

Metadata Assignment #1
Searching within Languages

My search terms were; 1. Groucho Marx, Marx Brothers, *Duck Soup*, Paramount Comedy. 2. Cantinflas, Mario Moreno, *El Mago*, Mago (i.e., Magician) film. I choose the Marx Brothers because I thought it would be a search term that would yield an array of results, but also, added the term *Duck Soup*, title of their 1933 Paramount film because I was predicting it would throw off the search. Likewise, with Cantinflas, a known Mexican comic, I wanted to see how well the search engines could hagggle with search terms in a language other than English. I searched using the Internet Archive, UCLA's Film and Television Archive, EU Screen, Film Archives Online.

With my first set of search terms; "Groucho Marx", "Marx Brothers", "*Duck Soup*" and "Paramount Comedy", the results on the Internet Archive were somewhat successful. "Groucho Marx" produced a plethora of results, 37 total in 17 seconds. The simple search results consisted of an array of television appearances, film trailers, full-length films and unrelated clips. On the advanced interface, one could further narrow down the search by entering relevant dates, media type and an array of custom fields. In addition, Internet Archive included a detailed explanation of terms and queries as well as instructions for conducting the search. Including field shortcuts to make searches more specific and relevant. The advance search did, in fact throw more pertinent results, discarding all unrelated materials that my previous search had produced.

I could not tell just by looking at my searches what metadata standards were used. I imagined something along the lines of an XML schema because I'm somewhat familiar with it. Luckily, the Internet Archive does a great job at documenting and disseminating their metadata criterions. The Internet Archive utilizes ARC file metadata with Dublin Core refinements and a XML schema. The results I gathered were way more generalized than I expected, even though the information acquired about specific records was very granular. Undoubtedly, once my first set of search terms were combined (Marx Brothers + Duck Soup + 1933), the results were more specific and I eventually landed on a satisfactory result, yielding a trailer for the Marx Brother's *Duck Soup*.

I ran the same exact search through UCLA's Film and Television Archive Catalogue- thinking a known Hollywood production would bear more results. UCLA's Catalogue yielded 7 distinct results for *Duck Soup*. The Film Archive's online catalogue was a bit difficult to find on the website, nonetheless it provided advanced search options, plus ingrained in the general search bar, UCLA provided a detailed description of how to explore the catalogues holdings by means of Title, Credit, Topic, Genre, Keyword, Inventory number, Release Date, Broadcast Date, Collection Name, Title Variants, Pre-existing work and Holdings search frameworks. I was very pleased by the granularity of the search tools, but wondered how often they would be used, for example, how often would it be that a researcher have a release date and not a title or title variant. Regardless, I was very pleased by UCLA's interface; it was simple, easy on the eyes and had a tremendous amount of varied records. For all 7 *Duck Soup* results, the top one had location information for different formats, spanning VHS, 16mm safety film reels and

35mm safety film reels as well as copyright information, references for the credits (AFI Catalogue) and general genre terms (Clown Comedies, War Films, Features, Imaginary Places, Popular Music- United States) making the results very easy to sort through and delivering a depth of detail that was contrasting from the Internet Archives results. The downside of UCLA's catalogue is that none of its holdings are available to view online.

My results were initially expressed in what they deem "Brief View" with the option of expanding into MARC. Incredibly enough, the user can export results into EndNote Citation, Latin 1 MARC, Raw MARC and UTF-8 MARC encodings. I was very delighted to see that feature, for it postulated a real world usage for metadata schemas. Groucho Marx generated 170 results using the credit search selection and offered an array of film and television appearances and documentaries. As for Mario Moreno, the EU Screen heaved no relevant results and Film Archives Online produced one result using his Cantinflas moniker, *Around the World in 80 Days* trailer, this film is regarded as his crossover film, but unfortunately the assets available are not comprehensive, the lone result listed for Cantinflas is a trailer is available at Kinemathek Bern. Over at UCLA's Catalogue the outcomes were abysmally different, in hopes that California's large Mexican diaspora would be reflected on its film and television archives, Mario Moreno entered as a credit search produced 8 results, including the title *There's the Point (Ahí está el detalle)*, a 1940's Grovas-Oro Production starring the Mexican comic. It also included 6 records for the same film *Wages of Fear* a Henri-Georges Clouzot film where Mario Moreno figures as part of the supporting cast. However, to my dismay, neither *El*

Mago nor the English version title *The Magician* produced results, even as I hunted for the film on its own and conjointly with Cantinflas and Mario Moreno.

Overall, the websites that had the best results regarding AV material were the Internet Archive and UCLA's Film and Television Online Catalogue. EU Screen and Film Archives Online. Film Archives Online; even if it's purported to be a European catalogue that spans countries and languages, was exceedingly disappointing. With the intention of introducing a variable to my experiment, I decided to search for "Segundo de Chomón", a Spanish turn of the century filmmaker, along the lines of Méliès. Out of 3 results, only one was relevant, while the other two results were randomized aggregates of "Segundo" "de" "Chomón" in Portuguese. To its defense, Film Archives Online is perceptive to accentuation rules in French, Portuguese and Spanish. As for EU Screen, it was only through Europeana, that pertinent results were thrown. It seems, as Europeana is a more robust search tool, with the ability to distinguish between AV materials, text and photographs that includes copyright information. An interesting approach is that they combine metadata aggregation and selection, but in my opinion it is not successful in doing so. It can get exceedingly difficult to decipher metadata standards just by looking at records, for there are many points of juncture and many different standards. One could narrow it down by taking into consideration the type of materials in question, but even so, an organizations prerogative towards adaptation and modifying can further complicate distinguishability for the common user. This produces a problem of distrust for researchers in the quest for uniform reliable information. One can only hope that recent efforts in establishing new metadata parameters will harbor better access and workflow for curious minds alike.

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