

Assignment #3: Access to Moving Image Collections, Fall 2013

Mini DV tape collection

PART I: Collection Description

- I have a collection of roughly 50 Mini DV tapes that I have shot over the past 15 years. Most of them have been digitized (though not by archival best practices and I should and will digitize them all again once I have the time) but I have kept all of the original tapes. The content on them varies widely and is typical of what may be found in a personal video collection. Some are family recordings of holidays or birthdays, others are interviews with family members that have made become parts of larger documentary work I've made. Some tapes have scenic b-roll footage created with a specific use in mind, others are just shots of beautiful summer evenings or snowy, barren forests. There is documentation of protests, restoration work being done on an old oil tanker in Brooklyn, interviews with NYC officials, concert footage, and finished pieces I've made for fun or professional use. In other words, the collection has elements that of both enduring personal and public value. I will choose three tapes from this collection to make my records from.

PART II: Metadata “Wish-List”

1. Unique item identifier
 - Assigning a unique item identifier to each tape in the collection ensures that each tape will have its own unique record catalog record, greatly helping in the ease of finding, identifying, selecting and obtaining the tape.
2. Date of creation
 - Having a date of creation is a basic element for almost any bibliographic record. It is a historically important piece of metadata as it allows the collection to be organized chronologically if desired and also adds context to the subject matter.
3. Title
 - I was hesitant to add title to my metadata wish-list. Having a unique item identifier element and a subject element makes the title element somewhat irrelevant. Also, titles have a way of being of being easily confused with one another as they don't have to be unique. But, the simple fact is human users like titles as it is a more comfortable way for us to name an item than with unique item identifiers.
4. Creator
 - In the case of this collection, the creator will be me for all of the tapes. Having the creator as element helps provide context for any footage on the tape.
5. Length
 - Providing the length of the footage on each tape allows for calculating the total number of minutes of footage, which, along with knowing the format, allows for determining the overall size of the collection in terms of digital hard drive space needed.
6. Video format
 - For this exercise I'm going to assume that we know all of the tapes were shot in NTSC SD video. This is not something that can be determined from just looking at a Mini DV tape, but since I've already digitized all of them and know for certain what format they were shot in, I'm going to include this essential technical and preservation element.
7. Stock
 - Keeping track of the stock of the tapes is good practice. Issues may arise with one particular stock down the road (as has happened with reel-to-reel audio tape from the 70's and 80's), knowing what tape stock your collection is on allows for proper planning.
8. Generation
 - All of the tapes in this collection are camera original tapes, ut this is definitely an element worth tracking. In larger collections where there may have been multiple dubs of tapes knowing what is the tape closest to the original is essential for ensuring that the best copy is the one that gets digitized.
9. Abstract
 - Having an abstract element allows someone browsing the collection to get an idea of what the content on the tape is without having to watch it. Also, if the abstract element is searchable in the catalog it allows a user to find content.
10. Writing on Label
 - Keeping track of the original writing on the tape is important as it can be very rich metadata that would otherwise be lost. The writing may relate to the subject of the content or may end up being used in the title element or it may have nothing to do with the content of the tape whatsoever. Regardless, it is a piece of metadata that it “of the item” as sure as the magnetic tape it was shot on.

PART III: Metadata Standards

1. PBCore

- I chose PBCore because of the three standards I have worked with so far (PBCore, MARC21, Dublin Core) I found it to be the best one for describing audiovisual material. As a standard designed specifically for public broadcasting, PBCore provides the most elements for inputting technical details necessary for knowing how to properly playback AV material and preserving them for future use.

2. MODS

- I wanted to try MODS because it was designed as a simpler version of MARC21 more geared towards digital items. My earlier use of MARC21 illustrated how the standard was too unwieldy for easily creating records for AV materials and also missing much needed elements about the technical aspects of AV media. For this assignment I wanted to see how MODS would hold up for working with physical AV objects that will undoubtedly be digitized in the future. My conclusion is that PBCore is still the better standard for AV.

PART IV: Data Element Mapping

1. PBCore

Unique item identifier	instantiationIdentifier
Date of creation	instantiationDate
Title	pbcoreTitle
Creator	pbcoreCreator/creator
Length	instantiationDuration
Video Format	instantiationStandard
Stock	instantiationPhysical OR instantiationAnnotation
Generation	instantiationGenerations
Abstract	pbcoreDescription
Writing on label	instantiationAnnotation

2. MODS

Unique item identifier	identifier
Date of creation	originInfo/dateCreated
Title	titleInfo/title
Creator	name/role/roleTerm
Length	physicalDescription/extent
Video Format	extension – PBCore: instantiationStandard
Stock	physicalDescription/note (medium?)
Generation	extension – PBCore: instantiationGenerations
Abstract	abstract
Writing on label	physicalDescription/note (marks?)