

Metadata for description and access



Maggie Kruesi, American Folklife Center
Sustainable Heritage Network (SHN) workshop
September 14, 2015



Preserving context and contextual information

Who made you?

Sources: accession records, donor files, databases, inventories, collection itself, preliminary processing by staff

Names: personal and corporate names

When? Where? What?



What is metadata?

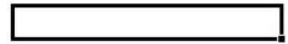
- Information about your information or data, includes handwritten lists, inventories, recording logs
- **Who, when, where, what** in a framework, with standardized fields: some framework standards, e.g., Dublin Core, MARC 21, EAD 3.0, PBCore, VRAcore

File Home Insert Page Layout Formulas Data Review View

Clipboard Font Alignment Number Styles Cells Editing

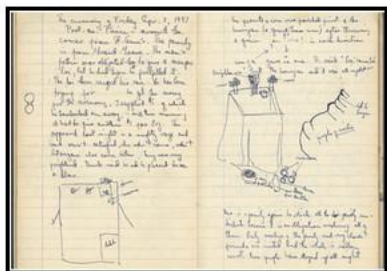
AutoSum Fill Clear Sort & Filter Find & Select

	A	B	C	D	E	F	G	H	I	J	
1	Accession Number	Title	Format	Contributor	Creator (informant)	Place of Creator (address)	Date	Source (if not original)	Descriptive Note	Subject/Tags	Rights
2											
3											
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5											
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11											





Interviewing Guides -- An interview is more than following a list of pre-formulated questions or depending on your instinct, empathy or specialized knowledge of community history in order to obtain "good" answers. Importantly, it is a matter of respectful and interested listening, letting the story unfold, and paying close attention to the verbal and non-verbal cues that signal the speaker's own interests and sense of importance of the topic under discussion. All together, these best practices will enable you to understand, from the perspective of individuals, the everyday activities, cultural traditions and artistic performances that structure and enrich community life: [\[PDF/23KB\]](#).



Field Notes -- A record of the researcher's activities in the field includes general observations about the progress of fieldwork, impressions of interviewees, summaries of conversations, descriptions of the natural and built environment and drawings and diagrams of buildings and artifacts. In addition, information about lighting conditions during photography and sources of extraneous sounds on recordings will aid in the interpretation of project documents. At the very least, field notes provide a useful chronology of the fieldworker's activities. At best, they are the intellectual core of a project's documentation, preserving the observations and ruminations of the fieldworker as the project unfolds: [\[PDF/26KB\]](#)



Collections Appraisal & Description -- These documents cover a range of activities in the area of collections processing and acquisition, such as written assessments and appraisals of potential acquisitions: [\[PDF/185KB\]](#). Another central activity of repository staff is processing and describing the content of collections once they are housed in the institution's archive. These documents provide both simple cataloging schema for items: [\[Excel/27KB\]](#) along with an explanation of its structure: [\[PDF/39KB\]](#) and a more complex metadata schema for cataloging oral history interviews: [\[Excel/76KB\]](#).



Interview Logs -- Logs are concise, written summaries of recorded interviews. They are not as extensive as the verbatim transcript but are more substantial than the quickly jotted field notes you take. Logs are an important means of providing yourself and colleagues with key understandings of the subject matter, themes and perspectives contained in an audio or video recording of community members. The "Louisiana Voices" [website](#) contains examples of various forms of fieldwork documents including logs, transcripts, and fieldnotes.



Permissions and Release Forms -- Obtaining the consent of the individuals who share their stories and knowledge with you during the course of documentation is an essential ethical and practical responsibility. These sample forms, some of which have been used in actual fieldwork projects, may be adapted for use in your own research. They can be downloaded as one pdf document: [\[PDF/180KB\]](#)

