The public event will take place at Caixafòrum Girona (Carrer Ciutadans, 19).

THURSDAY 14th

15:30 Welcome words and short introduction (Àngel Quintana, Universitat de Girona, Jordi Pons, Museu del Cinema and Francisco Javier Frutos, Universidad de Salamanca)

16:00 Magic Lantern Public Collections

Chair: Àngel Quintana (UdG)

- “Magic lantern slides collection at Filmoteca Española” Elena Cervera de la Torre (Filmoteca Española)
- “Magic lantern slides collection at Museo Nacional de Ciencia y Tecnología” Marian del Egido Rodríguez (Director MUNCYT)
- “Precinema in the museum collection of the Filmoteca de Catalunya. The magic lantern slides collection case” Noemí Maya (curator of the Graphic Arts Archive of Filmoteca de Catalunya)
- “Cataloguing lantern slides: the CCPB experience” Manuela Carmona García (Catálogo Colectivo del Patrimonio Bibliográfico)

17:30 “Internationalising Lucerna - a progress report and workshop” Richard Crangle (Exeter University)

19:00 Wrap up and walk to Caixafòrum Girona

19:30 A taste of nature Björt Rúnarsdóttir i Alba G. Corral, public performance at Caixafòrum Girona

20:30 Dinner: Taverna D.O. (Plaça Independència, 16)

FRIDAY 15th

Morning: Digitizing, cataloguing and metadata

10:00 Digitization: hands on and experiences

Chair: Daniel Pitarch (UdG)

- “Towards Best Practices for Digitisation of Lantern Slides” Ludwig Vogl-Bienek (Universität Trier)
- “First experiences with digitizing lantern slides: implications for understanding of the archival object” Sarah Dellman (Universiteit Utrecht)
- “Best Practice Model for Digitizing Slides” Sabine Lenk (Universiteit Antwerpen)

11:30 Coffee & tea break

12:00 Cataloguing: context analysis and metadata

Chair: Lluïsa Faxedas (UdG)

- “Context analysis and the organisation of cultural repertoires: a typology of magic lantern slides according to the format.” Carmen López, Francisco Javier Frutos & Beatriz González de Garay (Universidad de Salamanca)
- “Metadata for Managing the CRDI Photographic Archive” David Iglésias Franch (Archival Technician at CRDI)
- “Metadata: mapping a landscape” Ine Van Doren (SASE Brighton)

13:30 Lunch: Vim (C/Anselm Clavé, 9)

15:00 Other subjects:

Chair: Anna Bayó (UdG)

- “Lantern (research) Lessons: An Early Report on the Curation, Digitisation, and Creative Re-use of Magic Lantern Slides at the RAMM, Exeter” Joe Kember (Exeter University), Jenny Durrant (RAMM) and Richard Crangle (Exeter University)
- “Artistic Reuse of an Old Apparatus.” Sarah Vanagt (artist) and Nele Wynants (Universiteit Antwerpen)
- “The Magic Lantern, some connections with digital culture” Bernardo Riego (Universidad de Cantabria)
- “Beyond the magic lantern. (Creation process of a magic lantern show today)” Sergi Buka (magician)

16:30 Group work: research groups meeting and discussion

18:00 Museu del Cinema-Col·lecció Tomàs Mallol: Visit and presentation: “Magic Lantern at Museu del Cinema-Col·lecció Tomàs Mallol: Permanent Exhibition and New Discoveries (Fantascope, 1850)” Jordi Pons and Montse Puigdevall (Museu del Cinema-Col·lecció Tomàs Mallol)

18:30 Wrap up and free time to visit Girona

20:30 Dinner: Artusi (Plaça de les Castanyes, 6)

SATURDAY 16th

10:30 Practical and Organizational Matters

Chair: Sarah Dellman (Universiteit Utrecht)

DESCRIPTION OF THE PRESENTATIONS

MAGIC LANTERN PUBLIC COLLECTIONS (Thursday, 16:00)

- **“Magic lantern slides collection at Filmoteca Española” Elena Cervera de la Torre (Filmoteca Española)**

Filmoteca Española has a collection of objects destined for a future Museum of Cinema. Among these objects there is an important collection of lanterns and slides.

