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")

Hemispheric Institute Video Project Collection Survey Form

Form Type
This is a new entry form

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):

Tape information
Tape accession number: H2006 (Tape 1 of a 2 tape group)

DBLP Spring Forum, 2008
Heidi Frank and Jennifer Vinopal
Descriptive Metadata Production Workflow: Cataloger

“pseudo-MARC” to MARC translation
Descriptive Metadata Production Workflow:

Digital Library

MARC to MARC-XML to MODS

```xml
<?xml version="1.0" encoding="UTF-8"?>
<mods version="3.0">
  <titleInfo>
    <title>America the beautiful</title>
  </titleInfo>
  <name type="personal">
    <namePart>Bustamante, Nao.</namePart>
  </name>
  <role>
    <roleTerm authority="marcrelator" type="text">creator</roleTerm>
  </role>
  <role>
    <roleTerm authority="marcrelator" type="code">prf</roleTerm>
  </role>
</mods>
```
Metadata Flow

FACT  -->  Pseudo-MARC  -->  MARC  -->  MODS  -->  XSL  -->  HTML User Interface  -->  FICTION
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):**
- [ ] not applicable
- [ ] commissioner
- [ ] producer
- [ ] director
- [ ] writer
- [ ] other
- [ ] not applicable

**Additional credit(s):**

**Participant(s):**

**Cast/Performer(s):**

(Use consistent wording)
## Pseudo-MARC

### Title information

**Title:**

**Alternate title:**

**Other title information:**

### Series/meeting information

**Series title:**

*(Eg., Spectacles of Religiosities)*

**Meeting name:**

*(Eg., Encuentro, etc.)*

**Meeting date (requires name above):**

*(Eg., 2003)*

**Meeting location (requires date above):**

*(Eg., New York University)*

**Meeting number (requires location above):**

*(Eg., 4th)*

*Use consistent wording*
Tape 1 of 1
534 bb $a Media source original: $e1 videocassette (VHS) (120 min.) : analog sd.,
col.; dimensions: 1/2 in.; film brand description: Maxell HCX-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 Indian Community House, producer
; Maria Miquel, director; Spiderwoman Theater, writer.
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
<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>534 bb</td>
<td>SpMedia casse Video Cassette (mini DV) : dimensions: 1/4 in -</td>
</tr>
<tr>
<td>440 b0</td>
<td>$a Performing 'Heritage': Contemporary Indigenous and Community-Based Practices</td>
</tr>
<tr>
<td>711 2b</td>
<td>$a Hemispheric Institute Annual Seminar/Encuentro$n(5th ;$d2005 ;$cBelo Horizonte, Brazil) Episde part 1 of 1 episode parts for this Event</td>
</tr>
<tr>
<td>245 00</td>
<td>$a Interview with Luisa Calcumil / $c Hemispheric Institute, producer ; Universidade Federal de Minas Gerais (UFMG), producer.</td>
</tr>
<tr>
<td>653 bb</td>
<td>$a Mapuche</td>
</tr>
<tr>
<td>546 bb</td>
<td>$a Spanish, Mapudungun</td>
</tr>
<tr>
<td>543 bb</td>
<td>$a Hispanic Institute</td>
</tr>
<tr>
<td>653 bb</td>
<td>$a Performing heritage</td>
</tr>
<tr>
<td>653 bb</td>
<td>$a Calcumil, Luisa</td>
</tr>
<tr>
<td>546 bb</td>
<td>$a Indigenous performance</td>
</tr>
<tr>
<td>655 b0</td>
<td>$a Interview</td>
</tr>
<tr>
<td>RIGHTS HOLDER INFORMATION: Hemispheric Institute of Performance and Politics</td>
<td></td>
</tr>
</tbody>
</table>
**MODS / User Interface**

<table>
<thead>
<tr>
<th>COLLECTION TITLE</th>
<th>Hemisphere Institute Annual Seminar 2000: Rio de Janeiro, Brazil, Performance and politics in the Americas</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Miguel Rubio &amp; Teresa Ralli</td>
</tr>
<tr>
<td>ALTERNATE TITLE</td>
<td>Grupo Cultural Yuyachkani</td>
</tr>
<tr>
<td>ALTERNATE TITLE</td>
<td>Miguel Rubio &amp; Teresa Ralli</td>
</tr>
<tr>
<td>DATE</td>
<td>2000 July 8</td>
</tr>
<tr>
<td>LOCATION</td>
<td>Keynote addresses given in Rio de Janeiro, Brazil, on July 8, 2000, as part of the First Annual Hemisphere Institute Seminar and Conference, titled &quot;Performance and Politics in the Americas&quot;.</td>
</tr>
<tr>
<td>WORK TYPE</td>
<td>Keynote address.</td>
</tr>
<tr>
<td>CREDITS</td>
<td>Hemisphere Institute of Performance and Politics, producer; UNIRIO (Universidade Federal do Estado do Rio de Janeiro), producer; Grupo Cultural Yuyachkani, creator.</td>
</tr>
<tr>
<td>CAST/PERFORMERS</td>
<td>Miguel Rubio Zapata, keynote speaker; Teresa Ralli, keynote speaker.</td>
</tr>
<tr>
<td>KEYWORDS</td>
<td>Experimental theater, Theater — Production and direction, Theatrical producers and directors, Performance and politics, Latin American theater</td>
</tr>
<tr>
<td>PERMANENT URL</td>
<td><a href="http://hdl.handle.net/2333.1/thc76hr">http://hdl.handle.net/2333.1/thc76hr</a></td>
</tr>
</tbody>
</table>

**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 America so called New Popular Theater, with a strong commitment to grassroots community issues, mobilization, and advocacy. Yuyachkani won Peru’s 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 Hemisphere 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.

**VIEW COPYRIGHT INFORMATION**
Better Workflow

pseudo-MARC
(but standardized!)

MARC record
in library catalog
if needed!

MODS record

XSL Stylesheet

HTML User Interface

...others?
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