	A	B	C	D	E
1	Interview Information and Cataloging Metadata Crosswalks				
2	Field Name	Data	Formatting/Use Directions	MARC	SI DAMS
3					
4	Interviewee Name	Guyot, Lawrence	Last, First, Middle Name or Initial	100a	Creator
5	Interviewee Birth Date	1939-	YYYY-	100d	Creator
6	Interviewee Role	interviewee	Fixed	100e	Creator
7					
8	Title	Civil Rights History Project (U.S)	Fixed	245a	Title
9	Title form	oral history interview	Fixed	245k	Title
10	Title interviewee statement	Lawrence Guyot	First Last	245b	Title
11	Title interviewer statement	interview conducted by	First Last	245c	Title
12	Alternative title	Lawrence Guyot interview conducted by		246a	Other Title
13	Date of Interview		YYYY-MM-DD	260c or 245f	Date
14					
15	Biographical note		Highlights, notes	545	Bio / His Notes:
16	Summary of Interview		Highlights, notes	520	Summary
17	Language	In English	Fixed; add other languages if needed	546	Language Note
18	Location of Interview		City, State (postal code)	518, 651	Place of creation
19					
20	Interviewer Name		Last, First, Middle Name or Initial	700a	Co-Creator
21	Interviewer Date of Birth		YYYY-	700d	Co-Creator
22	Interviewer Role	interviewer	Fixed	700e	Co-Creator
23					
24	Extent: Video Recordings		# video files of # (Format) (TRT) : Sound, color ;	300	Phys.Description
25	Extent: Sound Recordings		# sound files of # (Format) (TRT) : digital	300	Phys.Description
26	Extent: Photographs		# photographs : Color (Format) files	300	Phys.Description
27	Extent: Transcript		1 transcript (## pages)	300	Phys.Description
28					
29	Collection ID	afc2010039	Fixed	90	Local Number
30	Collection ID	afc2010039_crh0005[list all items?]		90	Local Number
31	Collection Corporate Name	Civil Rights History Project (U.S.)	Fixed	710	
32	Collection Corporate Name	American Folklife Center	Fixed	710	
33	Collection Corporate Name	National Museum of African American	Fixed	710	
34	Rights	Duplication of materials may be restri	Fixed	540	Copyright Notice
35	Access	Collection is open for research; acce	Fixed	506	
36	History note	The Civil Rights History Project is a jo	Fixed	545	Administrative Hist
37	Additional physical form available note	Copies of items are also held at the N	Fixed	530	
38	Location of Other Archival Materials	Artifacts associated with the interview are at the Smithsonian National Museum of Afric		544	
39	Related Items	Forms part of Civil Rights History Proj	Fixed	773	Contained in

dublincoregenerator.com - a better dublin core generator

Main Page Simple Generator Advanced Generator xZINECOREx Generator About Contribute

Directions

- Fill in the fields below and click on "Generate Code!" to convert your input into fully formed Dublin Core metadata code. Additional options for the format of the output code are available below.
- If you need additional copies of a given field, click the plus sign to the upper-right of the tag's name to add an additional copy of it.
- Click the minus sign to delete any unneeded additional copies -- don't worry about removing tags you don't intend to use, the system will ignore any empty tags (and you can't delete the first row anyway).
- If you are unsure how a specific tag works, you can click the question mark next to the tag's name to see the tag's entry in Diane Hillmann's wonderful guide "Using Dublin Core -- The Elements."
- If you would like to use encoding schemes and the more advanced qualified elements of Dublin Core metadata, use the Advanced Generator located [here](#).

Input

Title? [+] [-]

Creator? [+] [-]

Subject? [+] [-]

Description? [+] [-]



Data elements

- Title – unique, descriptive, short? You may need **who**, **what**, **when**, and **where** in titles for AV materials, including photographs.
- Date – dates for AV materials can be complex, date of recording, date(s) of copies, dates of preservation reformatting



A little metadata can go a long way...case study

- Federal Cylinder Project, 1980s
- In 2015 we completed collection-level cataloging of circa 8000 cylinders for preservation at the LC National Audiovisual Conservation Center, most are American Indian recordings from more than 140 collections from 1890-1940s



Metadata for time-based media





We found notes on 4 scraps of paper inside the cylinder boxes

- Medicine Owl's Medicine pipe song / sung by himself (Medicine Man)
- -- Shining star song Blackfoot love song / sung by Chief Big Top and Long Time Sleep; words by Chief Big Top
- -- Wolf song / sung by Medicine Owl, low pitch
- -- Sacred sweat lodge song / sung by Long Time Sleep.



OK - FREE

is book in print ▾

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★★★★★

0 Reviews

[Write review](#)

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History

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of Service

barkation of the Pilgrims.—Landing of the Pilgrims. © Jan. 25, 1913; 2 c. each Jan. 29, 1913; J 177873-177875.

BURDICK (Ed. N.) Westerly, R. I. [1558

Westerly, town hall and court house. © Jan. 3, 1913; 2 c. Jan. 4, 1913; J 177128.

BURGESS (W. C. & F. D.) New York. [1559-1586

[Post cards, colored]:

After the matinee.—At the dance.—Dinner.—Drawing room.—In the park.—March frolics.—Plowing.—Slumber.—Springtime.—Tennis. [Boy and girl playing singles.]—They certainly look great.—Yachting. [Two couples aboard.] © Nov. 30, 1912; 2 c. each Jan. 11, 1913; K 53070-53081.

[Post cards, colored]:

Automobiling.—Base ball.—Comfort.—Fishing.—Foot ball.—Golf.—Horseback riding.—Hunting.—Ice boating.—Music.—Rowing.—Serenaders.—Tennis. [Three boys and a girl playing doubles.]—Tobogganing.—Turkey.—Yachting. [Three men aboard yacht with canoe and two men alongside.] © Dec. 18, 1912; 2 c. each Jan. 11, 1913; K 53054-53069.

