
MIAS 230: MOVING IMAGE DESCRIPTION AND ACCESS SYSTEMS

Winter 2013

<p>Syllabus January 10, 2013</p>

Course information

Number: MIAS 230
Catalog title: Moving Image Cataloging
Working title: Moving Image Description and Access Systems
ID: 713-180-200
Quarter: Winter 2013
Location: Room 245, GSE&IS Building
Time: Thursday, 9:00am–12:30pm

Instructor information

Instructor: Jonathan Furner
Office: Room 224, GSE&IS Building
Email: furner@gseis.ucla.edu
Voice: (310) 825-5210
Fax: (310) 206-4460
Office hours: Friday, 9:00–11:00am
by Doodle appointment: <http://doodle.com/xuz3gfgivwit72h>
Website: <http://furner.info/>

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 established by FIAF for local and national moving image archives. 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 provide an advanced overview of the field of **moving-image archival informatics**, and thus 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:

- to develop students' understanding of the distinctive nature of **collections of moving-image archival resources**, and of the purposes, practices, and preferences of **users** of those collections;
- to develop students' knowledge of the theory and practice of **organization and representation** of moving-image archival resources; and
- to develop students' skills in the application of **standards** in the **creation and encoding of descriptions** of moving-image archival resources.

Outcomes

Upon satisfactory completion of this course, you will be able to:

- make confident and successful use, in the provision of intellectual access to collections of moving-image archival resources, of a wide range of tools, standards, and techniques;
- appreciate, and communicate to others, the purposes and preferences of the creators, managers, and users of moving-image archival resources;
- conduct critical analyses of the efficiency and effectiveness of moving-image archival access systems;
- contribute to institutional decision-making on the basis of informed assessment of the tools and techniques that are most appropriate for application in individual contexts; and
- participate actively in debate on current challenges facing the profession and field of moving-image archival informatics.

Methods

Each week the instructor will give a lecture and lead a discussion, supported by PowerPoint slides, handouts, and online demonstrations. The sets of slides and handouts 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://ccl.e.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 2013" from the "Term" drop-down list, and click on "MIA STD 230, SEM 1 (Winter 2013): Moving Image Cataloging."

Readings are set for each week. It's important that everyone comes to class well prepared, ready to discuss the week's readings. 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). Further suggestions for reading will be provided in a separate list of "Supplementary resources," also available from the course website.

Textbooks

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

- Martin, Abigail Leab, ed. *AMIA compendium of moving image cataloging practice*. Beverly Hills, CA: Association of Moving Image Archivists, 2001.

- Cox, Michael, Ellen Mulder, and Linda Tadic. *Descriptive metadata for television: An end-to-end introduction*. Burlington, MA: Focal Press, 2006.
- Yee, Martha M. 2007. *Moving image cataloging: How to create and how to use a moving image catalog*. Westport, CT: Libraries Unlimited, 2007.
- Olson, Nancy B. 2008. *Cataloging of audiovisual materials and other special materials: A manual based on AACR2 and MARC 21*, 5th ed. Westport, CT: Libraries Unlimited, 2008.
- Intner, Sheila S., David P. Miller, Andrea Leigh, and Bobby Ferguson. 2011. *Subject access to films & videos*, 2nd ed. Santa Barbara, CA: Libraries Unlimited, 2011.

Software

You will be required to use a particular software package to complete one of your assignments:

- **CollectiveAccess** (CA; formerly OpenCollection): an open-source, web-based collections management system (see <http://collectiveaccess.org/>).

Further details on the use of this tool will be given in separate handouts and in class.

