Course information
Number: MIAS 230
Catalog title: Moving Image Cataloging
Quarter: Winter 2015
Location: Room 121, GSE&IS Building
Time: Wednesday, 5:30pm–9:00pm

Instructor information
Instructor: Thelma Ross
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Catalog description
“230. Moving Image Cataloging. Seminar, four hours. Introduction to methodologies and standards specific to moving image cataloging. Discussion and debate of continued application of Library of Congress subject headings and genres to cataloged moving image materials. Exposure to variety of indexing languages used today within online environments and practical training in application of cataloging principles to motion pictures and television programs. Survey of general theories and alternate documentation practices at work within field as well as specific cataloging rules. Discussion of important issues of public access, exploring various methods and protocols for making collection-related information available through secondary and nonsystematic channels such as study guides, collection profiles, Websites, stand-alone databases, and exhibition catalogs. Letter grading.”

Objectives
The aim of this course is to prepare students for professional practice in the provision of intellectual access to collections of moving-image archival resources through processes of arrangement and description. The aim of the course will be met through achievement of the following objectives:

• Become familiar with the major principles and objectives of descriptive practice for archival moving images
• Be able to differentiate among various metadata types commonly referenced in moving image description and catalog records in general
• Understand and be able to apply controlled vocabularies, name authorities, and cataloging rules to moving image materials as well as acquire the ability to evaluate competing approaches
• Gain skills needed to critically evaluate cataloging systems and effectively resolve ambiguities in moving image description and cataloging practice at an institutional level
• Be able to relate cataloging to the processes of access, collection management, digitization, preservation, and other functions of the moving image archive
Methods
Each class (except for Week 1) will have two blocks. One block will involve discussions of the required readings for the week. Another block will be comprised of a lecture, supported by visuals, handouts, in-class exercises/activities, discussion points, and/or online demonstrations. Weeks 7, 8, and 9 will have guest experts presenting and participating in a discussion. Slides, handouts, and other relevant teaching materials will be available from the course website, accessible through UCLA’s Common Collaboration and Learning Environment (CCLE).

To access the course website, go to http://ccle.ucla.edu/, click on “View your sites,” click on “Login,” enter your UCLA Logon ID (i.e., your Bruin Online ID, not your GSE&IS ID) and Password and click on “Sign In >,” choose “Winter 2015” from the “Term” drop-down list, and click on “MIA STD 230, SEM 1 (Winter 2015): Moving Image Cataloging.”

Readings and discussion topics are set for each week. It is your responsibility to read all assigned texts before class every week and demonstrate your familiarity with the readings during class, especially during the block devoted to discussion. In the accompanying reading list (see “List of required and recommended readings” below), the readings marked with an asterisk (*) are required; the others are highly recommended. Most of the required and recommended readings are available from the course website, accessible through CCLE. Copies of any required readings that aren’t available online will be put on reserve in the MIT Lab (GSE&IS Building, 1st floor).

Readings
There are no required textbooks for this course. The following works are highly recommended for background reading:


Assignments
Your grade for this class will be based on a major paper (50%), class presentation based on your paper (15%), exercises and reports (2 assignments: total 25%; one for 10%, the other for 15%), attendance and participation (10%).

- Class participation and attendance: 10% of final grade

Awarded on the basis of class participation and attendance. You are expected to complete all required readings and/or any assigned homework prior to class, and participate in the discussions relating to them. Unexcused absence from three or more classes is grounds for failure.
• Exercises and reports (2 assignments: total 25%; Exercise/report 1 = 10%, Exercise/report 2 = 15%), Due Week 3 and Week 7.

Each of the reports should refer to at least four of the required readings. Extra credit for incorporating one or more of the recommended readings. The reports should also refer to the practical exercises and be evaluative and critical not merely descriptive. The reports should be formatted as double-spaced, Times New Roman, pages numbered. Please submit your exercises and reports by handing in a hard-copy. Make sure to cite all the materials that you use; use a standard citation and reference format such as the Chicago (Turabian) or MLA style; make sure all references, including those to electronic resources, are complete; do not include your references in your page count.

Due Week 3: January 21
Report (3-5 pages) and data model exercise (10% of final grade):

Report 1:
Choose either a real or fictitious institution to do your cataloging for, and describe the institution (e.g., is it a broadcasting archive, a public library, a stock footage company, a corporation? Does it serve a particular subject area? Who are the users? Generally, what does it collect in terms of moving image content and formats?). Helpful hint: use the in-class exercise as a guide; skim Lindgren, Hartnoll, Davis, or Bradley in the recommended readings for examples of institutional profiles. Reflect on how the institutional context might impact the approach to describing the work and two items (see Exercise 1 below). Are there certain principles that might apply? Is the information provided sufficient for description, or would you supply more? Was there data provided that you would not use? What aspects of description might be more important or emphasized in your institution for the content/items?