BURR (GEORGE ELBERT) Denver. [1587

Pitys at the pool. © Jan. 27, 1913; 2 c. Jan. 30, 1913; K 54513.

BURRELL (DAVID T.) Brockton, Mass. [1588, 1589

Brockton, Mass., rush at Highland park for Sunday P. M. concert. © Feb. 20, 1913; 2 c. Feb. 28, 1913; J 178671.

BUTTERS (EDGAR) Newberry, Mich. [1006

Deer in park. © Nov. 19, 1912; 2 c. Feb. 17, 1913; J 178606.

BYRON co., New York. [1607-1629

Big Top (Chief) © Mar 27, 1913; 2 c. Mar. 29, 1913; J 179652.

Burkee (Billie) at home, 36123, 36128, 36122, 36127, 36129, 31605, 31608, 31603, 36106, 31609, 36107, 36125. © Nov. 10, 1912; 2 c. each Nov. 21, 1912; J 175450-175461.

Fish Wolf Robe (**Chief**) © Mar. 27, 1913; 2 c. Mar. 29, 1913; G 179654.

Ground (*Miss Cecile*) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179656.

Indians talking into phonograph. © Mar. 28, 1913; 2 c. Mar. 31, 1913; J 179651.

Lazy Boy (**Chief**) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179657.

Long Time Sleep (Chief) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179653.

Medicine Owl (Chief) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179659.

Medicine Owl (Mrs.) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179660.

Three Bears (**Chief**) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179658.

White Calf (**Chief**) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179655.

White Calf (*Mrs.*) © Mar. 27, 1913; 2 c. Mar. 29, 1913; J 179661.

CALLEY (F. W.), Bristol, N. H. [1630

Wild foxes, 1. © Jan. 1, 1913; 2 c. Jan. 4, 1913; J 177132.

Big Top and Long Time Sleep





Byron
1919



“Indians talking into phonograph”





MUSIC
RECORDING



Music Recording (Collection) Advisory

[Request this Item](#)

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[Cite Record](#)

Permalink:

<http://lccn.loc.gov/2015655339>

XML Formats:

[MARCXML Record](#)

[MODS Record](#)

Report Errors:

[Report Record Errors](#)

Main title [Blackfeet cylinder](#) recordings collection [sound recording].

Published/Created 1913.

Description

5 sound [cylinders](#) ; 5 in.
manuscripts 1 folder.

Advisory

Duplication of sound recordings may be governed by copyright and other restrictions.

Access advisory

Collection is open for research. Access to recordings may be restricted. To request materials, please contact the Folklife Reading Room at <http://hdl.loc.gov/loc.afc/folklife.contact>

Performer

Various performers and speakers including including Medicine Owl, Chief Big Top, and Long Time Sleep.

Summary

Collection of sound recordings of [Blackfeet](#) singers including Medicine Owl, Chief Big Top, and Long Time Sleep. According to the [Blackfeet](#) Papers, v. 3, p. 771, ten [Blackfeet](#) Indians traveled from the Glacier National Park, Montana area to New York City in a special Great Northern Railway car to participate in the Great Northern Railway's exhibit in the New York travel and vacation show held in the Grand Central Palace from March 20-29, 1913. Performers and titles for [cylinders](#) numbered 2, 3, 4, and 7 from this group were identified on pencilled notes inside the [cylinder](#) boxes.

Partial contents

Medicine Owl's Medicine pipe song / sung by himself (Medicine Man) -- Shining star song Blackfoot love song / sung by Chief Big Top and Long Time Sleep; words by Chief Big Top -- Wolf song / sung by Medicine Owl, low pitch -- Sacred sweat lodge song / sung by Long Time Sleep.

Subjects

[Songs--Montana--Great \[Blackfeet\]\(#\) Reservation.](#)

[Siksika Indians--Music.](#)

[Indians of North America--Montana--Music.](#)

[Great \[Blackfeet\]\(#\) Reservation \(Mont.\)](#)

Form/Genre

[Cylinder](#) recordings.