Standards

These are some of the standards for moving-image description that you will use to complete the assignments:

- **FIAF Rules**: *The FIAF cataloguing rules for film archives*: http://www.fiafnet.org/uk/publications/fcp_cataloguingRules.html.
- **AMIM2**: *Archival moving image materials: A cataloging manual*, 2nd ed.: <http://www.loc.gov/catdir/cpsd/amimcovr.html> [pre-publication draft].
- **EN 15744**: *Film identification—Minimum set of metadata for cinematographic works*: http://filmstandards.org/fsc/index.php/EN_15744.
- **EN 15907**: *Film identification—Enhancing interoperability of metadata—Element sets and structures*: http://filmstandards.org/fsc/index.php/EN_15907.
- **PBCore**: Public Broadcasting Metadata Dictionary Project: <http://pbcore.org/>.
- **EFG** metadata schema & vocabularies: http://www.efgproject.eu/guidelines_and_standards.php.
- **ISAN**: International Standard Audiovisual Number: <http://www.isan.org/>

Again, further details on the use of these standards will be given in separate handouts and in class.

Authorities

Some of the authority files and controlled vocabularies that will be helpful in choosing access points:

- **LCSH, LCNAF, LCC, LCGFT, TGM**, etc. Washington, DC: Library of Congress.
 - LC linked data service: Authorities and vocabularies. <http://id.loc.gov/>.
 - Library of Congress Authorities. <http://authorities.loc.gov/>.
- **AAT, CONA, TGN, ULAN**: the Getty Vocabularies. Los Angeles, CA: Getty Research Institute. <http://www.getty.edu/research/tools/vocabularies/>.
- **VIAF**: the Virtual International Authority File. Dublin, OH: OCLC. <http://viaf.org/>.

Assignments

There are three assignments for this class:

1. an exercise in which you create a full catalog entry for a previously unprocessed resource (**25%**; week **7—Wednesday, February 21, 9am**); and
2. a project in which you use Collective Access (see “Software,” above) to create a set of original records representing moving-image resources in a collection of your own (**25%**; week **9—Thursday, March 7, 9am**);
3. a final paper on an issue in moving-image archival informatics (**40%**; week **11—Monday, March 18, 9am**).

Full details of these assignments will be made available in class, and then from the course website. The final **10%** of your final grade will be awarded on the basis of the quality (not the quantity) of your participation in class.

Syllabus

<i>Week</i>	<i>Date</i>	<i>Topic</i>	<i>Required readings</i>
1	Thursday, Jan 10	Creating descriptions of moving images: Genres and purposes.	Lindgren (1940). Bradley (1945). Weinberg (1971). Naun & Elhard (2005). Kessler & Schäfer (2009).
2	Thursday, Jan 17	Uses and users of descriptions of moving images.	Armitage & Enser (1997). Hertzum (2003). Ballhausen & Schulze (2008). Schaffner (2009). Huurmink et al. (2010).
3	Thursday, Jan 24	Metadata standards, I: Data models.	Rovelli (2011). Rafferty (2003). Yee (2007). Doerr et al. (2010). CEN (2010). Hakala (2006).
4	Thursday, Jan 31	(a) Metadata standards, II: Metadata element sets. (b) Metadata management systems.	Elings & Waibel (2007). Furrie (2009). Rubin (2012). CEN (2009). CEN (2011). Kaufman (2011).
5	Thursday, Feb 7	(a) Metadata standards, III: Content standards. (b) Creating descriptions of moving images: Practices and procedures, I: FIAF Rules and AMIM2.	IFLA (2009). FIAF (1991). LC (2000). Goldman et al. (2010).

6	Thursday, Feb 14	Creating descriptions of moving images: Practices and procedures, II: AACR2/RDA.	Intner (1988). Olson (2008). Anhalt & Stewart (2012).
7	Thursday, Feb 21	Name/subject access and authority control.	Harpring (2010). Yee (2007). Young & Mandelstam (2013). Emanuel (2011).
		Assignment #1 due at 9am.	
8	Thursday, Feb 28	Creating descriptions of moving image collections.	Duff & Thibodeau (2010). Leigh (2006). Rush et al. (2008). Larson & Janakiraman (2011).
9	Thursday, Mar 7	Sharing descriptions: Encoding standards and linked open data.	LC (2011). Pitti (2010). Coyle (2010). Coyle (2012).
		Assignment #2 due at 9am.	
10	Thursday, Mar 14	Alternative methods of creating descriptions: Crowdsourcing and automatic indexing.	Turner (2010). Andreano (2007). Geisler et al. (2011). Bennett & Lanning (2007). Enser (2008). Huurnink et al. (2012).
11	Thursday, Mar 21	NO CLASS.	
		Assignment #3 due at 9am on Monday, Mar 18.	