Describe the data model you created (see Exercise below). Why did you choose a particular model or design your own? What are its advantages/disadvantages in relation to other models?

If you’ve reproduced one from a real institution, why do you think that model was chosen? Is it a good fit for the material being described? What are its advantages/disadvantages in relation to other models?

Exercise 1:
Using the institutional context you produce, create a high-level visual representation of a suitable model of the entities and relationships for a work and its items (see Those Awful Hats hand-out). NOTE: If you are using a real institutional context, you may create a suitable model, or visually represent the actual model employed by the institution.

You may choose a model discussed in class or readings, or design your own (including tweaking an existing model, combining one or more models, or creating one from scratch).

Due Week 7: February 18
Report (5-7 pages), data mapping, data content and data value exercise (15% of final grade):

Exercise 2:
Using the hand-out on *Gone With the Wind* from week 3, with information provided for a work and two items, create a catalog record using one of the metadata structure standards discussed in class.

Enter the DESCRIPTIVE metadata following one data content standard or set of cataloging rules of your choice (recommend you use either RDA or FIAF Moving Image Cataloguing Manual, rev. version; I will allow the use of other rules as long as you get my approval beforehand). Add subject headings, form and genre. Use LCSH for subject and form/genre cataloging. Names should be formatted according to LCNAF.

**Report:**
Explain why you chose a particular schema (e.g., is it driven by material type? institutional policies? users?). What are its advantages/disadvantages in relation to other schema? Which data points are better supported by the schema you chose? What data points aren’t supported in the schema? Which one best suits your institutional profile?

Explain why you chose that rules set (e.g., is it driven by material type? institutional policies? users?). What are its advantages/disadvantages in relation to other rules? What issues did you encounter in following the rules? Did you customize or omit any guidelines to suit the context of your institution?

Discuss the choices you made for subject/form/genre terms, and any ethical considerations you may have come across. Discuss any difficulties you encountered or specific judgment calls you made--for instance, in the assignment of different kinds of "responsibility" or "authorship" to a corporate entity or a director, actor, crew member, etc.

- **Final paper (50%)**
  Due Week 9.

You will write a final paper on an issue in moving image description and access. **You may reuse portions or all of the reports due Weeks 3 and 7 and incorporate them into your final paper.** The topic of your paper should be some issue or research question that is currently attracting interest in the field and/or profession. In your paper, you should specify the issue or research question, provide historical background to show how that issue has arisen, conduct a review of the studies that have been undertaken to improve our understanding of the specified area of interest, assess the significance and success of this research, and speculate on likely future directions. Your argument should be supported by references to the existing literature, but evidence of your own critical thinking will be held in especially high regard.

A list of possible topics is provided below. Please feel free to choose from this list, or to choose a topic that’s not listed here that you find interesting. The literature on moving image description and access is very scattered, but you can get more idea of the kinds of topics that might be interesting to cover by looking at recent issues of journals such as *Cataloging & Classification Quarterly*, the *Journal of Archival Organization*, and the *Journal of Library Metadata*. Use required and recommended readings.

- **What does the future hold for the theory and/or practice of moving image description and/or access?**
• What can we learn from the history of the development of moving image cataloging and data management systems (e.g., MAVIS, MARC), cataloging and metadata standards for archival moving images (e.g., AMIM2, EN 15744), archival moving image catalogs, or online moving image archives?
• How can the particular needs of users (e.g., film historians, cultural historians, preservationists, independent filmmakers, studio staff, or any specified group of) be met more effectively by moving image access systems and services?
• How can the provision of access to avant-garde film (or home movies, or newsreels, or any specified kind of archival resources) be improved?
• What is the value of standardization in the arrangement and/or description of archival moving images?
• What is the value of a particular metadata content, structure, value, exchange, or model standard in moving image description, access, management, and/or curatorship?
• How can subject access (or name access, or any specified kind of access) to online collections of archival moving images be improved?
• How can authority control be implemented and exploited to improve cross-collection discovery of moving images?
• What is the comparative effectiveness of moving image access systems that rely on professional catalogers to describe resources with headings/codes drawn from controlled vocabularies/schemes, and systems that allow users to tag resources with uncontrolled subject terms?
• How can professional and user-generated description be integrated in hybrid systems?
• How can the design of interfaces to online collections of moving images be improved?
• Which methods should be used to evaluate online collections of moving images, archival data management systems, or metadata standards for moving images?
• Which kinds of ethical considerations should be taken into account when making decisions about the provision of access to moving images?

