

## **Classic Crime Film DVD Collection: Information Organization System**

### **1. Project description**

A collection of classic and award-winning, crime genre, feature-length films on DVD exists in a University Film Department library in Austin, TX. Previously, the collection had been uncatalogued and without an information system to provide film students information about the films in the collection. As a structured collection, it operates as part of a system along with the proposed organization system and information retrieval system to make the Classic Crime Film DVD Collection accessible to current film students. The assemblage is incorporated into an information retrieval system which is designed to organize metadata about the DVD collection into a searchable format available for user retrieval.

#### **1.1. Collection and information objects**

The Classic Crime Film DVD Collection exists in a University Film Department library in Austin, TX. The collection was assembled by a previous professor who taught an advanced "History of American Crime Cinema" course. The professor donated it to the department upon his retirement to provide future film students at the university access to some of the classic crime-genre films they may study throughout their career as a film student. A new professor has assumed responsibility for the class and the collection with assistance from her TA. She will add to the collection over time, as she sees fit, at the rate of 2-3 films per year throughout her tenure.

The Classic Crime Film DVD Collection contains 1,358 classic and award-winning, crime genre, feature-length films. The collection, contained in DVD format, is comprised of only American films created since the advent of the talking picture. The collection encompasses several subgenres, including Gangster films, Film noir, Detective and mystery films, Police films, Thrillers, Capers, and Dark comedy films.

#### **1.2. Users' demographics and knowledge**

The collection is accessible to a fluctuating number of university film students that typically number around 250. The group typically ranges in age from 20 to 24 and is comprised of undergraduate upperclassmen and graduate students who access the collection for the advanced "History of American Crime Cinema" course that is held every Fall and Spring semester. Socioeconomic backgrounds of the students vary but tend towards middle class. The group is 38% female and 62% male and is very ethnically diverse, 35% White, 22% Hispanic/Latino, 19% Asian 13% Black, 11% Other or Unknown. 4% of the group are International students who speak English as a second language.

Each student's background contributes to any individual knowledge and talents they may have that will help them to locate information. Their levels of general knowledge, domain knowledge, system knowledge, and information seeking knowledge determine their ability to use the information retrieval system. General knowledge is one's overall intellectual ability impacting their capacity for recall and judgement. As undergraduate upperclassmen and graduate students ranging from 20 to 24 years old, the group's general knowledge is moderate. Domain knowledge involves comprehension of the specific vernacular of the topic being searched and knowledge associated with crime films. Their status as students of film makes their domain knowledge high when compared to the public. It could be argued that the group's predominantly male composition could also lend to high domain knowledge. A small

percentage of students who are international may have less domain knowledge because the collection is only of American films. Otherwise, ethnic diversity is expected to have little impact on the users' knowledge. System knowledge entails ability with computer systems and previous use of library search systems. The factors with the greatest effect on the users' system knowledge include age and their status as college students. Because they are more advanced students from middle class backgrounds, their system knowledge is moderate. Information seeking knowledge is determined by a user's ability to find information, make choices, understand, strategize, and resolve difficulties. The students' information seeking knowledge is moderate, because thus far in their academic career, they have done little research as film students. Their ability to seek out information is not as high as some students in more research-heavy, technical majors. With these knowledge levels in mind, the information retrieval system is of moderate complexity.

Without the creation of this information retrieval system for the Classic Crime Film DVD Collection, these DVDs would be very difficult for students to access. Without any system for organization, film students would have a hard time simply finding a DVD by title. The option to find a DVD by actor, subgenre, or director would remain impossible.

### 1.3. Users' problems and questions

The student users are seeking DVDs to watch and analyze for assignments for the "History of American Crime Cinema" course they are enrolled in. They will be searching for various themes, actors, and directors associated with the films.

**User question 1:** I want a couple Film Noir DVDs with starring actors Humphrey Bogart and Lauren Bacall.

**Object attributes:** Actors, Subgenre, Subject

**Desired precision:** Moderate

**Desired recall:** Low to Moderate

**User question 2:** I need several crime films that have won Oscars since 1970.

**Object attributes:** Release Date, Oscar-Winner/Nominee

**Desired precision:** High

**Desired recall:** Moderate to High

**User question 3:** I want to watch all the crime films directed by Quentin Tarantino.

**Object attributes:** Director

**Desired precision:** Low to Moderate

**Desired recall:** High

**User question 4:** I want to check out that movie from the 70's directed by Martin Scorsese where a young Robert De Niro plays that crazy angry war vet cab driver. I think it also had Jodie Foster in it.

