

Applying Traditional Cataloging Standards to Non-Traditional, User-Created Descriptive Metadata in Digital Library Projects









Descriptive Metadata Production Workflow: Hemispheric Institute

Content Selection

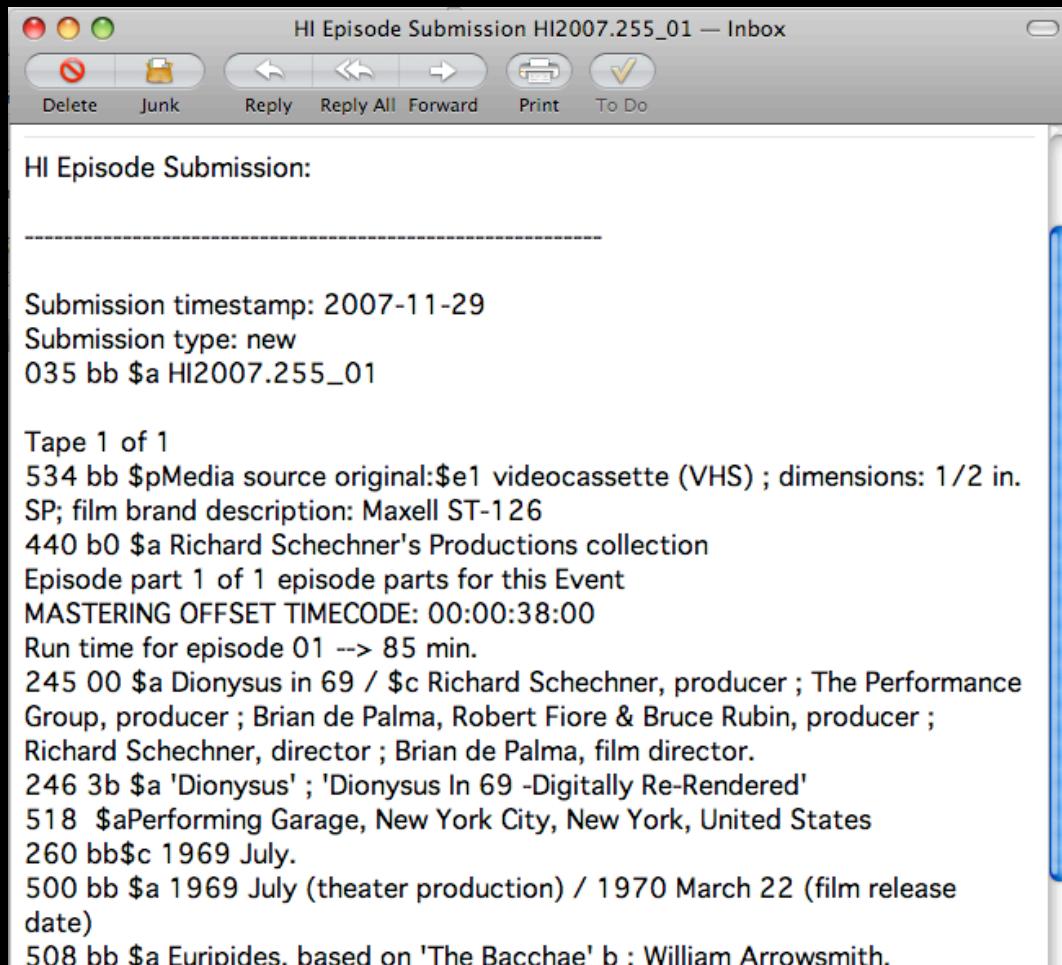


Description via Web Form ("pseudo-MARC")

The screenshot shows a web browser window titled "Hemispheric Institute input form v05i". The URL in the address bar is <http://dlibprod.home.nyu.edu/hidv>. The page content is titled "Hemispheric Institute Video Project Collection Survey Form". A section labeled "Form Type" contains the text "This is a new entry form". Below this, a note states: "If 'supplemental' or 'correction' is selected above, or if the new entry is a continuation of an Event from a previous tape, enter a brief description below (100 words max):" followed by a large empty text area. The next section is titled "Tape information" and includes a "Tape accession number:" field containing "Hi 2008" and a note "(Use a different 3-digit number)". At the bottom of the form are buttons for "Done", "zotero", and "Open Notebook".