Notes

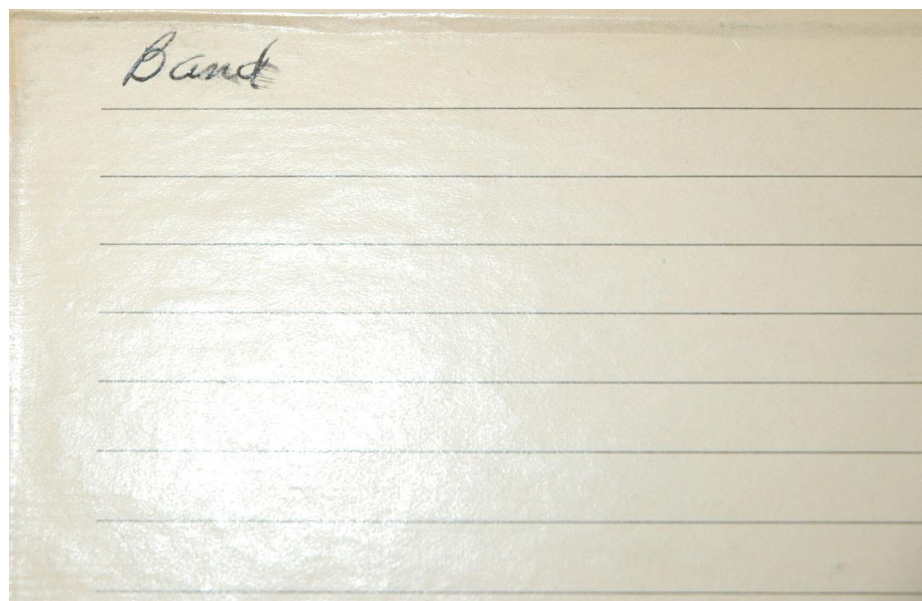
Originals on 5 sound cylinders, not standard size, approximately 5 in. These recordings were not duplicated for the Federal [Cylinder](#) Project.

Undated, but the [cylinder](#)s appear to have been recorded in New York City in March 27-29, 1913.

Related photographs from the Museum of the City of New York, identified as Cree Indians, include portraits of the singers and others in the group; their tipis constructed on the roof of the McAlpin Hotel in New York City; and a recording session. These photographs, with



But metadata separated from
its audio carrier means undiscoverable
recordings



r/v/vo.

Ragtime Annie —
(guitar) Willard Brewer (fiddle).
Red Harmon & Willard Brewer.
(Poor reading).

The Waggoner.
Red Harmon & Willard Brewer.

The Shanghai. —
Willard Brewer (w. guitar)

Johnny (Will the Weaver)
Willard Brewer (w. guitar)

21.

A1 - Ragtime Annie
Red Harmon & Willard Brewer
(Poor reading).

A2 - Waggoner —
Ditto.

B1 - The Shanghai

Willard Brewer
(guitar).

B2 - Johnny
Willard Brewer (



Traditional Music and Spoken Word Catalog



from the American Folklife Center

This searchable database provides bibliographic information on approximately 34,000 ethnographic sound recordings recorded primarily between 1933 and 1950. Search the data using the form below. » [more about the catalog](#)

Enter Search Words:

SEARCH

Limit Search to:

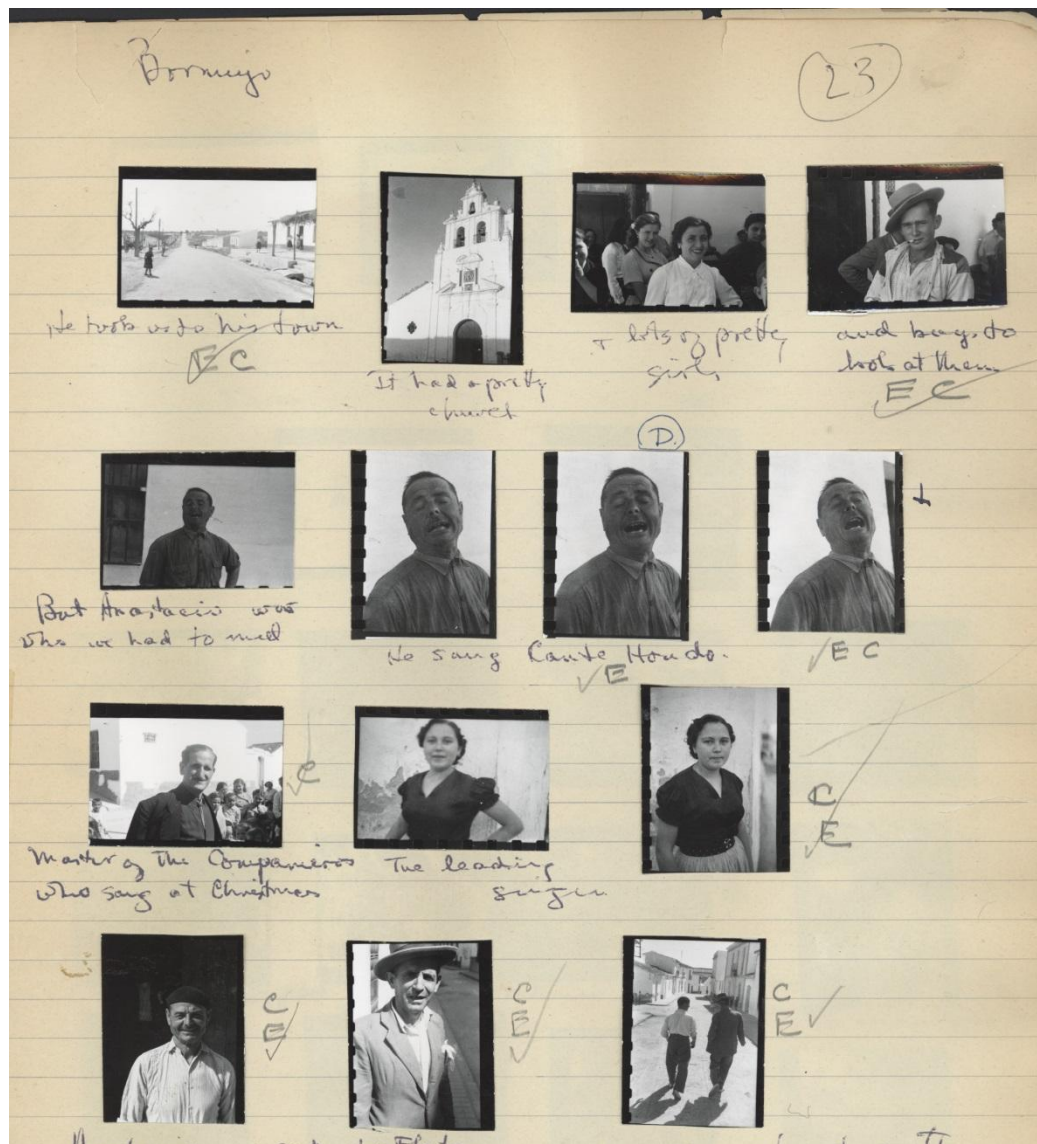
- ALL FIELDS (default)
- AFS Number
- Title
- Performer/Speaker
- Recordist/Collector
- All Names
- Date of Recording (MM-DD-YYYY)
- Month/Year of Recording (MM-YYYY)
- Year of Recording (YYYY)
- Venue
- Place of recording (country, state, county, city)
- Language

