ACCESS TO MOVING IMAGE COLLECTIONS

Overview of Course

What we will cover

• Access issues relating to moving images themselves
• Access to related documentation and ephemera

Principal components of active access

• Description: written information detailing resources
• Reference: expert assistance in locating resources
• Presentation: experience of using resources

Passive access

• Archive initiated/curatorial driven
  – Exhibition
  – Publications
  – Lectures
• Offers imposed perspectives, but can broaden access to rare/lesser known materials
• Benefits from curatorial connoisseurship

Loci of access

• Physical
  – Visit to view/study actual item
• Intellectual
  – Information about the resource: bibliographic citation
• Virtual
  – Online surrogate

Provision of access

• Information
  – Provide answer to specific query
• Guidance
  – Help narrow down patron’s general query and guide to relevant answers or resources
• Instruction
  – Instruct patron in using bibliographic resources, catalogs, finding aids, etc. to perform detailed research
Gear access policies to collection policies and users’ needs.

Access by whom?

- Open collections
  - General public
  - Specialized researchers
- Closed collections
- Restrictions on access

Varied access needs

- General interest
- Specialized research
- Re-use (footage)
- Remakes
- Exhibition
- Preservation

Ethical aspects of access

- Marketing vs. service approaches

Marketing and access

“The provision of access, in its many forms, is the visible evidence - and often the political justification - of publicly-funded audiovisual archiving. It is also the raison d’être of archiving, and the status of the profession depends to a large extent on how well it is done. Pressure on archives to generate revenue, to be conscious of their image, and to introduce “user pays” strategies are signs of an age in which heritage preservation seems increasingly expected to pay for it.”

--Ray Edmondson, in Audiovisual Archiving: Philosophy and Principles

Service-oriented perspective

- Responsibility to select and organize collections to maximum effectiveness
- Strong knowledge of subjects and the principles and practices of the field
- Commitment to either answering a user’s question or referring to a source which can
- Belief in providing the same level of service to every user, no matter the subject of inquiry or the means for which the information will be used.
### Codes of ethics
- FIAF
- ALA
- SAA

### Rights
- First Amendment
- Freedom of information
- Equality of access

### Copyright
- Provides measure of control over a work
- Assumes that economic benefit may be derived from creativity
- Assumes that economic benefit is limited in time
- Protects original expression - person’s unique way of saying something - not facts, ideas, systems, processes

### Public domain determination criteria
- U.S. works published in 1924 or earlier
- Abandoned and waived copyrights
- Intentional dedication by owner
- Federal employee’s work
- See [http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm](http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm)

### Fair use determination criteria
- Purpose and character of use, including whether such is of a commercial nature or is for nonprofit educational purposes
- Nature of the copyrighted work
- Amount and substantiality of portion used in relation to copyrighted work as a whole
- Effect of use upon the potential market for or value of copyrighted work
- Fair use test: uses that support the purpose of copyright versus undermining incentive to author

### Readings
Readings (continued)


Web references


Institutions and Access Policies

Types of repositories and their access protocols

- Access protocols typically determined by:
  - Nature of institution
    - Government, public, academic, private
  - Rarity of collections
  - National cultural priorities

Museums

- Generally collect unique/rare objects
- Mission prioritizes exhibition and conservation
- Consequently have strictly controlled access
  - Credentialed
  - By appointment
  - May be limited
  - Sometimes access to digital surrogates is available

Libraries

- Often collect mass-produced materials
- Mission usually prioritizes access over conservation
- Special or private libraries may have more "museum-like" policies
- Access protocols vary depending on type of institution
Archives

- Traditionally records repositories
- Often have unique or rare materials
- Access varies depending on affiliation, nature of collection; frequently has restrictions

Variations in policies between

- Nonprofit
- Government
- Commercial

History of film archives’ access philosophies

- Early archivists efforts to safeguard film heritage mistrusted by producers
- Attitudes changed as studios realized profits from archivists’ foresight
- This history still leads some archivists to restrict even intellectual access to holdings in order to avoid possible legal battles