Descriptive Metadata Production Workflow: Cataloger

**"pseudo-MARC"
to MARC
translation**

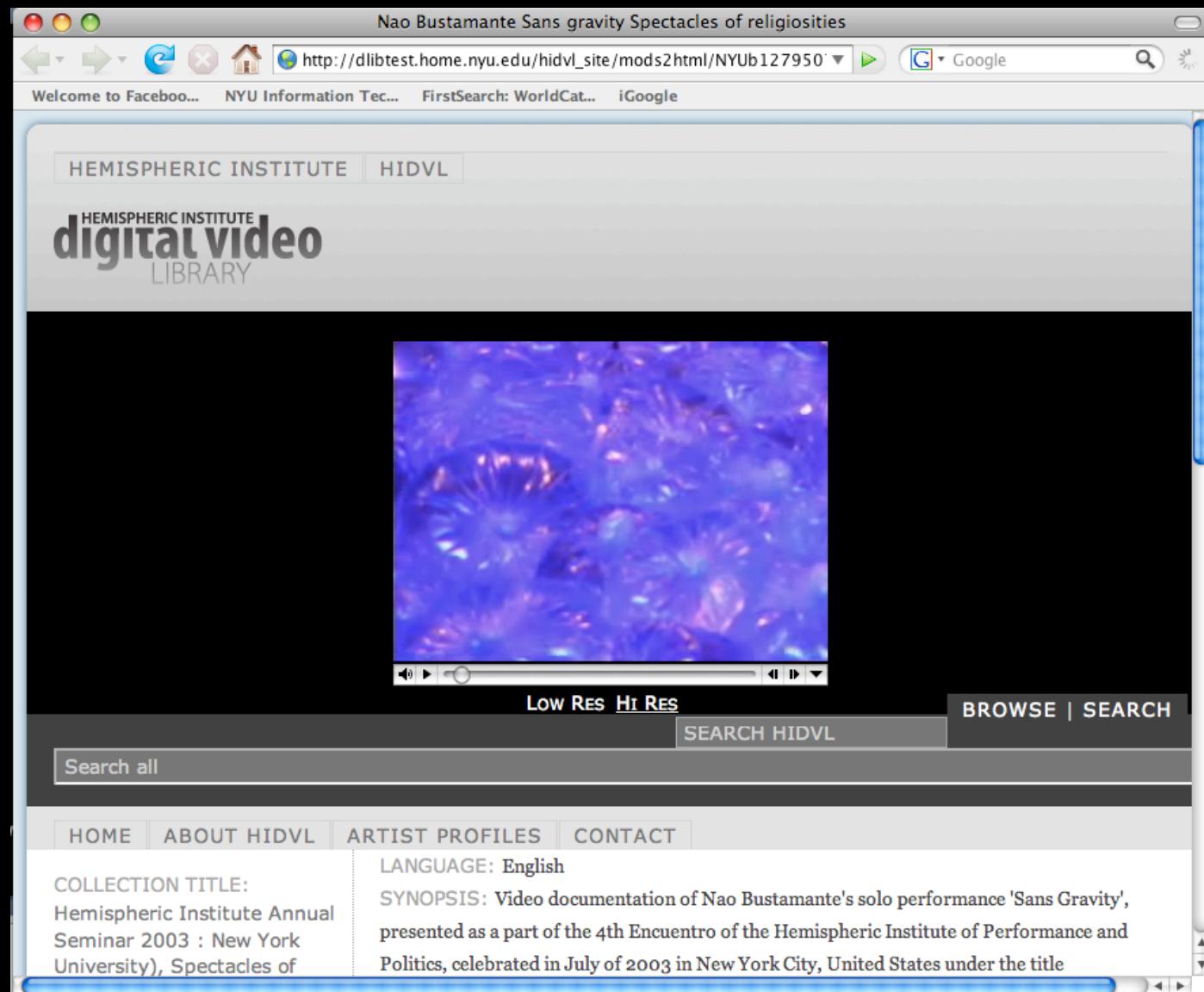


Descriptive Metadata Production Workflow: Digital Library

```
000 cgm a
001 NYUb12835310
003 NYU
005 20071210173425.0
006 m z
007 vd|czaizu
007 vf|ciahou
008 031013e200207uupe 120 vlen d
024 7 $a HI2004.016_01 $2 nyu-hidvl
024 7 $a HI2004.017_01 $2 nyu-hidvl
035 $a (NYU)NYUb12835310
040 $a NNU $c NNU $e amim
245 00 $a Nao Bustamante $h [videorecording] : $b America the beautiful.
246 30 $a America the beautiful
260 $c 2002 July.
300 $a 2 videodiscs of 2 (DVD) (120 min.) : $b sd., col. ; $c 4 3/4 in.
300 $a 2 videocassettes of 2 (Digital Betacam) (120 min.) : $b sd., col.
$3 master.
440 0 $a Globalization, migration and the public sphere
530 $a Also available in streaming videos in higher bandwidth for broad band connecti
500 $a Title supplied by Hemispheric Institute
500 $a Part of the Hemispheric Institute Di
534 $p Media source original : $e 2 videocassettes
$m Panasonic DVC.
518 $a Performed in Lima, Peru, in July 2002.
```

MARC to MARC-XML to MODS

```
<?xml version="1.0" encoding="UTF-8"?>
<modsCollection xmlns="http://www.loc.gov/mods/v3" xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance" xsi:schemaLocation="http://www.loc.gov/mods/v3 http://www.loc.gov/standards/mods/v3/mods-3.0.xsd">
<mods version="3.0">
<titleInfo>
<title>America the beautiful</title>
</titleInfo>
<name type="personal">
<namePart>Bustamante, Nao.</namePart>
<role>
<roleTerm authority="marcrelator" type="text">creator</roleTerm>
</role>
<role>
<roleTerm authority="marcrelator" type="code">prf</roleTerm>
</role>
</name>
<name type="personal">
```









Metadata Flow

FACT -->



--> FICTION

Pseudo-MARC --> MARC --> MODS --> XSL --> HTML User Interface

Pseudo-MARC --> MARC

- ‘Main credits’ vs. ‘Additional credits’
- Genres and subject keywords
- Multiple headings entered in same entry box