In your paper, please refer, as appropriate, to examples of institutions, projects, and products that illustrate the points you make. Please also take care to consider the implications of the unique characteristics of

• particular communities;
• particular groups of users, and their motivations, goals, and expectations;
• particular institutions, and their missions;
• particular collections of resources;
• particular kinds of resources; and
• particular kinds of information about resources.

Submission

Submit a written proposal of a topic for your paper on Wednesday, February 04, (week 5). This proposal should consist of a title, a one-paragraph abstract, and three relevant references. If you don’t hear back from me within 48 hours of submission, you should assume that your topic is acceptable. If you’d like to talk about your choice, please email me to make an appointment during my office hours.
Your final submission should consist of your paper of **12-15 pages** excluding references (double-spaced, Times New Roman, pages numbered), to be handed in on Wednesday, **March 04** (week 9). Submit your paper by handing in a hard-copy. Make sure to cite all the materials that you use; use a standard citation and reference format such as the Chicago (Turabian) or MLA style; make sure all references, including those to electronic resources, are complete; do not include your references in your page count.

**Grading criteria**

A letter grade will be assigned on the basis of a combination of the following criteria:

- originality and creativity;
- level of critical insight;
- soundness and validity of arguments;
- demonstrated usage of relevant literature;
- accuracy of factual information;
- organizational structure;
- readability; and
- relevance to the subject matter of the class.

- **Class presentations (15%)**
  
  Due Week 10

All students will present a short summary of their final papers to the class as a whole. This is an opportunity for you to share what you have discovered about cataloging with your fellow students, and respond to questions. PowerPoint or other multimedia is not required for your presentation; however, handouts, screenshots, or showing selected pages from bookmarked sites can all be helpful in conveying the essentials in your presentation. You will be restricted to a short timeframe and allowed only one slide or handout to convey information. You may choose to focus on a specific detail, or provide an overview.

Depending on the number of students enrolled in the class and the time available at the end of the term, you may have 10-15 minutes to speak, plus a few additional minutes for questions and discussion. The extreme brevity of this time is part of the assignment—the familiarity you have gained with cataloging and its concepts over the course of the quarter should enable you to concisely describe the salient features of your paper and highlight one or more of its particularly interesting or unusual aspects for the class. **You will be graded on your ability to stay within the stipulated timeframe as well as your ability to synthesize and share information with your classmates.**

**Grading**

Late submissions of assignments will receive a letter-increment deduction for each day they are late. That means an A paper submitted one day late would receive an A-; two days late would bring it to a B+, and so on. No assignment will be accepted more than four days late without prior arrangement for an extension. If you anticipate difficulty with a deadline, please contact me as soon as possible to discuss
your options. All assignments must be completed and submitted in order to receive a passing grade in this class.

You may revise and resubmit assignments as many times as you like before the end of the quarter to improve your grade; therefore, I encourage you to turn in something on the due date for the assignments, even if you are not completely satisfied with it, and avoid penalties for lateness.

Other criteria that will positively impact your grade include but are not limited to: solid understanding and critical application of the major theories and standards discussed in class; evidence of original thinking and willingness to explore areas not directly addressed by assigned texts; indications of initiative and thoroughness in your work; and overall quality of writing and expression.

To receive an A in this class: Attend and participate every week. Demonstrate not just a thorough familiarity with the assigned readings, cataloging concepts and systems discussed in this course, but an understanding of their importance in accessing, preserving, and managing moving image collections of all kinds. Submit well-written assignments that reflect above-average effort and original insights, synthesis, and extension of previous scholarship and our class discussions.

To pass this class: Attend and participate every week. Complete the readings before class and be prepared to discuss them. Complete and submit all written assignments. Produce writing of acceptable graduate-level quality, or revise and resubmit assignments that do not initially meet this standard.

**Classroom policies**

*Individual Conduct*

Presence in the classroom is not merely physical; it comprises your awareness and attention as well. Using laptops for note-taking or following along with online or digital reserve readings is acceptable, and I am sympathetic to everyone’s need to be available by phone in the event of emergency. Nevertheless, texting, chatting, trolling eBay, browsing online, etc. are distracting to others and are all things to be done on your own time. I will be disappointed if I notice this behavior during my own lectures, displeased if I see it during presentations by your classmates, and mortified if it goes on during guest speakers’ visits.