Access policies and fees

- Restrictions limit handling of rare and fragile materials
- Fees can offset some of the costs of providing access

Negotiating access conditions in donor agreements

- Donation preferable to deposit
- Best if donor agrees to institution’s access conditions; otherwise can be problematic
- Should include permission to preserve materials and provide access to them

Establishing policies and fee structures

- Must balance differing institutional requirements
  – Adequate time to retrieve, inspect materials
  – Staff to create surrogates, operate equipment
  – Policies must respect preservation needs of materials
  – Policies must reflect funding realities
## Fundraising through access activities

- Exhibition
- Research
- Duplication
- Licensing
- Outreach

## SAMPLE FORMS

- donor agreements
- reproduction policies
- licensing contracts
- fee structures

## Readings


## Readings (continued)


## Presentation of information

- Physical
- Virtual
- Intellectual

## Viewing conditions

- As close to original as possible
- Surrogates
### Realities of preservation

"Because audiovisual media are technologically based, the realities of preservation impinge on all the functions of an audiovisual archive. Preservation shapes the archive’s perceptions and decisions: access to material always has technological and cost implications, small or large."

—Ray Edmondson

### Access factors

- **Film viewing equipment**
  - Higher reproduction costs
  - Higher staffing and maintenance needs
  - Higher quality (usually)

- **Video formats**
  - Decreased transfer costs
  - Decreased staffing and maintenance needs
  - Decreased quality (usually)

### Digitization project considerations

- Scope and purpose of project
- Intended target audience and mode of delivery
- Standards, specifications, best practices (technical, metadata)
- Staffing
- Timing
- Infrastructure and content costs
- Funding sources (development and ongoing)

### Collection websites

- What are the primary components of a good collection website?
- What kind of design should a collection website have?
- What kind of information routinely appears on collection websites that is superfluous or duplicative?

### Intellectual presentation

- Gateways to bibliographic and holdings information
- Differing levels of control call for different types of descriptive gateways

### Item-level description

- Highly granular
- One record per title
- Usually forms the basis of catalogs
Collective description

- Respect des fonds (provenance): All documents from one department (fonds) kept together
- Original order: Retention of the original file structure as established by the creating agency
- Archival collection as organic whole - collective description of records in page format (finding aid) rather than catalog card descriptions for individual items

Audiovisual equivalent of respect des fonds and original order?

"Copying is not a value-neutral act; a series of technical judgments and physical acts determine the quality and nature of the resulting copy. Documenting the processes involved and the choices made in copying from generation to generation is essential to preserving the integrity of the work."
—Ray Edmondson

Compilations of information

- Indices - periodical indices, website indices, review indices
- Bibliographies - compilations of subject-specific citations
- Guides - footage sourcebooks, catalogs of national output, directories, meta-bibliographies

Readings


Readings (continued)


REFERENCE AND USER SERVICES
Components of reference services

- Help the user to concretely identify what information they are seeking (via the reference interview)
- Interpret an institution's information organizational systems (catalogs) and holdings to users
- Provide bibliographic instruction in using print and electronic indexes, databases, and other reference tools
- Keep abreast of relevant past and current print and electronic reference tools and continually develop and update reference collections.

User information-seeking behavior

- Most users start with easiest routes, even if they lead to less in-depth answers
- Traditional routes included friends, personal libraries
- Internet searches are now the typical first step
- But may not provide as thorough results as expert reference assistance

The reference interview

- Can occur face-to-face, by phone, on-line
- Psychological/non-verbal components:
  - Encourage questions.
  - Ascertain what people want to find out without feeling like you're invading their privacy.