The presentation will explain the scope and content of our collection explaining the criteria for cataloging and digitizing and what were the problems we faced and how we solved them, hoping that would assist other institutions that are starting this process now.

- **“Magic lantern slides collection at Museo Nacional de Ciencia y Tecnología.” Marian del Egado Rodríguez (Director MUNCYT)**

The National Museum of Science and Technology of Spain (MUNCYT) is a museum owned by the State under the Secretary of State for Research, Development and Innovation of the Ministry of Economy and Competitiveness and managed by the Spanish Foundation for Science and Technology (FECYT).

The MUNCYT preserves more than 15,000 objects between scientific instruments, technological equipment, vehicles, machine tools and industrial tools; from the sixteenth century to the present. Most of the pieces come from schools, high schools, universities, scientific institutions, private collections and donations. Among the scientific objects related to physics preserved at the Museum –which come mostly from old cabinets and laboratories of the nineteenth century– highlights the collection of magic lantern slides.

- **“Precinema in the museum collection of the Filmoteca de Catalunya. The magic lantern slides collection case” Noemí Maya (curator of the Graphic Arts Archive of Filmoteca de Catalunya)**

The presentation will explain the origin, content and type of the collection of glass lantern slides of the Filmoteca de Catalunya and how we preserve and provide access to them, according to the characteristics of our institution, the needs of our users and the tools we have available.

- **“Cataloguing lantern slides: the CCPB experience” Manuela Carmona García (Catálogo Colectivo del Patrimonio Bibliográfico)**

At non-special libraries whose collections include lantern slides, these tend to be the last item being incorporated into their catalogues. This is caused, on the one hand, by the lack of familiarity with the material – since lantern slides are little known and rarely used— and due to the difficulties in their description on the other.

Consequently, the cataloguing poses a double challenge: first, lantern slides must be managed like any other material from the library collection; second, the most detailed description possible must be filed and made available to the users.

This poses several issues like authorship and dating, that must be resolved with reference books and other contemporaneous materials in order to place the lantern slides within a concrete timeframe.

This lecture will cover the difficulties presented by the educational collections of lantern slides belonging to Historical High Schools of Spain and catalogued by the Union Catalogue of Bibliographic Heritage of Spain using MARC 21 as a cataloguing format.

Key words: lantern slides, cataloguing.

INTERNATIONALISING LUCERNA - A PROGRESS REPORT AND WORKSHOP (Thursday, 17:30)

Richard Crangle (University of Exeter)

A practical discussion of recent developments in Lucerna, covering some of the issues raised by starting to enter records from 'non-English' sources and cultures, and some thoughts on development of the web resource in languages other than English. This will include practical demonstrations and open discussion of some experiments in making the web pages display their text in different languages (initially Spanish, but with scope for other languages too).

Please bring a laptop or other wireless computer if you want to take part in the practical elements of the demonstration.

DIGITIZATION: HANDS ON AND EXPERIENCES (Friday, 10:00)

• “Towards Best Practices for Digitisation of Lantern Slides” Ludwig Vogl-Bienek (Universität Trier)

In this hands on presentation I will summarise experiences in photographing lantern slides. These practices were developed to generate different kinds of digital copies for editions of slide sets. The demonstration will include set up, tethered shooting, light measuring, use of (transparent) grey scales and the use of raw data as basis for files that meet every requested standard. Thankfully our colleagues of the museum in Girona will provide us with the necessary equipment for:

- Photographing slides on a light box with reproduction stand
- Photographing the surface (all views) of slides with reproduction stand
- Photographing slides as artefact with tripod

I would like to perform this presentation as exchange of experiences to share our knowledge.

• “First experiences with digitizing lantern slides: implications for understanding of the archival object” Sarah Dellman (Universiteit Utrecht)

Between December 2015 and March 2016, I digitized lantern slides in the collection of EYE Film Institute Netherlands by taking photographs. In this presentation I will present the assumptions of the way that I work and the requirements that I received from EYE Film Institute Netherlands. In this case, the aim was to document a large number of lantern slides in what I will call “semi-professional” way: the resulting digital images are good enough for publication and re-use but make serious compromises in documenting the condition of the object, the exact shape of the object, or truth to colouring.