*Differences of opinion*

While often dryly technical, the theories and practice of cataloging do have aspects that are controversial, political, or affecting on a personal level. Alertness to and respect for the nuances of cataloging practice, as well as the feelings and professional opinions of your colleagues, is expected at all times in the classroom, just as it will be in your professional practice. On the other hand, thoughtful disagreements with the assigned readings or course topics will likely drive some of the most productive, enlightening discussions we have in this class. Take time to formulate your objections clearly and please bear in mind that intelligent people may disagree.

*Accommodations for students with disabilities*

I will gladly make appropriate accommodations for students with documented needs. The OSD student handbook, [http://www.osd.ucla.edu/docs/Handbooks/OSDSStudent.htm](http://www.osd.ucla.edu/docs/Handbooks/OSDSStudent.htm), outlines UCLA’s procedures and responsibilities for equal access to education. Please find time in the first week of classes to let me know what you will need and how can help.
Academic dishonesty
Section 102.01 of the UCLA Code identifies various forms of academic misconduct; it is your responsibility to know what constitutes plagiarism, collusion, and other violations and to ensure that the work of others is properly used and cited in your own writing. Note that tracking the source of information is especially important in cataloging, where we may often rely on verbatim transcription, or records created and data collected by others. Plagiarism is thus not only ethically dubious; unattributed copying or careless transcription can easily perpetuate serious errors in the catalog, which may be permanently associated with you as the cataloger!
Course schedule

Week 1: January 07

Introduction and the basics

Topics:
• Cataloging / metadata
• Objectives/principles
• Cataloging and metadata standards
• Key concepts in moving image cataloging
• Factors impacting moving image cataloging

Discussion questions
What is cataloging? What is metadata? Why do we need them? What are some specific challenges to cataloging audiovisual media? What factors shape cataloging practice and access to resources?

Lecture
Introductions; Review of course objectives and requirements; Overview and discussion of key concepts and terminology associated with moving image cataloging

In-class activities
Leo Metke at 94 compare/contrast
Original cataloging exercise

Required Readings


*Riley, Jenn. 2009-2010. Glossary of Metadata Standards. Bloomington, Ind.: J. Riley. Available online at http://www.dlib.indiana.edu/~jenlrile/metadatamap/ This is a reference guide to acronyms and initialisms found within the cataloging and metadata universe that should be useful throughout the course.

Recommended Readings

The following sections:
“Setting the Stage.”
“Practical principles for metadata creation and maintenance.”
The “Glossary” contains important terms that should be useful throughout the course.


**Week 2: January 14**

**Data Models**

**Topics:**
- Data models
  - FRBR
  - BIBFRAME

**Discussion questions**
What is the importance of data models? How can they impact schema design and therefore system design? What does this have to do with cataloging?

**Lecture**
Introduction to data models; understanding FRBR and interpretations of its Group 1 entities; understanding BIBFRAME, especially in relation to moving images

**In-class activities**
Use case study
Matching WEMI and WVMI to various content/items

**Required Readings**
*Agnew, Grace. "RUcore - Understanding Metadata." RUcore - Rutgers University Community Repository. [https://rucore.libraries.rutgers.edu/cyber/metadata.php](https://rucore.libraries.rutgers.edu/cyber/metadata.php)*


**Recommended Readings**


Week 3: January 21

Data structures/schema/formats/element sets

Topics

• Overview of major data structures/schema/formats and element sets, including:
  o MARC21, DC, PBCore, EBUCore, CEN CWS, EAD, XML, SMPTE Core

Discussion questions
How do data schema/structures affect the form, content and use of a catalog/information system?
What is the impact on the use of various schema on interoperability? What are the outcomes of schema/how are schema implemented?

Class activity
Data mapping/crosswalk exercise

Required Readings


ALSO: Familiarize yourself with the data structures/schema/elements sets provided below (read any Overviews/Introductions and skim through the texts to get the gist.) There are more listed than we will cover in class so concentrate most on those with an asterisk (*).

Library-Based Standards

• *MARC 21 www.loc.gov/marc/
• Metadata Object Description Schema (MODS) http://www.loc.gov/standards/mods/
• *Dublin Core Metadata Initiative www.dublincore.org
• The Dublin Core Metadata Element Set

Archives-Based Standards

• *CEN (Comité Européean de Normalisation)
- CEN 15744: Film identification — Minimum set of metadata for cinematographic works.