List of required and recommended readings

The required readings in this list are marked with an asterisk (*). The others are highly recommended. Most of these readings will be 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.

Week 1: Creating descriptions of moving images: Genres and purposes.

* Lindgren, Ernest H. "Cataloguing the National Film Library." *Sight and Sound* 9, no. 35 (1940): 50–51.

* Bradley, John. "Cataloguing and indexing motion picture film." *American Archivist* 8, no. 3 (1945): 169–184.

Grenfell, David. "Standardization in film cataloguing." *Journal of Documentation* 15, no. 2 (1959): 81–92.
doi:10.1108/eb026270.

* Weinberg, Herman G. "The American Film Institute Catalog." *Film Quarterly* 25, no. 2 (1971): 59–64.
doi:10.2307/1211551.

Hartnoll, Gillian. "The SIFT experience: Cataloguing and other issues involved in setting up the British Film Institute database of film and television." *International cataloguing and bibliographic control* 19, no. 4 (1990): 55–59.

* Naun, Chew Chiat, and K. C. Elhard. "Cataloguing, lies, and videotape: Comparing the IMDb and the library catalogue." *Cataloging & Classification Quarterly* 41, no. 1 (2005): 23–43. doi:10.1300/J104v41n01_03.

Miller, Eric. "An introduction to the Resource Description Framework." *D-Lib Magazine* 4, no. 5 (1998). <http://www.dlib.org/dlib/may98/miller/05miller.html>.

Gehl, Robert. "YouTube as archive." *International Journal of Cultural Studies* 12, no. 1 (2009): 43–60. doi:10.1177/1367877908098854.

* Kessler, Frank, and Mirko Tobias Schäfer. "Navigating YouTube: Constituting a hybrid information management system." In *The YouTube reader*, edited by Pelle Snickars and Patrick Vonderau, 275–291. Stockholm: National Library of Sweden, 2009.

Week 2: Uses and users of descriptions of moving images.

* Armitage, Linda H., and Peter G. B. Enser. "Analysis of user need in image archives." *Journal of Information Science* 23, no. 4 (1997): 287–299.

* Hertzum, Morten. "Requests for information from a film archive: A case study of multimedia retrieval." *Journal of Documentation* 59, no. 2 (2003): 168–186.

* Ballhausen, Thomas, and Francesca Schulze. *State of the art report on the work of the archives and the needs of users*. Frankfurt am Main: European Film Gateway, 2008. http://pro.europeana.eu/documents/869571/874050/D1-1_ReportWorkOfArchivesAndNeedsOfUsers.pdf.

Lunn, Brian Kirkegaard. "User needs in television archive access: Acquiring knowledge necessary for system design." *Journal of Digital Information* 10, no. 6 (2009). <http://journals.tdl.org/jodi/index.php/jodi/article/view/685/560>.

* Schaffner, Jennifer. *The metadata is the interface: Better description for better discovery of archives and special collections, synthesized from user studies*. Dublin, OH: OCLC Online Computer Library Center, 2009. <http://www.oclc.org/research/publications/library/2009/2009-06.pdf>.

* Huurnink, Bouke, Laura Hollink, Wietske van den Heuvel, and Maarten de Rijke. "Search behavior of media professionals at an audiovisual archive: A transaction log analysis." *Journal of the American Society for Information Science and Technology* 61, no. 6 (2010): 1180–1197. doi:10.1002/asi.21327.

Gracy, Karen. "Distribution and consumption patterns of archival moving images in online environments." *American Archivist* 75, no. 2 (2012): 422–455.