• “Best Practice Model for Digitizing Slides” Sabine Lenk (Universiteit Antwerpen)

The title of the document which will be presented is "Suggestions for a best practice model for digitizing slides and lantern equipment (Guidelines based on experience by members of the research group and external advices)" and concentrates on the following points: 1. Equipment, 2. The digitisation act – working with a scanner, 3. The digitisation act – working with a digital camera, 4. Literature. The guidelines will cover technical and practical aspects of the digitisation work.

CATALOGUING: CONTEXT ANALYSIS AND METADATA (Friday, 12:00)

• “Context analysis and the organisation of cultural repertories: a typology of magic lantern slides according to the format.” Carmen López, Francisco Javier Frutos & Beatriz González de Garay (Universidad de Salamanca)

In the frame of content analysis, the conceptual definition of a variable is a kind of declaration of what you want to measure in the messages. A variable is a dimension or characteristic of a study object that can have different

values. The act of defining implies that values can be established, and that is no other thing than measuring them, although always in a reference theoretical frame.

If format is the container that must adjust content, but not be confused with it, then to define any format is useful to think, for example, about a box of chocolates: the packaging gives some information about content and helps to manage it more efficiently. Within magic lantern, the perception of messages is the result of putting a technological device between medium –where messages appear- and the spectator. Hence, magic lantern slides need artefacts to show its images. Medium is necessary in the reading but it's not enough itself. Because of that, in audio-visual production is necessary to talk about the concept of format. Then is when first dilemmas appear: Does analysing the material of the medium makes sense or is better to analyse the surface that has the images? A dilemma that can be solved maintaining the balance: the screen is where to measure format and its indicators in the magic lantern slides, although based on examining the medium, which is really accessible.

Format could be identified as a enough-relevant variable so it could be the organizational criterion, that is, a standard able to offer a typology of magic lantern slides according to the principles of mutual exclusion, uniformity, completeness, relevance, clarity and productivity. Therefore, the initial hypothesis formulated if, regarding format –as a formal structure of representation between symbolic systems and contents-, magic lantern slides would present a less diverse nature, this means in more constructive terms, a more logic, systematic and consistent mature.

- **“Metadata for Managing the CRDI Photographic Archive” David Iglésias Franch (Archival Technician at CRDI)**

The management of the information resources have experimented a significant change since digital image technology. It is indispensable to know which are the metadata that take part in the digital object and the way they are encoded and structured. This fact requires a good knowledge of the metadata standards and the graphic formats on which we are working on. In this workshop session we will explain:

- The principles for using embedded metadata at CRDI.
- The software that allow us to carry out the main functions in our archive.
- The quality assessment of metadata
- The management of metadata and multilingual vocabularies in the framework of Europeana Photography project.

- **“Metadata: mapping a landscape” Ine Van Doren (SASE Brighton)**

There is more and more data in the digital world of the web and people want things linked up and accessible. Archives, museums and libraries (for a large part the custodians of the physical objects) need networks and standards for description and indexing. Increasingly the mapping of metadata enabling for example the easy transference of data between databases/resources is important. How does the Lucerna web resource fit into this?

- Other significant European websites and data portals that are relevant to our topic of Magic Lantern heritage and history such as EUScreen, Europeana, VADs and the Internet Archive.
- Overview of the landscape of metadata schemas, standards, thesauri relevant to the Lucerna web resource. (Dublin Core, ISAD(G), CDWA, AAT, TGN, Iconclass)
- Presenting a work in progress mapping exercise document
- Discussing how this type of work relates to the Salamanca metadata development
- What is practically possible to implement?