- EFG (European Film Gateway) metadata schema & vocabularies

- International Federation on Television Archives (FIAT/IFTA) [http://www.fiatifta.org/](http://www.fiatifta.org/)

**Broadcasting-Based Standards**

- *EBUCore (European Broadcasting Union). Tech 3293.*
  [http://tech.ebu.ch/docs/tech/tech3293v1_5.pdf](http://tech.ebu.ch/docs/tech/tech3293v1_5.pdf)


- SMPTE 380M, *Material Exchange Format (MXF) — Descriptive Metadata Scheme-1 (Standard, Dynamic) (DMS-1)*
  SMPTE’s DMS-1 (Descriptive Metadata Scheme-1) is a subset of data elements taken from RP-210. It is used in MXF wrappers in broadcasting. The standard must be purchased through SMPTE. Its cost is $100.00 USD.


- Standard Media Exchange Framework (SMEFTM) [http://www.bbc.co.uk/guidelines/smeft/](http://www.bbc.co.uk/guidelines/smeft/)

- MPEG-7 [http://mpeg.chiariglione.org/standards/mpeg-7/mpeg-7.htm](http://mpeg.chiariglione.org/standards/mpeg-7/mpeg-7.htm)


**Online Standards**


**Recommended Readings**


  [http://www.dlib.org/dlib/june06/chan/06chan.html](http://www.dlib.org/dlib/june06/chan/06chan.html)


**Week 4: January 28**

**Data Content Standards and Cataloging Rules**

**Topics**
- Overview of major data content standards and cataloging rules, including
  - RDA, DACS, AMIM2, FIAF Rules/FIAF Manual, CCO
- Descriptive metadata

**Discussion questions:**
What are data content standards/cataloging rules? How do they define a “Work”? What are some of the differences in their definitions of a “Work”? How do they differ in scope and structure? How do older content standards/rules compare to newer ones?

**Lecture**
Understanding data content standards/cataloging rules from basics to implementation.

**In-class activities**
Cataloging according to rules

**Required Readings**
  http://www.fiafnet.org/content/jfp%2083.pdf


**ALSO:** Familiarize yourself with the data content standards/cataloging rules (read any Overviews/Introductions and skim through the texts to get the gist.)

**Library-Based**

**Archives-Based**
- *AMIM2: Archival moving image materials: A cataloging manual, 2nd ed.*:
  http://www.loc.gov/catdir/cpso/amimcovr.html [pre-publication draft].
- *FIAF Cataloguing Rules for Film Archives (1991).*
  http://www.fiafnet.org/uk/publications/fep_cataloguingRules.html
- *FIAF Moving Image Cataloguing Manual (draft, 2014)*
  Working draft of the "FIAF Moving Image Cataloguing Manual"

**Broadcasting-Based**
• Cox, Michael, Ellen Mulder, and Linda Tadic. *Descriptive metadata for television: An end-to-end introduction*. Burlington, MA: Focal Press, 2006. [This is here just to make you aware it exists; you are not required to locate and skim the text.]

Museum-Based

**Recommended Readings**


Yee, Martha. *UCLA Film & Television Archive: Cataloging procedure manual—Voyager*. Los Angeles, CA: UCLA Film & Television Archive. [http://old.cinema.ucla.edu/CPM%20Voyager/CPMV00TofC.html](http://old.cinema.ucla.edu/CPM%20Voyager/CPMV00TofC.html)

Week 5: February 04

Data Values (Authorities, Controlled Vocabularies, etc.)

Topics
• Names/Agents
• Subjects
• Form/Genre

Discussion questions
What is the retrieval effectiveness of human and/or machine indexing with and without a controlled vocabulary? Given that some form of control is needed, what is its proper locus: the system, the “controlled vocabulary,” or the user? What is the ability of users to verbalize search requests, particularly in imagining alternative formulations of their search concepts, but also in recognizing and disambiguating homonyms?