Week 3: Metadata standards, I: Data models.

* Rovelli, Federica. "Touch of Evil between restitutio textus and creative restoration." *Worlds of AudioVision*, 2011. http://www-5.unipv.it/wav/pdf/WAV_Rovelli_2011_eng.pdf.

* Rafferty, Terrence. "Everybody gets a cut." *New York Times*, May 4, 2003. http://msl1.mit.edu/furdlog/docs/nytimes/2003-05-04_nytimes_magazine_dvds.pdf.

Lubetzky, Seymour, and Robert M. Hayes. "Bibliographic dimensions in information control." *American Documentation* 20, no. 3 (1969): 247–252.

Tillett, Barbara B. *What is FRBR? A conceptual model for the bibliographic universe*. Washington, DC: Cataloging Distribution Service, Library of Congress. <http://www.loc.gov/cds/downloads/frbr.pdf>.

Miller, David, and Patrick Le Boeuf. "'Such stuff as dreams are made on': How does FRBR fit performing arts?" *Cataloging & Classification Quarterly* 39, no. 3–4 (2005): 151–178. doi:10.1300/J104v39n03_10.

* Yee, Martha M. "FRBR and moving image materials: Content (work and expression) versus carrier (manifestation)." In *Understanding FRBR: What it is and how it will affect our retrieval tools*, edited by Arlene G. Taylor, 117–129. Westport, CT: Libraries Unlimited, 2007.

McGrath, Kelley, and Lynne Bisko. "Identifying FRBR work-level data in MARC bibliographic records for manifestations of moving images." *Code4Lib Journal*, no. 5 (2008). <http://journal.code4lib.org/articles/775>.

Zhang, Ying, and Yuelin Li. "A user-centered functional metadata evaluation of moving image collections." *Journal of the American Society for Information Science and Technology* 59, no. 8 (2008): 1331–1346. doi:10.1002/asi.20839.

* Doerr, Martin, Stefan Gradmann, Steffen Henricke, Antoine Isaac, Carlo Meghini, and Herbert van de Sompel. "The Europeana Data Model (EDM)." In *World Library and Information Congress: 76th IFLA General Conference and Assembly* (Gothenburg, Sweden, August 10–15, 2010). 2010. <http://www.ifla.org/files/hq/papers/ifla76/149-doerr-en.pdf>.

* European Committee for Standardization. Technical Committee 372. *EN 15907:2010. Film identification—Enhancing interoperability of metadata—Element sets and structures*. Brussels: CEN, 2010. http://filmstandards.org/media/EN_15907_English.pdf. [See also: http://filmstandards.org/fsc/index.php/EN_15907.]

* Hakala, Juha. "The seven levels of identification: An overview of the current state of identifying objects within digital libraries." *Program: Electronic Library and Information Systems* 40, no. 4 (2006): 361–371. doi:10.1108/00330330610707935.

<p>Week 4: (a) Metadata standards, II: Metadata element sets. (b) Metadata management systems.</p>
--

* Elings, Mary W., and Günter Waibel. "Metadata for all: Descriptive standards and metadata sharing across cultural heritage communities." *VRA Bulletin* 34, no. 1 (2007): 7–14.

Riley, Jenn. *Seeing standards: A visualization of the metadata universe*. Bloomington, IN: Indiana University Libraries, 2010. <http://www.dlib.indiana.edu/~jenlrile/metadatamap/>.

* Furrle, Betty. *Understanding MARC bibliographic: Machine-Readable Cataloging*, 8th ed. Washington, DC: Cataloging Distribution Service, Library of Congress, 2009. <http://www.loc.gov/marc/umb/>.

Weagley, Julie, Ellen Gelches, and Jung-Ran Park. "Interoperability and metadata quality in digital video repositories: A study of Dublin Core." *Journal of Library Metadata* 10, no. 1 (2010): 37–57.

Johnson, Jane D. 2006. "MIC metadata strategies: Thinking beyond asset management." *Journal of Digital Asset Management* 2, no. 1 (2006): 59–68.