Soliciting the reference query

- Requires good communication skills to efficiently and accurately elicit the actual query
- Use questions to broaden or narrow the scope of the request

Determining what level of reference service is needed

- Bibliographic instruction
  - Interpreting the collection and its organization for the user
  - How to use the catalog, indexes, Internet resources, etc.
- In-depth research
  - This service often determined by institutional policy

Finding the answer: Search strategies

- Definition: organizing your research to make the most efficient use of your time by approaching the resources in a logical order, starting with those which are most likely to answer your query first.
- WHERE TO LOOK
- HOW TO CONSTRUCT A SUCCESSFUL SEARCH
- HOW LONG TO LOOK
Where to look

• Know your field’s sources and their
  – SCOPE
  – PURPOSE
  – AUTHORITY
  – AUTHENTICITY
  – CURRENCY

Constructing a search

• Boolean logic
• Broadening and narrowing
• Matching resource to type of query
• Tracings and footnote chasing
• Creativity

How long to look

• Often takes longer than you expect
• Balancing time and resources
• Referrals

Interpreting/focusing the answer

• Match retrieved information to the level of the inquiry and/or inquirer
  – Depth of response for children versus adults
  – Students vs. general public
  – Ready reference vs. in-depth research
• If necessary, interpret/contextualize the answer

Film-specific reference

• Finding sources for film prints
  – Distribution
  – Archival
  – Other
• Finding and using stock footage
• Providing access to film stills

Reference assignment:

• Look up two films, people, or subjects of your choice (one from the silent era and one from the sound era) across the following reference works. Write a 2 to 3-page paper describing your search strategies; whether you adjusted them when using different resources; what success you had; and what you learned about the scope, audience, and type of coverage offered by the various resources.
## Reference works


## Readings


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Reference works

• FIAF International FilmArchive Database (Includes International Index to Film/TV Periodicals; Treasures from the Film Archives; International Directory of Film and Television Documentation Collections; and Bibliography of FIAF Members’ Publications). (Available by subscription from Ovid and Proquest). http://www.ovid.com or http://www.faf.chadwyck.com
Reference works (continued)


Readings


Readings (continued)


Introduction to specific access tools on handout

- Guides to the literature
- Bibliographies and indices
- Reviews
- Filmographies
- Biographies/biographical dictionaries
- Distribution and stock footage
- Many are available in online versions

Reference Resources for Film Studies

- Guides to the literature
  - Exist for many fields
  - Usually arranged by type of resource
  - Generally include annotations describing scope, audience, etc. of resource
Bibliographies
• Useful in locating books by subject
  – Often include more specific subject headings than larger library catalogs

Periodical indices
• Major source of academic, critical, historical research
• Includes print and online indices
• Online sources enhance research efficiency
• Older print sources very useful for locating historical texts and perspectives
• Many online sources include full text

Reviews
• Key sources for:
  – Reception studies
  – Credits
  – Distribution information
• Many, including Variety and New York Times available on Lexis-Nexis as well as individual publishers' websites

Information on specific films and people
• Catalogs: national production, individual collections, union
• Subject filmographies: specific in scope; many include annotations and print sources
• General filmographies: Film Index International, AFI Catalog, Dictionary of Films and Filmmakers

Finding Films
• Even older resources can help identify original distributor -- good starting point
• In-house resources such as PFA’s documentation files, Film Notes, CineFiles
• IMDB can help identify original producer/distributor and video availability

Finding Film-related Documentation
• Directories of archives
• Directories of documentation collections
• Union catalogs
• Bibliographic utilities
Web Resources

- Great variety of sources
- Assessing accuracy/quality of information can be challenging

Evaluating reference collections and services

- Why?
  - Justify budget
  - Identify ways to improve services
  - Keep abreast of new resources
  - Learn whether users are satisfied with service

Some evaluative techniques

- Interview
- Questionnaire
- Observation
- Sampling

Designing evaluative tools

- First decide what information you hope to learn
- Questions should be clearly stated, easy to answer (yes/no when possible)
- Keep surveys short for higher participation
- If possible, provide incentives

Reference collection development and evaluation

- Awareness of reference resources’ currency and accuracy key to effective service
- Collection development should address
  - Subject area coverage
  - Representative titles
  - Currency of print and online resources
  - Balance between budget and group served
  - Budget appropriate to resource

Readings

Readings (continued)