Class activity
Indexing clips

Required Readings


ALSO: Familiarize yourself with the data value standards (read any Overviews/ Introductions and skim through the texts to get the gist.)
• Library of Congress Authorities: LCSH (Library of Congress Subject Headings), LCNAF (Library of Congress Name Authority File), LCGFT (Library of Congress Genre/Form Terms)  
http://authorities.loc.gov/
• Library of Congress Controlled Vocabularies:  
  o TGM (Thesaurus for Graphic Materials) http://www.loc.gov/pictures/collection/tgm/  
  o RADFG (Radio Form-Genre Guide) http://www.loc.gov/rr/record/frmgen.html  
  o MIGFG (Moving Image Genre-Form Guide) http://www.loc.gov/rr/mopic/migintro.html [Obsolete]  
• VIAF (Virtual International Authority File)  
Dublin, OH: OCLC  
http://viaf.org/  
• LC linked data service: Authorities and vocabularies  
http://id.loc.gov/  
• Sears List of Subject Headings
http://support.epnet.com/knowledge_base/detail.php?id=5877

- The Getty Vocabularies: AAT (Art & Architecture Thesaurus), CONA (Cultural Objects Name Authority), TGN (Thesaurus of Geographic Names), ULAN (Union List of Artist Names) Los Angeles, CA: Getty Research Institute http://www.getty.edu/research/tools/vocabularies/

- American Folklore Society (AFS) Ethnographic Thesaurus (ET) http://openfolklore.org/et/
- MeSH (Medical Subject Headings) http://www.nlm.nih.gov/mesh/
- Thesauri for Use in Rare Book and Special Collections Cataloguing http://www.rbms.info/committees/bibliographic_standards/controlled_vocabularies/genre/alphabetical_list.htm

**Recommended Readings**


Week 6: February 11

Moving Image description strategies

Topics
- Description strategies
  - Item-level
  - Collection-level
  - Shot-level
  - Mixed collections
  - Moving image-related materials
  - Non-commercial works
  - Orphan works
  - Finding aids

Discussion questions
What is a collection? Why choose collection-level cataloging over item-level cataloging? What are the advantages/disadvantages to each? What types of materials merit shot-level description and what might be the benefits or issues involved with this approach to description? How should the approach to description be determined?

Class activity
Guest speaker from AdLib will demo EN 15907-compliant system. 45 minutes + 15 minutes Q&A.

Required Readings


Recommended Readings


Mandel, Carol. 2004. "Hidden Collections: The Elephant in the Closet". *RBM -CHICAGO-.* 5 (2): 106-114. [rbm.acrl.org/content/5/2/106.full.pdf](http://rbm.acrl.org/content/5/2/106.full.pdf)


Week 7: February 18

Uses and users of moving image descriptions, including cataloging ethics/politics

Topics
• Ethics of cataloging
• User-focused approach vs. systems approach
• Cultural warrant and User warrant

Discussion questions
How big is the gap between users and the catalog? Why is helping users an ethical value in cataloging? If cataloging research, standards, and practice do not focus on users, how can users’ needs be met? Who is responsible for meeting users’ needs in cataloging? What is the “right” way, or ways, for cataloging to help users and ensure equitable access to materials?

Class activity
Guest speaker Annette Doss, Cataloging Supervisor, from UCLA Film & Television Archive

Required Readings
*Visit and explore the NAA/HSFA site: [http://www.nmnh.si.edu/naa/](http://www.nmnh.si.edu/naa/). Using the links under “Guides to the Collections,” search for moving image records from the Human Studies Film Archive collection and the larger SIRIS database. Compare the format of entries in both locations and consider their impact on browse/search access to the ethnographic film collection.


Recommended Readings


Week 8: February 25

Connecting cataloging to the archival workflow: Acquisitions, Curation, Access, and Preservation

Topics
• Documenting the preservation process
• Preservation/tech/rights metadata
• Others TBD

Discussion questions
How does cataloging impact the archival workflow? How does the archival workflow impact cataloging?
What are the distinctions between creating metadata and cataloging in this context?

Class activity
Guest speakers from the Academy Film Archive: Bill Black, Senior Archivist; Tessa Idlewine, Shorts Preservationist; Cassie Blake, Public Access Coordinator

Required Readings


  http://www.getty.edu/research/publications/electronic_publications/intrometadata/rights.html

Recommended Readings
  http://besser.tsoa.nyu.edu/howard/Papers/amia-longevity.html


  http://firstmonday.org/issues/issue10_10/coyle/index.html


Week 9: March 04

Other means of description/sharing description

Topics
• Linked Data
• RDF
• Semantic Web
• Tagging
• Indexing tools
• OAI-PMH

Discussion questions
TBD

Class activity
TBD

Readings (required vs. recommended TBD)


Jörgensen, Corinne. 2007. “Image Access, the Semantic Gap, and Social Tagging as a Paradigm Shift.” Florida State University, Classification Research Workshop.


Week 10: March 11

Student presentations