[Searching Help](#) | [Photo Captions](#) | [Acknowledgments](#)

[Contact Us](#) | [Ask a Librarian](#) | [American Folklife Center Home](#)



Alan Lomax Collection field notes, Bormujos (Sevilla), Andalucía, Spain 1952





Why standards?

What can you do with your metadata?

- Consistency
- Sharing
- Interoperability across various databases/systems
- Re-use metadata in the future!



Metadata for time-based media

- Paper-based collections can be described at various levels: the container; a series of containers; the folder; one information object/genre, e.g., a diary or scrapbook; and at the item level, e.g., a memo
- Audiovisual media must be accounted for and described at the item level, and frequently are described at the track-level (a segment of the item), e.g., a song title

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AV media capture **events**

- Events occur in time, so capturing the metadata for the **sequence** of events is important.
- An event, or intellectual series of events (a field trip; an oral history collection on a topic) becomes a “collection.”
- Number your items in the **sequence** they were recorded; use unique identifiers

July 20, 1940



Mr. Charles L. Todd
14 McKeveett Drive
Santa Paula, Calif.

Dear Mr. Todd:

Enclosed you will find a letter of introduction and authorization from the Librarian and a set of operating instructions for the recording equipment from Jerome Weisner. In addition, I should like to make a few suggestions which will make your material more useful to the Archive. Most of these suggestions, I'm sure will be mere repetition, but if they're followed exactly, the records can be much more easily catalogued.

Alan Lomax's
metadata instructions
for AV, 1940

"...the records can be
much more easily
catalogued"

1. Give your trip a name, viz, "John Doe's Expedition to Kalamazo", or something of the sort.
2. Number the records in the order they are recorded, writing or stamping the titles of your trip and the number of your particular recording on the top of each record envelope.
3. Scratch or write in the center of each side the letter A or B, thus identifying the record side.
4. The strips on each side should be Nos. 1, 2, 3, and etc. in the order of their cutting and each of these strips should be identified by giving the title of song as the singer gives it (followed by the recordist's title or other title), the name of singer (s) with instrumentation, the place of the recording and the date. The slip cover, where such notations are generally made, should then look like this:

A1-- Barabra Allen, sung by John Doe with guitar
and with fiddle by Jim Henry, Pasadena, N. Y.
Dec. 6, 1844.
A2, A3, A4, etc.

B1-- B2, B3, B4, etc.

5. Naturally, we hope that you will be able to furnish us with a great deal of additional material surrounding the recordings, both, in terms of careful field notes and interesting interviews. recorded with the songs. You'll find



- Context!!
- Please note that Lomax's comment "if the informant does not know that the interview is being recorded..." reflects outdated practice and is unethical.

a questionnaire enclosed which has been used in the field to some extent. It contains a great many pertinent suggestions for questions. My personal opinion is that it is valuable to get the informant talking eloquently for himself, rather than interrupt him or push him with questions. The recording interview can be as significant as the song itself and is valuable as a fresh field document, especially, if the informant does not know that the interview is being recorded, and if he never learns it.