INDEXING AND SUBJECT ANALYSIS

What is it about?
and
How will people look for and find it

Relevance and precision

Subject authorities

• Organize terms so indexer can gather like items on same subject
• Enhances consistency and specificity of indexing
• Organized as syndetic structures (relationships between connected terms)
• Examples: LCSH, AAT, FIAF

Keyword vs. Controlled
Keyword

- Inexpensive
- Language more "natural"
- High recall (but not necessarily precise)

Controlled vocabularies

- Higher degree of precision and relevance in retrieval
- Removes ambiguity among meanings of homographs
- More effectively derives meaning from contexts

Some advantages of controlled vocabularies:

Differentiating homographs

Boxers (shorts, dogs, athletes)

Synonyms

- Hypnosis
- Hypnotism

Variant spellings

- Catalog
- Catalogue
Context

Permits browsing

• Yugoslavia and history
  Vs.
  Yugoslavia -- history --date

Drawbacks

• Cost
• Singular/subjective point of view detract from precision and consistency in use of terminology

Some types of indexes

• Back-of-the-book
• Journal articles
• Shot indexes
• Subject headings and classification in catalogs

Writing abstracts

• Very valuable in digital age
• Enhance effective keyword searching
• Offer rich conceptual description of item

Automatic indexing

• Use of computer algorithms to extract and weigh keywords from texts and images
• New, developing field
Steps

- According to the ISO, subject indexing involves three steps:
  - Determining the aboutness or subject content of an item.
  - Conceptual analysis to decide which of an item's aspects should be represented in the bibliographic record, and
  - Translation of the concepts or aspects into a controlled vocabulary, thus creating access points.

Subject heading assignment principles

- About-ness
- Specificity - coextensiveness
- Exhaustivity (level of)
- Precision and recall

Aboutness

- Subtleties in interpretation of content (subjective aboutness) and search (retrieval aboutness)
- Contextual analysis vs. explicit meaning

Indexing images

- Describe content of what is actually represented in image (woman and children)
  As well as
  - What image is about (rural poverty)

Concepts to apply in selecting terms

- Specificity
- Coextensiveness
- Exhaustivity
LC guidelines

- 20% rule
- Go up in hierarchy if four or more concepts are covered

Precision and recall

- Precision = number of relevant documents retrieved versus total number of documents retrieved
- Recall = number of relevant documents retrieved versus total number of relevant documents in the collection

Application of concepts

May vary depending on needs of different collections/situations

Tips

- Be objective
- Think about how a searcher might look for item
- Possible readings

Readings


Readings (continued)

### Readings (Continued)

- Shatford, Sara. "Analyzing the Subject of a Picture: a Theoretical Approach," *Cataloging and Classification Quarterly* 6:3 (Spring 1986): 39-42. (F)

### PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART I

**Descriptive Cataloging Tradition**
- Bibliographic entities most usefully identified by information within them (transcriptions of title page, title screen).
- Emphasis on distinguishing between entities with similar attributes

### Cataloging

- Process of creating and systematically arranging records describing materials held by a particular repository.
- Facilitates search and retrieval
- Supports administrative activities such as acquisitions, circulation, preservation, and rights management.

### Fundamental Requirements for Bibliographic Records (FRBR)

- Conceptual model for identifying relationships among works, expressions, manifestations, and items
  - A work is a distinct intellectual or artistic creation (Shakespeare’s *Hamlet*).
  - An expression is the intellectual or artistic creation of a work (Branagh’s *Hamlet*).
  - A manifestation is the physical embodiment of an expression of a work (Branagh’s *Hamlet* on DVD).
  - An item is a single exemplar of a manifestation (Copy of Branagh’s *Hamlet* on DVD held by a particular library).