* Rubin, Nan. "The PBCore metadata standard: A decade of evolution." *Journal of Digital Media Management* 1, no. 1 (2012): 55–68.

* European Committee for Standardization. Technical Committee 372. *EN 15744:2009. Film identification—Minimum set of metadata for cinematographic works*. Brussels: CEN, 2009.
http://filmstandards.org/fsc/index.php/EN_15744.

* European Committee for Standardization. Technical Committee 372. *TC 372 workshop compendium*. Brussels: CEN, 2011. http://filmstandards.org/fsc/index.php/TC_372_Workshop_Compendium.

Goodman, Carl, Megan Forbes, and Seth Kaufman. “OpenCollection web-based collection cataloguing and access software.” In *Museums and the Web 2007: Proceedings*, edited by Jennifer Trant and David Bearman. Toronto: Archives & Museum Informatics, 2007.
<http://www.museumsandtheweb.com/mw2007/papers/goodman/goodman.html>.

* Kaufman, Seth. *Cataloging in CollectiveAccess*. New York: Whirl-i-Gig, 2011.
http://collectiveaccess.org/docs/Cataloging_Generic_v2.pdf.

<p>Week 5: (a) Metadata standards, III: Content standards for library collections and audiovisual archives. (b) Creating descriptions of moving images: Practices and procedures, I: FIAF Rules and AMIM2.</p>

* International Federation of Library Associations and Institutions. Cataloguing Section; Meetings of Experts on an International Cataloguing Code. *Statement of International Cataloguing Principles*. The Hague: IFLA, 2009. http://www.ifla.org/files/assets/cataloguing/icp/icp_2009-en.pdf.

Creider, Laurence S. “A comparison of the Paris Principles and the International Cataloguing Principles.” *Cataloging & Classification Quarterly* 47, no. 6 (2009): 583–599. doi:10.1080/01639370902946270.

* Fédération Internationale des Archives du Film. Cataloguing Commission. *The FIAF cataloguing rules for film archives*, edited by Harriet W. Harrison. Film, Television, Sound Archive Series, vol. 1. München: Saur, 1991. http://www.fiafnet.org/uk/publications/fep_cataloguingRules.html.

* Library of Congress. Motion Picture, Broadcasting, and Recorded Sound Division. AMIM Revision Committee [Arlene Balkansky, chair]. *Archival moving image materials: A cataloging manual*, 2nd ed. Washington, DC: Cataloging Distribution Service, Library of Congress, 2000. [Draft for review available online at: <http://www.loc.gov/catdir/cpso/amimcovr.html>.]

* Goldman, Nancy, Maria Assunta Pimpinelli, and Thelma Ross. “The revision of the *FIAF cataloguing rules for film archives*.” *Journal of Film Preservation* 83 (November 2010): 32–33.
<http://www.fiafnet.org/content/jfp%2083.pdf>.

International Federation of Film Archives. Cataloguing and Documentation Commission. *FIAF Rules Revision Project wiki*. 2012. <http://www.filmstandards.org/fiaf/wiki/doku.php>.

<p>Week 6: Creating descriptions of moving images: Practices and procedures, II: AACR2/RDA.</p>
--

* Intner, Sheila S. “Writing summary notes for films and videos.” *Cataloging & Classification Quarterly* 9, no. 2 (1988): 55–72. doi:10.1300/J104v09n02_05.

* Olson, Nancy B. “Cataloging audiovisual materials and other special materials”; “Motion pictures and videorecordings.” In *Cataloging of audiovisual materials and other special materials: A manual based on AACR2 and MARC 21*, 5th ed., 13–57, 123–180. Westport, CT: Libraries Unlimited, 2008.

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>.

Coyle, Karen, and Diane Hillmann. "Resource Description and Access (RDA): Cataloging rules for the 20th century." *D-Lib Magazine* 13, no. 1/2 (2007).
<http://www.dlib.org/dlib/january07/coyle/01coyle.html>.