6. It is very important to record the tunings of all instruments which play a part in the music, to photograph the instruments and get the informant to explain how he plays it. In the case of unusual instruments, it would be worthwhile to make accurate drawings or send the instruments where they could be drawn to scale. If part singing is recorded, it would be a real contribution to record the parts in the harmony separately. This can be done by shifting the singers in front of the microphone.
7. As you know, valuable material is to be had from comparison of different versions of the same song from different regions. So also, are different performances of the same songs in the same community by different singers, or the same song by different members of the family, or the same song by the same performers at different times. Therefore, it is not so important to us that material be always rehearsed without a mistake or hesitation. The great beauty of field recordings is that performers take their own time and do things their own way, feeling that if they make a mistake, they can try again. The results are such that no commercial recording company can ever hope to achieve.

With best wishes for a successful trip, I am,

Alan Lomax
Assistant in Charge
Archive of American Folk Song
Library of Congress



Audio in sequence

File Edit View History Bookmarks Tools Help

Search results for Omaha L... Omaha Indian Music - Om... +

www.loc.gov/collections/omaha-indian-music/articles-and-essays/omaha-indian-music-album-bo... id.loc.gov

Most Visited Library of Congress St... MARC STANDARDS (... Login Library of Congress On... Classification Web Ma... RDA Toolkit

Collection

Omaha Indian Music

About this Collection Collection Items **Articles and Essays**

Articles and Essays

Omaha Indian Music Album Booklet

Omaha Indian Music

Reflections on the Omaha Cylinder Recordings

Omaha Song Today

Album Technical Note

Album Acknowledgments

Selected Bibliography from Album

Teaching Resources

[Omaha Indian Music - For Teachers](#)

Expert Resources

[1983 Pow-Wow Audio in Sequence](#)


Omaha Indian Music

In the late 19th century, American Indian music was emerging as a legitimate area of anthropological inquiry. Most fieldworkers noted only the words of ceremonial songs and found Indian music at best difficult to comprehend. In her introduction to *A Study of Omaha Indian Music*, Alice Fletcher wrote:

I well remember my first experience in listening to Indian music. Although from habit as a student I had endeavored to divest myself of preconceived ideas, and to rise above prejudice and distaste, I found it difficult to penetrate beneath the noise and hear what the people were trying to express. I think I may safely say that I heard little or nothing of Indian music the first three or four times that I attended dances or festivals, beyond a screaming downward movement that was gashed and torn by the vehemently beaten drum. The sound was distressing, and my interest in this music was not aroused until I perceived that this distress was peculiarly my own, every one else was so enjoying himself (I was the only one of my race present) that I felt sure something was eluding my ears . . . I therefore began to listen below this noise, much as one must listen to the phonograph ignoring the sound of the machinery before the registered tones of the voice are caught. I have since watched Indians laboring with a like difficulty when their songs were rendered to them upon the piano; their ears were accustomed to the portamento of the voice in the song, which was broken up by the hammers of the instrument on the strings, producing such confusion of sound that it was hard for the Indians to hear and recognize the tune. My efforts in listening below the noise were rewarded by my hearing the music, and I discovered that there was in these Indian songs matter worth study and record (1893, pp. 237-238).

The cylinder recordings of Omaha Indian music made by Alice Cunningham Fletcher and Francis La Flesche between 1895 and 1905 represent an important phase in the study of American Indian music. They were not the first to document the songs of the Omaha people. James Owen Dorsey, in the course of his work on Dhegiha Siouan languages, collected dance, myth, and various society songs from Fred Merrick and Joseph and Francis La Flesche, and published both texts and melodic transcriptions (notated by Professor Szemelenyi) in the first two volumes of the *Journal of American Folklore* (1888 and 1889). But the Fletcher-La Flesche cylinders were the first

Show Featured Items



Omaha Indian Informant and Alice Fletcher in Macy, NE.
Courtesy of the National Anthropological Archives, Smithsonian Institution.
Photograph No. 4500.