### Readings (Continued)

Objectives of the catalog

- To enable a person to find a book of which either the author, the title, the subject is known
- To show what the library has by a given author, on a given subject, in a given kind of literature
- To assist in the choice of a book as to the edition (bibliographically), as to its character (literary or topical)

--Charles Ammi Cutter

Archival arrangement and description

- Records most usefully identified in context of fonds, rather than document by document (no transcription - archivists determine "title" and "author")
- Emphasis on collective, rather than individual, arrangement and description (guide to contents of collection rather than contents of documents)

Arrangement

- Identifying or bringing together sets of records derived from a common source which have common characteristics and a common file structure
- Identifying relationships among such sets of records and between records and their creators

Description

- Origin, context, and provenance of different sets of records
- Filing structure
- Form and content
- Relationships with other records
- Ways in which they can be found and used

Functions of the moving image archival catalog

- For preservation activities, can help identify and locate extant versions of an item
- For researchers, can assist in determining where or whether desired moving image works exist and can provide multiple access points
- For archivists, can serve as a tool to facilitate access to collections

Content standards

- Guidelines prescribing what type of information is recorded in the description and how it is formatted.
- Benefit from others’ previous work
- Cataloging becomes more methodical
- Enables interoperability
Moving image cataloging content standards

- Anglo-American Cataloging Rules, second edition, revised (AACR2r)
- FIAF Cataloging Rules for Film Archives
- Describing Archives: A Content Standard

Controlled vocabularies and authority control

- Established lists of controlled terms
- Subject headings
  - Library of Congress Subject Headings (LCSH)
  - FIAF Subject Headings
- Genre headings
  - Moving Image Genre-Form Guide (MIGFG)
  - Moving Image Materials: Genre Terms (MIM)
  - Art and Architecture Thesaurus (AAT)
  - Library of Congress Thesaurus for Graphic Materials (LCTGM)
- Name authorities
  - (authorities.loc.gov)

Classification

- Call numbers generated for identification of physical location of item
- Call numbers assigned using an established classification scheme which arranges classes, usually subject classes, according to a set of pre-established principles (Library of Congress, Dewey)

Readings


Readings (continued)


PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART 2
Setting cataloging priorities

- Nature of institution
- Type of collection
- Cataloging different types of materials to different degrees

The ideal

- Create full catalog record for each item
- Transcribe information directly from item
- Supplement information with secondary sources

The real world

- Often can’t view item being cataloged
- Catalog from secondary sources – published works, distributor catalogs, other catalog records – sometimes results in attributing incorrect filmographic information to item
- Strive for a balance – catalog obvious works from secondary sources and view more complicated works (at least for head and tail credits)

Levels of cataloging

- OCLC, AACR2, MARC describe levels; institutions may interpret/define differently
- PFA’s interpretation:
  - Inventory level: may be as brief as title, format, title, accession/classification number. Ideally, director, date, and country also noted.
  - Minimal level: title, alternate titles, director, production company, years of production and release, country of origin, physical description (medium, gauge, format, color, sound), running time, some technical and cast credits, accession number
  - Full level: moving image viewed completely, data taken directly from item, reference citations included, series title identified, summary note written, authority work for subjects and names, condition and preservation information noted

Collection level

- Used to catalog multiple works collectively in one record
- Some examples
  - Home movies from one family
  - Commercials from same creator
  - Multiple nights of same performance

Factors in cataloging various types of moving images

Nancy Goldman
<table>
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<tr>
<th>Features</th>
<th>Documentaries</th>
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<tbody>
<tr>
<td>• Easiest to find information on item in secondary sources</td>
<td>• Subject access especially useful for researchers</td>
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<tr>
<td>• Newer releases have voluminous credits that can exceed record field lengths</td>
<td>• Shot level indexing extremely time-consuming</td>
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<td>• Subject and genre access less of a priority because information is readily available elsewhere.</td>
<td>• Must consider level of detail of indexing (“bridge” versus “Golden Gate Bridge”)</td>
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<th>Avant-garde works</th>
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<td>• Can be more challenging to catalog as much less information available on item and in secondary sources</td>
<td>• Frequently need to use secondary source information to identify (Jordan Belson’s spiral logo)</td>
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<td>• Multiple titles, parts, series</td>
<td>• Difficult to locate secondary sources to use</td>
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<td>• Often have to supply title, identification information.</td>
<td>• Difficult to ascertain version, completeness</td>
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<td>• Summary notes and index terms very helpful</td>
<td>• Genre lists are insufficient – may need to supplement with local vocabulary</td>
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<td>• 2 character scheme versus ASCII – compatibility issues</td>
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<td>• ALA-LC Romanization Tables: Transliteration Schemes for Non-Roman Scripts details schemes and rule changes language-by-language</td>
<td>• Unicode may solve the problem eventually</td>
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Shot-level indexing