Zabel, Diane, and Liz Miller. "Resource Description and Access (RDA)." *Reference & User Services Quarterly* 50, no. 3 (2011): 216–222.

* Anhalt, Joy, and Richard A. Stewart. "RDA simplified." *Cataloging & Classification Quarterly* 50, no. 1 (2012): 33–42. doi:10.1080/01639374.2011.615378.

Week 7: Name/subject access and authority control

* Harpring, Patricia. "Controlled vocabularies in context"; "What are controlled vocabularies?"; "Relationships in controlled vocabularies"; "Vocabularies for cultural objects." In *Introduction to controlled vocabularies: Terminology for art, architecture, and other cultural works*, 1–11, 12–26, 27–48, 49–82. Los Angeles, CA: Getty Research Institute, 2010.
http://www.getty.edu/research/publications/electronic_publications/intro_controlled_vocab/index.html.

Furrie, Betty. *Understanding MARC authority records: Machine-Readable Cataloging*. Washington, DC: Cataloging Distribution Service, Library of Congress, 2004. <http://www.loc.gov/marc/uma/>.

* Yee, Martha M. "Introduction to subject analysis"; "More on subject analysis." In *Moving image cataloging: How to create and how to use a moving image catalog*, 109–139, 141–157. Westport, CT: Libraries Unlimited, 2007.

Yee, Martha M. "Two genre and form lists for moving image and broadcast materials: A comparison." *Cataloging & Classification Quarterly* 31, no. 3–4 (2001): 237–295. doi:10.1300/J104v31n03_06.

* Young, Janis L., and Yael Mandelstam. "It takes a village: Developing Library of Congress genre/form terms." *Cataloging & Classification Quarterly* 51, no. 1–3 (2013): 6–24. doi:10.1080/01639374.2012.715117.

Lisius, Peter H. "PCC practice for assigning uniform titles for motion pictures: Principle versus practice." *Cataloging & Classification Quarterly* 50, no. 8 (2012): 869–893. doi:10.1080/01639374.2012.678033.

* Emanuel, Michelle. "A fistful of headings: Name authority control for video recordings." *Cataloging & Classification Quarterly* 49, no. 6 (2011): 484–499. doi:10.1080/01639374.2011.603123.

Nuttall, FX, and Sam G. Oh. "Party identifiers." *Cataloging & Classification Quarterly* 49, no. 6 (2011): 528–537.

Week 8: Creating descriptions of moving image collections.

* Duff, Wendy M., and Sharon Thibodeau. "International standards for archival description." In *Encyclopedia of library and information sciences*, 3rd ed., edited by Marcia J. Bates and Mary Niles Maack, 2950–2955. Boca Raton, FL: CRC Press, 2010.

International Council on Archives. *ISAD(G): General International Standard Archival Description*, 2nd ed. Ottawa: International Council on Archives, 2000. <http://www.ica.org/download.php?id=1687>.

Society of American Archivists. *Describing archives: A content standard*. Chicago, IL: SAA, 2004.
<http://files.archivists.org/pubs/DACS-2007.pdf>.

* Leigh, Andrea. "Context! Context! Context! Describing moving images at the collection level." *The Moving Image* 6, no. 1 (2006): 33–65. doi:10.2307/41167228.

* Rush, Michael, Lynn Holdzkom, Prudence Backman, Daniel A. Santamaria, and Andrea Leigh. "Applying DACS to finding aids: Case studies from three diverse repositories." *American Archivist* 71, no. 1 (2008): 210–227.

* Larson, Ray R., and Krishna Janakiraman. "Connecting archival collections: The Social Networks and Archival Context project." In *Research and advanced technology for digital libraries*, edited by Stefan Gradmann et al., 3–14. Lecture Notes in Computer Science, vol. 6966. Berlin: Springer, 2011.

University of Virginia. Institute for Advanced Technology in the Humanities. *Building a National Archival Authorities Infrastructure*. 2011. Charlottesville, VA: IATH, University of Virginia.
http://socialarchive.iath.virginia.edu/NAAC_index.html.