- Multiple headings entered in wrong entry box
- Diacritics and other characters

Pseudo-MARC

Credits

Main credit(s):

Additional credit(s):

Participant(s):

Cast/Performer(s):

(Use consistent wording)

(Use consistent wording)

(Use consistent wording)

(Use consistent wording)

- not applicable
- commissioner
- producer
- director
- writer
- other
- not applicable

- If "other", specify: (Use consistent wording)

- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)

- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)

- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)

- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)

- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)
- not applicable
- If "other", specify: (Use consistent wording)

- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)
- If "other", specify: (Use consistent wording)

Pseudo-MARC

Title information

Title:

Alternate title:

Other title information:

Series/meeting information

Series title:

(Eg, Spectacles of Religiosities)

(Use consistent wording)

Meeting name:

(Eg, Encuentro, etc.)

(Use consistent wording)

Meeting date (requires name above):

(Eg, 2002)

yyyy

Meeting location (requires date above):

(Eg, New York University)

Meeting number (requires location above):

(Eg, 4th)

pseudo-MARC

Tape 1 of 1
534 bb \$Media source original:\$el videotape (VHS) (120min.) : analog sd.,
col.; dimensions: 1/2 in.; film brand description: Maxell HGX-Gold120
440 b0 \$a American Indian Community House
711 2b \$a Indian Summer/Badger's Corner\$d(1990)
Episode part 1 of 1 episode parts for this sub-event
Run time for episode 01: 66 min.
245 00 \$a Reverb-Ber-Ber-Rations / \$c American IndianCommunity House, producer
; Mabel Miquel, director ; Spiderwoman Theater. uniter.
260 bb \$a In the circle at the American Indian Community House : \$b American
Indian Community House, \$c 1990 June 23.

