

Ben Peeples  
2-13-2013  
Access to Moving Image Archives

## DublinCore

If you were to give a middle or high-school student a very simple cataloging assignment, you'd probably use Dublin Core. There is a set 15-element system that is very user friendly and easy to learn. There's a myriad of places online that have repurposed the Dublin Core system so that people can upload their own personal holdings (Laserdisc Database is a good example). Although it can be extremely useful with libraries and online databases, it is extremely limited in what it can do for film, especially since it leaves out issues of generational loss, condition of an item, and storage space.

## PBCore

One of our other classes had us evaluate some of the holdings of WNET, New York's public TV station. If we were doing extensive restoration work, or looking at more than just a handful of documents and a few programs, we'd doubtlessly be using PBCore. The main issue with PBCore is it is very limited in listing the myriad of digital formats that stations like WNET have amassed over the last 12 years. An extensive overhaul is needed in that respect, with regards to file formats and listing out the compatibility of these files, but overall it works very well for physical videotape holdings.

## MARC/MARC21

With a wide variety of metadata schemes available, MARC is the most widely-used for very good reason. Developed in the 1960s by the Library of Congress, MARC has evolved in various iterations over the past four decades. MARC's main strength is how pliable it is. As new technologies (home video, digital media) began to take over how media is stored and delivered, MARC evolved with it, with new, and easy-to-upgrade-to standards coming to the fold. Although it leaves a bit to be desired when it comes to digital media, most notably with

file types, extensions, and compatibility, the MARC21 and MARCXML systems are still in use in libraries worldwide.

One major part of metadata in conjunction with film exhibition that isn't being talked about is a very unique problem digital projection offers. In order to show a digital projection, you need an access code or series of codes in order to mount the file. As far as I know, and I even asked people at both Film Society of Lincoln Center and Museum of the Moving Image about this, there is no metadata scheme that includes a section for these all-important access codes.