↑ Back to top

Show Featured Items

Results: 1-25 of 872

Refined by: Sites and Collection: Omaha Indian Music

Refine your search

Sort By Select Go

View List Go

- Available Online 872
- All Items 872

- Original Formats**
- Audio Recordings 477
 - Photos, Prints, Drawings 377
 - Web Pages 10
 - Books 5
 - Manuscripts/Mixed Material 3

- Online Formats**
- Audio 477
 - Image 391
 - Web Pages 10
 - Online Text 7

- Dates**
- 2000 to 2099 1
 - 1900 to 1999 813
 - 1800 to 1899 37

- Locations**
- United States 857
 - Nebraska 793
 - Macy 747
 - Washington D.C. 64
 - Washington 64
 - North America 2

- Sites and Collections**
- Omaha Indian Music
 - American Memory 882
 - American Folklife Center 858
 - Omaha Powwow Project Collection 663
 - Performing Arts Encyclopedia 477
 - The Library of Congress Celebrates the Songs of America 477



Commentary on Horse Song (Call Number: AFC 1986/038: 0420)

Contributor: Jabbour, Alan - McIntyre, Laurel - White, Rufus
Original Format: Audio Recordings
Date: 1999-07-21



Emcee Calls Fancy Dance Judges and Four Fancy Dancers and Thanks Judges

Contributor: Wolfe, Clifford, Sr - Fleischhauer, Carl
Original Format: Audio Recordings
Date: 1983-08-14



Drums and Shed

Contributor: Lee, Dorothy Sara
Original Format: Photos, Prints, Drawings
Date: 1983-08-14



Hollis Stabler Sr. Speaks During the 1985 Concert

Contributor: Stabler, Hollis, Sr.
Original Format: Audio Recordings
Date: 1985-08-22



Clifford Wolfe, Sr. Reads Genealogies

Contributor: Wolfe, Clifford, Sr - Lee, Dorothy Sara
Original Format: Photos, Prints, Drawings
Date: 1983-08-13

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AV media items often have multiple generations

- **When? Dates are important!**
- Identify the date of the original recording, esp. if you have a copy in hand
- Identify the date when the copy was made
- Record the date when a transfer was made from analog to digital (there usually will be embedded metadata in the digital file, but...)



Metadata for different purposes

- **Descriptive metadata** = who, what, when, where for discovery and access (Dublin Core fields, etc.)
- **Technical metadata** captured by recording devices and by reformatting systems
- **Administrative metadata** needed to manage collections in a repository or system



Descriptive metadata standards

- For description of content , they are known as “content standards” e.g., DACS, Describing Archives, a Content Standard, SAA, 2007, 2nd ed. Available as PDF
- RDA – Resource Discovery and Access
- AMIA Cataloging Rules, 2nd ed.



Structural or framework metadata standards

- Dublin Core
- EAD 3
- MARC 21
- BIBFRAME
- PBCore
- others



Technical metadata standards and tools

- BWF MetaEdit tool
- Look at Federal Agencies Digitization Guidelines (FADGI) <http://www.digitizationguidelines.gov/>
- Be conscious of technical metadata your devices capture, e.g., time, date, geospatial metadata, and more...



Controlled vocabularies

- Are standards in themselves
- Enable sharing, discovery and access
- Are available as [linked open data id.loc.gov](https://id.loc.gov)
- Library of Congress Subject Headings (lcsch)
- Library of Congress Name Authority file (lcnaf)
- AFS Ethnographic Thesaurus (afset)
- Virtual International Authority file (viaf)
- Getty Art and Architecture Thesaurus (aat)

Name Authority Record [Lattanzi Shutika, Debra, 1964-]

ID:	n 2011001919	Entered:	110110	Replaced:	20120615
008/06 Geo Subd:	n-Not applic	008/11 SH System:	a-LCSH	008/29 Ref Eval:	a-Eval
008/07 Roman:	-No attempt	008/15 Subj Use:	a-Appropriate	008/31 Rec Upd:	a-Can be used
008/09 Kind Rec:	a-Estab hdg	008/17 Type Subd:	n-Not applic	008/33 Level Estab:	a-Fully

010 \$a n 2011001919

040 \$a DLC \$b eng \$c DLC

100 1 \$a Lattanzi Shutika, Debra, \$d 1964-

400 1 \$a Shutika, Debra Lattanzi, \$d 1964-

670 \$a Beyond the borderlands, c2011: \$b ECIP t.p. (Debra Lattanzi Shutika) data view (Debra Lattanzi Shutika, b. May 9, 1964)

670 \$a Consultation with author, June 14, 2012 \$b (prefers to use surname: Lattanzi Shutika)

Record: 4751545

Added: Mon Jan 10 00:00:00 2011

Modified: Fri Jun 15 07:48:09 2012

LIBRARY OF CONGRESS LINKED DATA SERVICE

LC Linked Data Service Authorities and Vocabularies



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Search

Enter Keyword or Phrase

- LC Medium of Performance Thesaurus for Music
- Thesaurus for Graphic Materials
- AFS Ethnographic Thesaurus
- Cultural Heritage Organizations
- LC Demographic Group Terms
- MARC Relators

**Please Note: LC Classification entries are not included in general search results. You must explicitly select LC Classification in order to search the scheme. This is temporary while the impact of adding LCC to the current system is better understood.