MARC --> MODS

- Articles and filing indicators
- Authority relationships and x-references
- Specific vs. general note fields
- Language codes

pseudo-MARC

Tape 1 of 1
534 bb \$pMedia.com original \$er videotape (VHS/DV) ; dimensions: 1/4
in. 17, film brand description: Sony DVM60
SOURCE TAPE GENERATION: original recording
440 b0 \$a Performing 'Heritage': Contemporary Indigenous and
Community-Based Practices
711 2b \$a Hemispheric Institute Annual Seminar/Encuentro\$n(5th :\$d2005 :\$cBelo
Horizonte, Brazil)
Episode part 1 of 1 episode parts for this Event
Run time for episode 01 --> 55 min.
245 00 \$vd Interview with Luisa Calcumil / \$c Hemispheric Institute, producer ;
Universidade Federal de Minas Gerais (UFMG), producer.
260 bb \$a Belo Horizonte, Brazil : \$c 2005 Mar. 16.
508 bb \$a Pilar Rau, videographer.
511 0b \$a Luisa Calcumil, interviewee ; Diana Taylor, interviewer.
520 bb \$a Luisa Calcumil is a Mapuche actress, director and playwright from the
South
of Argentina (Patagonia). She began her career as an actress in 1975.
After
performing in twenty plays, five films and various television programs,
she

[snip]

calls for self-representation, respect for traditions and the renewal
of
hope for her community.
546 bb \$a Spanish, Mapudungún
653 bb \$a Hemispheric Institute
653 bb \$a Performing Heritage
653 bb \$a Calcumil, Luisa
653 bb \$a Mapuche
653 bb \$a Indigenous performance
655 b0 \$a Interview
RIGHTS HOLDER INFORMATION: Hemispheric Institute of Performance and
Politics

MODS / User Interface

HOME ■ ABOUT HDVI ■ ARTIST PROFILES ■ CONTACT

COLLECTION TITLE: Hemispheric Institute Annual Seminar 2000 : Rio de Janeiro, Brazil), Performance and politics in the Americas

TITLE: Miguel Rubio & Teresa Ralli (Grupo Cultural Yuyachkani)

ALTERNATE TITLE: Grupo Cultural Yuyachkani

ALTERNATE TITLE: Miguel Rubio & Teresa Ralli

DATE: 2000 July 8

LOCATION: Keynote addresses given in Rio de Janeiro, Brazil, on July 8, 2000, as part of the First Annual Hemispheric Institute Seminar and Conference, titled "Performance and Politics in the Americas".

WORK TYPE: Keynote address.

CREDITS:

Hemispheric Institute of Performance and Politics, producer ; UNIRIO (Universidade Federal do Estado do Rio de Janeiro), producer ; Grupo Cultural Yuyachkani, creator.

CAST/PERFORMERS:

Miguel Rubio Zapata, keynote speaker ; Teresa Ralli, keynote speaker

KEYWORDS: Experimental theater, Theater -- Production and direction, Theatrical producers and directors, Performance and politics, Latin American theater