- Very labor intensive
- Essential for libraries licensing stock, news footage
- Sometimes secondary source materials can supplement indexing (shooting logs)

Cataloging versions

- Case study: Robert Wilson Audio/Visual Collection at New York Public Library
  - Use of FRBR
  - Description of inventory process
  - Problems and solutions

Readings


Readings (continued)

- International Federation of Film Archives. *Film Cataloging.* Brussels: FIAF, 1979: 67-75.

PRINCIPLES OF INFORMATION RESOURCE DESCRIPTION, PART 3

Data structure standards

- How to label the data for the computer, not how to catalog an item
- Types of metadata
  - Descriptive (bibliographic): about item being cataloged
  - Technical (preservation, packaging, bitstream documentation): about processes used to encode data for digital objects
  - Administrative: about management and ownership of digital objects
Descriptive metadata schemas
- MARC-21
- Dublin Core
- Encoded Archival Description

Crosswalks
- Map from one schema to another
- Map from nonstandardized system to standardized one
- Enable sharing of information even when cataloging standards differ
- Can be time-consuming and still may require editorial oversight

Usefulness of MARC Format
- Records can migrate from system to system; preservation of data across software and hardware changes; possibly this is the one argument that holds even in a commercial organization such as a studio or network.
- The more complex the coding, the more indexing and display options are available
- Allows merging of data from more than one institution into shared databases to support
  - Shared cataloging
  - Cross-institution searching for scholars and researchers
  - Research concerning holdings at other archives to support preservation projects

--Martha Yee

MARC Format Elements
- Record structure - overall framework of MARC record
- Content designation - set of symbols by which data in the record are identified and manipulated (field tags, indicators, subfield codes)
- Data content - record-specific information, field-by-field (catalog information)

Structure of the MARC record
- 0xx Control information
- 1xx Main entry
- 2xx Title and statement of responsibility
- 3xx Physical description
- 4xx Series statements
- 5xx Notes
- 6xx Subjects
- 7xx Added entries
- 8xx Series added entries
- 9xx Local information

0xx Control information
- Classification number (050 LCCN, 082 DDN)
  - 050 00 ML50.A199 $b N612 1988
- Accession number (099 PFA)
  - 099 ## 1604-09-2250
1xx Main entry

- 100 Personal author main entry
  - 100 1x Mozart, Wolfgang Amadeus, $d 1756-1791.
- 130 Uniform title main entry
  - 130 0x Shichinin no ronin

2xx Title and statement of responsibility

- 245 Title and statement of responsibility
  - 245 00 Broken blossoms, or The yellow man and the girl $h [videorecording] / $c adapted from a story by Thomas Burke under the personal direction of D.W. Griffith ; United Artists ; a Paul Killian film classic presentation.
- 246 Varying form of title
  - 246 30 Broken blossoms.
- 250 Edition
  - 250 xx Collector's ed.
- 257 Country of production
  - 260 xx United States.
- 260 Distribution information

3xx Physical description

- $a Extent, format, length
  - 300 xx $a 2 reels of 2 (ca. 89 min., ca. 3,200 ft.)
- $b Other physical details
  - $b opt. sd., b&w (tinted) ;
- $c Dimensions
  - $c 16mm
- $3 Base, generation
  - $3 safety print.