Week 9: Sharing descriptions: Encoding standards and linked open data.

Seikel, Michele, and Thomas Steele. "How MARC has changed: The history of the format and its forthcoming relationship to RDA." *Technical Services Quarterly* 28, no. 3 (2011): 322–334.
doi:10.1080/07317131.2011.574519.

* Library of Congress. *A bibliographic framework for the digital age*. Washington, DC: Library of Congress, 2011.
<http://www.loc.gov/marc/transition/pdf/bibframework-10312011.pdf>.

* Pitti, Daniel V. "Encoded Archival Description (EAD)." In *Encyclopedia of library and information sciences*, 3rd ed., edited by Marcia J. Bates and Mary Niles Maack, pp. 1699–1707. Boca Raton, FL: CRC Press, 2010.

* Coyle, Karen. *Understanding the semantic web: Bibliographic data and metadata*. Library Technology Reports, 46, no. 1. Chicago, IL: American Library Association, 2010.

Coyle, Karen. *RDA vocabularies for a twenty-first-century environment*. Library Technology Reports, 46, no. 2. Chicago, IL: American Library Association, 2010.

* Coyle, Karen. *Linked data tools: Connecting on the web*. Library Technology Reports, 48, no. 4. Chicago, IL: American Library Association, 2012.

Week 10: Alternative methods of creating descriptions: Crowdsourcing and automatic indexing
--

* Turner, James M. "Moving image indexing." In *Encyclopedia of library and information sciences*, 3rd ed., edited by Marcia J. Bates and Mary Niles Maack, 3671–3681. Boca Raton, FL: CRC Press, 2010.
<http://www.tandfonline.com/doi/abs/10.1081/E-ELIS3-120043268>.

Furner, Jonathan. "Folksonomies." In *Encyclopedia of library and information sciences*, 3rd ed., edited by Marcia J. Bates and Mary Niles Maack, 1858–1866. Boca Raton, FL: CRC Press, 2010.

* Andreano, Kevin. "The missing link: Content indexing, user-created metadata, and improving scholarly access to moving image archives." *The Moving Image* 7, no. 2 (2007): 82–99. doi:10.2307/41167380.

Yakel, Elizabeth. "Balancing archival authority with encouraging authentic voices to engage with records." In *A different kind of web: New connections between archives and our users*, edited by Kate Theimer, 75–101. Chicago, IL: Society of American Archivists, 2011.

Smith-Yoshimura, Karen. *Social metadata for libraries, archives, and museums: Executive summary*. Dublin, OH: OCLC Research, 2012. <http://www.oclc.org/content/dam/research/publications/library/2012/2012-02.pdf>.

* Geisler, Gary, Geoff Willard, and Carlos Ovalle. "A crowdsourcing framework for the production and use of film and television data." *New Review of Hypermedia and Multimedia* 17, no. 1 (2011): 73–97.

Furner, Jonathan. "On recommending." *Journal of the American Society for Information Science and Technology* 53, no. 9 (2002): 747–763. doi:10.1002/asi.10080.

Leazer, Gregory H., Jonathan Furner, and Rachel Napper. "Three social distance measures for film rankings." *Proceedings of the American Society for Information Society and Technology* 40 (2003): 21–27.

* Bennett, James, and Stan Lanning. "The Netflix Prize." In *Proceedings of KDD Cup and Workshop* (San José, CA, August 12, 2007). 2007. http://reference.kfupm.edu.sa/content/n/e/the_netflix_prize_67297.pdf.

* Enser, Peter G. B. "Visual image retrieval." *Annual Review of Information Science and Technology* 42, no. 1 (2008): 1–42.

* Huurnink, Bouke, Cees G. M. Snoek, Maarten de Rijke, and Arnold W. M. Smeulders. "Content-based analysis improves audiovisual archive retrieval." *IEEE Transactions on Multimedia* 14, no. 4 (2012): 1166–1178.