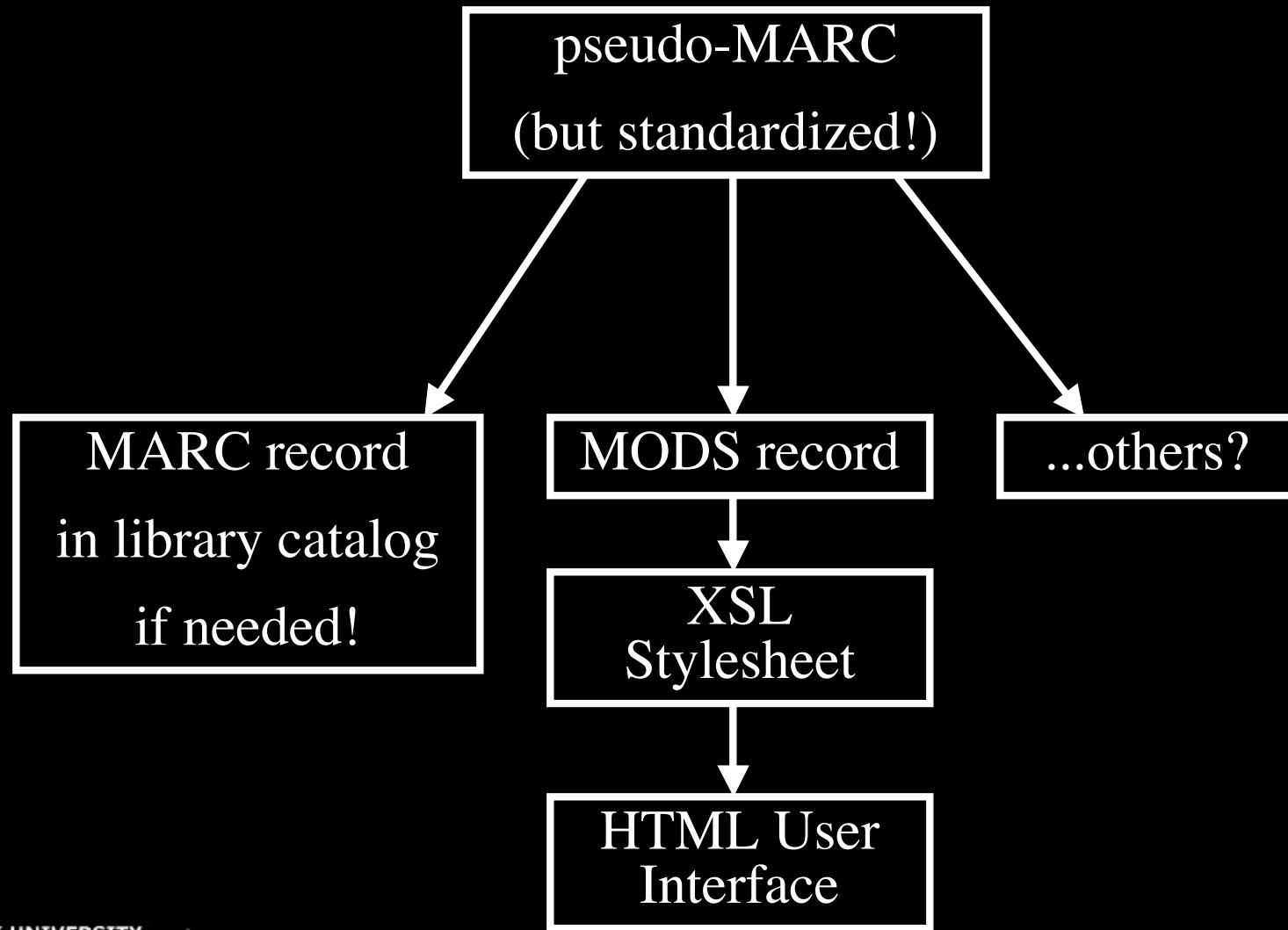
PERMANENT URL:
<http://hdl.handle.net/2333.1/tth76hrr>

LANGUAGE: In Spanish.

SYNOPSIS: Peru's most important theater collective, Grupo Cultural Yuyachkani has been working since 1971 at the forefront of theatrical experimentation, political performance, and collective creation. Yuyachkani is a Quechua word that means I am thinking, I am remembering; under this name, the theater group has devoted itself to the collective exploration of embodied social memory, particularly in relation to questions of ethnicity, violence, and memory in Peru. Their work has been among the most important in Latin Americas so called New Popular Theater, with a strong commitment to grass-roots community issues, mobilization, and advocacy. Yuyachkani won Perus National Human Rights Award in 2000. Known for its creative embrace of both indigenous performance forms as well as cosmopolitan theatrical forms, Yuyachkani offers insight into Peruvian and Latin American theater, and to broader issues of postcolonial social aesthetics. In this keynote address, celebrated in the context of the first Encuentro of the Hemispheric Institute of Performance and Politics, held at Rio de Janeiro, Brazil in 2000, Yuyachkanis director Miguel Rubio Zapata and performer Teresa Ralli talk about the role of the director in the creative process of the group, as well as about the creative process of Yuyachkanis play Antígona, also showcased at the Encuentro. The artists frame their work in the context of Latin American experimental theater practices and in relation to Yuyachkani's outstanding trajectory.

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Better Workflow



Improvements using Current Workflow / Tools

- Flexible data entry form
- Standardized / consistent terminology
- Precise field mapping
- No assumptions about context
- Parsed metadata in original submission tool

Improvements using Alternate Workflow / Tools

- Utilize a standard metadata schema at origination
- Consider social tagging tools for locally defined terms
- MARCEdit for automated conversion to MARC
- MADS for authority data

Conclusions

- Take time to change the workflow instead of patch it
- Make sure you can “backtrack”
- Use the best features of each tool
- Seek out assumptions in the workflow
- Think BIG! Build modular and generalized tools
- Determine what should be the “record of record”

Rethinking DMD Workflow



Questions? Comments?