5xx Notes

- 500 Copyright, general notes.
- 505 Contents
- 506 Use restrictions
- 508 Technical credits
- 511 Cast
- 520 Summary
- 541 Acquisition/provenance
- 583 Condition

6xx Subject and genre terms

- 650 Subject added entry - topical
  - 650 x0 $a Strikes and lockouts $x Agricultural laborers $x California.
- 655 Genre and form terms
  - 655 x7 $a News. $2 mim

7xx Added entries

- 700 Personal name added entry
  - 700 1x $a Clarke, Shirley, $e filmmaker.
- 710 Corporate name added entry
  - 710 20 Warner Bros.
Readings

• Taylor. 69-97, 159-192.
• Bulterman, Dick C. A. "Is It Time for a Moratorium on Metadata?" IEEE Multimedia (October-December 2004): 10-17.
• Understanding MARC Bibliographic. http://www.loc.gov/marc/umb/

Readings (continued)


COLLABORATIVE ACCESS PROJECTS

• Encourage distributed intellectual, virtual and physical access to collections

Union catalogs

• Standardized bibliographic records
• Listing of institutions holding item
• Facilitate shared cataloging
• Examples
  – WorldCat (OCLC/RLG)
  – Moving Image Collections (MIC)
  – Treasures from the Film Archives

Film catalog data exchange projects

• National Moving Image Database (NAMID)
• FIAF Treasures from the Film Archives
• Moving Image Collections (MIC)

Finding aid directories

• ArchivesUSA
  – 5,500 repositories
  – 142,000 collections of primary source material
  – entire collection of NUCMC from 1959 to the present

• Online Archive of California
  – single, searchable database of finding aid to primary sources and their digital facsimiles.
  – Over 120,000 images, 50,000 pages of documents, letters, and oral histories; and 8,000 guides to collections
Digitization project registries

ARL Digital Initiatives Database
http://www.arl.org/did/

UNESCO/IFLA Directory of Digitized Collections:
http://www.unesco.org/webworld/digcol/Digitization_projects/

University of Arizona Clearinghouse of Image Databases
http://clearinghouse.ltc.arizona.edu/search.asp

Traveling programs

Examples
• National Film Registry Tour
• New Zealand Film Archive’s Travelling Film Show

SOFTWARE, STATISTICS, AND BUDGETING

Types of systems
• Online public access catalogs / Integrated library systems
• Image databases
• Asset management systems

Readings


• MIC website: http://mic.loc.gov
Types of software

• Large networked systems
• Smaller stand-alone or Local Area Network (LAN) systems
• Modified standard database programs

Preparing an RFP

• Useful even for evaluating lower-cost solution
  – Helps you clearly assess needs
  – Identify and prioritize features, function, cost, support
  – Responses will help compare products

Decision points

• Functionality
• Price point
• Platform
• Support
• Interoperability
• Longevity

Prioritize them according to your planned needs

• How will users access your catalog (on-site, remotely, both?)
• Number of records, platforms (in-house and remote)
• Integrated or separated functions
• Protection of confidential information
• Plans to include digitized images

Software evaluation

• Find information at conferences, in reports
  – American Library Association
  – Other professional associations
  – Library Technology Reports
  – Network with others doing similar work
  – If possible, test before purchasing

Software installation

• Make sure contract specifies issues such as installation, data migration, ongoing support
• Test migration
  – Create testbed of records with all relevant fields and a test record with data in every field
• Test retrieval
  – Searches in all fields
  – Compare to searches in old system
Case study: IMAP cataloging template

Cataloging and Digitization Statistics

- Will vary depending on project
- Useful to analyze, compare with other projects to gauge timelines and workflows
- Examples from:
  - NYPL
  - PFA
  - AMMI

Readings

- "Questions To Be Put to Systems Suppliers."
  - Features of Systems: http://mic.imtc.gatech.edu/catalogers_portal
  - Selection of Systems: http://mic.imtc.gatech.edu/catalogers_portal
  - Integrated Library Systems: http://mic.imtc.gatech.edu/catalogers_portal
  - "Asset Management Systems"

Readings (continued)

- Library Technology Reports. https://techsource.ala.org/rna.pl?section=lt

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