OTHER SUBJECTS (Friday, 15:00)

- **“Lantern (research) Lessons: An Early Report on the Curation, Digitisation, and Creative Re-use of Magic Lantern Slides at the RAMM, Exeter” Joe Kember (Exeter University), Jenny Durrant (RAMM) and Richard Crangle (Exeter University)**

At the time of writing, about eight months into the project, the process of digitisation of lantern slides at the Royal Albert Memorial Museum in Exeter is almost complete, and several public engagement events have already taken place. In this paper, Richard Crangle, Jenny Durrant (of the RAMM) and Joe Kember will give a brief account of the work undertaken and of the ramifications of this on both the RAMM and other UK collections, paying particular attention to issues of cataloguing and digitisation work in the archive. In doing so, they hope to provide a methodological case study that can inform and contribute to best practice on these processes.

- **“Artistic Reuse of an Old Apparatus.” Sarah Vanagt (artist) and Nele Wynants (Universiteit Antwerpen)**

On the occasion of the 3rd Workshop organized by the University of Antwerp on “creative reuse of the magic lantern” (27-30 October 2016), film artist Sarah Vanagt was invited to develop a project inspired by the magic lantern slides and projectors in the Vrielynck collection. Vanagt will set up an exhibition at the Antwerp Museum for Contemporary Art (M HKA), displaying original lanterns and slides next to her own contemporary lantern film, developed for the occasion. She thus proposes a media archaeological perspective on magic lantern shows. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present. We will more particularly discuss how the artistic reuse of old lanterns can today function as a creative tool to revive its important cultural heritage.

- **“The Magic Lantern, some connections with digital culture” Bernardo Riego (University of Cantabria)**

Watching, archaeological today, plates of coloured glass and projection machines apparently very simple if compared with the cinematographic images, cannot make us forget that we are dealing with a visual and audiovisual narrative show that is not only the source of all our contemporary practices around the projected images, but above all, that they are in itself very sophisticated forms and also very different from other media and other ways of exhibit images (for instance, gravures and paintings) , that have occurred in the lifetime of magic lanterns narrative.

My speech at the Workshop of Girona intends to explore an aspect that we pointed out in our work *Memorias de la Mirada*, (Fundación Botín 2001); that the magic lantern slides, their visual effects, kinds of projection and narrative transitions, are connected with the recent practices of digital technologies, and, recalling the lucid words of Walter Benjamin, if at the origin of photography was hidden the cinematography, in the visual practices of a magic lantern show, no doubt, were hidden, and not foreseen, our current digital technologies.

Visual effects like morphing, rediscovered in the early days of digital images, was experimented on the lantern slides; moving scenes with image replacement reminds to animated gifs; the projection techniques from Robertson are clearly connected with the construction of the scene in layers —a central technique on today's digital images—; not forgetting also the dissolving views that cinematography reused under the denomination of crossfade.

The ultimate intention of my speech —that I will perform with the preparation of a brief multimedia prepared for the occasion— is to show how the obvious connections between magic lantern and current digital technologies, can help us today to explain much better to our present society the importance and influences that the culture of the magic lantern had in the past, with references to our ways of seeing and understanding today images.

- **“Beyond the magic lantern. (Creation process of a magic lantern show today)” Sergi Buka (magician)**

- My illusionism and my relationship with the luminous image.
- The Illusionists, magic and magic lantern in history.
- The Magic lantern show today.
- Difficulties.
- Process of creation.
- Video Example.

MAGIC LANTERN AT MUSEU DEL CINEMA: PERMANENT EXHIBITION AND NEW DISCOVERIES
(FANTASCOPE, 1850) (Friday, 18:00)

Jordi Pons and Montse Puigdevall (Museu del Cinema–Col·lecció Tomàs Mallo)

Presentation of the educational activities of the Museu del Cinema related to magic lantern: workshops and videos. After that, presentation of an extraordinary item recently aquired in the museum: a magic lantern for phantasmagoria (ca 1850). This device was originally purchased in the mid nineteenth century by a high school in Girona in order to use it at their cabinet of physical scientific instruments. It's an improved magic lantern, that could perform all projection techniques used in Phantasmagoria (projection, projection opaque, moving the projector, focus and blur the image, regulation of intensity light, etc.). Only a few original copies are known of this kind of lantern, of this size and good condition. Finally, visit to the rooms of the permanent exhibition dedicated to magic lantern.