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Available Datasets

The Linked Data Service provides access to commonly found standards and vocabularies promulgated by the Library of Congress. This includes data values and the controlled vocabularies that house them. The following are currently offered as part of this service:

- | | | |
|---|---|---|
| <ul style="list-style-type: none"> › LC Subject Headings › LC Name Authority File › LC Classification › LC Children's Subject Headings › LC Genre/Form Terms › LC Medium of Performance Thesaurus for Music › Thesaurus for Graphic Materials › AFS Ethnographic Thesaurus › Cultural Heritage Organizations › LC Demographic Group Terms | <ul style="list-style-type: none"> › LC Demographic Group Terms › MARC Relators › MARC Countries › MARC Geographic Areas › MARC Languages › ISO639-1 Languages › ISO639-2 Languages › ISO639-5 Languages › Extended Date/Time Format | <p>Schemes and smaller codelists</p> <ul style="list-style-type: none"> › Identifiers › Carriers › Content Types › Media Types › Resource Types › Publication Frequencies › Resource Components › MARC Genre/Form Schemes › MARC Subject Schemes › Classification Schemes › Description Convention Schemes › ...more |
|---|---|---|

Preservation Vocabularies

- › [Preservation Vocabs \(all\)](#)
- › [Actions Granted](#)



AFS Ethnographic Thesaurus

Discrimination in ... Search Results for... Search Civil Right... Gertrude Newso... Search Results "in... Search | Library o... Civil Rights Histor... American Folk.. x +

id.loc.gov/vocabulary/ethnographicTerms.html

Most Visited Library of Congress St... MARC STANDARDS (... Login Library of Congress On... Classification Web Ma... RDA Toolkit

URI(s)
> <http://id.loc.gov/vocabulary/ethnographicTerms>

Instance Of
> [MADS/RDF MADSScheme](#)
> [SKOS ConceptScheme](#)

Top Scheme Members
> [art](#)
> [beings](#)
> [belief](#)
> [dance](#)
> [disciplines](#)
> [documentation](#)
> [education](#)
> [entertainment and recreation](#)
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> [general](#)
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> [space and place](#)
> [time](#)
> [transmission](#)
> [verbal arts and literature](#)
> [work](#)

Change Notes
> 2014-06-06: new

Alternate Formats
> [RDF/XML \(MADS and SKOS\)](#)
> [N-Triples \(MADS and SKOS\)](#)
> [JSON \(MADS/RDF and SKOS/RDF\)](#)
> [MADS - RDF/XML](#)
> [MADS - N-Triples](#)
> [MADS/RDF - JSON](#)
> [SKOS - RDF/XML](#)
> [SKOS - N-Triples](#)
> [SKOS - JSON](#)



Linked open data

- Advantage of using linked data in your cataloging system is that you don't have to update your names/places
- Each concept or term has a persistent URI
- You can download and modify controlled vocabularies to use in your content management system



Subjects, topics, genre/form

- **What?**
- Keywords (uncontrolled)
- Community description
- Controlled vocabularies (id.loc.gov)
- Genres (performance genres, e.g., songs, instrumental music, plays, poems)
- Document forms (notated music, diaries, office files, baseball cards, posters)
- Library of Congress Genre/Form vocabularies (lcfgft) for music medium of performance, music genres, demographic groups, etc.



Metadata for mapping

Where?

- If your recording device has GPS, e.g. your i-phone, your digital recorder, your camera
- You have to set date/time and turn that feature on to embed the GPS metadata
- Which you can use to make fabulous maps
- If you choose to (ethical questions)



Metadata for oral histories

- Interviews (audiovisual media)
- Photos of interviewees, settings
- Photos owned/taken by interviewees (copy photos, photos of scrapbooks)
- Interview recording logs
- Full transcripts of interviews
- = sub-collection




Time based media won't last without support

<http://www.loc.gov/rr/record/nrpb/PLAN%20pdf.pdf>

The Library of Congress
National Recording Preservation Plan
December 2012

A collage of black and white photographs illustrating various aspects of recording and preservation. The top row shows a man sitting at a desk, a group of people in a room, and a woman singing into a microphone. The middle row shows a group of people at a table, a man at a desk, and a woman sitting in a chair. The bottom row shows a man looking at a record, a man at a desk, and a man looking at a computer monitor.

 **National Recording
Preservation Board**
OF THE LIBRARY OF CONGRESS

**COUNCIL ON LIBRARY AND INFORMATION RESOURCES
AND THE LIBRARY OF CONGRESS**



Archivists, librarians, and museum curators

- Are on the front line preserving and normalizing existing metadata
- Community members, researchers, collaborators can correct and enhance description
- Metadata is essential for resource discovery and access!

Film canisters in the "Choreo" or choreometrics series in the Alan Lomax collection



contact: mkru@loc.gov



LIBRARY OF
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The logo consists of a blue square on the left and a stylized blue wave or ribbon shape on the right, representing the Library of Congress.