**Object attributes:** Release Date, Actors, Subgenre, Subject, Director, Plot

**Desired precision:** High

**Desired recall:** Low

Significant attributes for searching for a crime film include actor, subgenre, subject, release date, Oscar-winner/nominee, storyline, and director as evidenced by the above questions. Additionally, a student may want to search by writer, cinematographer, producer, sound/music director, filming location, special/visual effects supervisor, and producer.

## 2. Representation of information objects

### 2.1. Entity level

An entity is the totality of metadata accumulated about a single object, or entry, in an information retrieval system at a specified entity level. Entity level is a declaration regarding how much of a tangible unit, or object, is represented in the library information retrieval system by the entity. This represents to the user and cataloger the physical unit of the metadata. The entity level for representing objects in the Classic Crime Film DVD Collection is the entire DVD. The entire DVD is appropriate as the entity level because all the items share the same carrier, or physical format.

### 2.2. Metadata elements and semantics

The metadata elements selected for the information retrieval system correspond with attributes suggested by sample users' questions and problems, like Subgenre, Release Date, and Director. The information objects present in the Classic Crime Film DVD Collection are represented by fourteen metadata elements including the attributes suggested by sample users' questions and additional attributes considered useful for film students searching using the information retrieval system. The Oscar-Winner/Nominee element is useful in this database because it is developed for a film class. A film student may want to search specifically for an Oscar-Winning film. Appendix A contains a complete list of all metadata elements and corresponding semantics.

Per the Functional Requirements for Bibliographic Records (FRBR), a bibliographic record must permit the user to fulfill four user tasks, **find**, **identify**, **select**, and **obtain**. To **find** is to locate objects that match a user's specified search conditions. To **identify** is to verify that the designated item is consistent with the entity requested, or to discriminate amongst multiple entities possessing like features. To **select** means to pick an entity that reaches the conditions of the user regarding substance, physical presentation, and so forth, or to scrap an entity as inadequate in meeting the requirements of the user. To **obtain** means to gain access to the designated entity via procurement, lending, or perhaps online electronic access.

Every metadata element listed in Appendix A could potentially help a user to **find** a DVD using the information retrieval system, but most users would usually start with broad search criteria, like Subgenre or Subject. The subgenre narrows the user's search down to a subcategory of crime films, and similarly, searching the subject element narrows the user's search by topic. If a user wants to **find** a film directed by a particular director(s), then the user will search the Director field. A user searches the Writer field to find a film with a screenplay written by a particular writer(s). Users also can search for Starring actors and Supporting actors via their corresponding fields, just as one could search for a film's Plot and Studio. If two films have the same Title, they are uniquely **identified** by their Release Date. The metadata is used to **select** a DVD based on the user's needs. E.g. the user needs to find an Oscar-Winner to watch for film class. The Classification field which indicates an item's physical location in the library assists the user in **acquiring** the DVD.

### 2.3. Record structure and specifications

There are fourteen fields in the database record. Each metadata element from Appendix A translates directly to a field in the database record. Specifications for record structure dictate the conditions for a comprehensive exchange format able to contain label data illustrative of all types of resources bibliographically. Specifications stipulate the format of other related metadata also including associated data like authority, classification, and holdings data. Specification standards represent merely the general composition of records not the content of the records.

The Title field is cataloged as searchable Text data. It is required that the cataloger populate this field, and one entry is allowed. The title is not under vocabulary control, but its format follows strict guidelines to avoid confusion between movies with similar or same titles. There is no dropdown list.

The Genre/Subgenre field is cataloged as searchable Text data. It is required that the cataloger populate this field, and up to five entries are allowed. A Genre/Subgenre is a sub-class of a larger class of films that share its own unique theme, fashion, methods, and iconography. All films in this collection are part of the film genre, Crime Films, and a Subgenre is required to classify each film as much as possible. Five entries are allowed because many films fall into multiple Subgenres. The Genre/Subgenre list is under controlled vocabulary to minimize the number of possible subgenres. This field has a dropdown list.

The Subject field is cataloged as searchable Text data. It is required that the cataloger populate this field, and up to five entries are allowed. While films on a theme or event are given a Subject heading, there may be related genres/subgenres. The Subject field is useful to describe a film that is not exclusively about a specific topic etc., but the Subject is included prominently in the film. The Subject is also not necessarily described by the Subgenre. Subject is required to classify each film as much as possible. Five entries are allowed because many films fall into multiple Subject (s). The Subject list is under controlled vocabulary to minimize the number of possible subjects. This field has a dropdown list.

The Release Date field is cataloged as searchable date data. It is required that the cataloger populate this field, and one entry is allowed. Only one entry is allowed to avoid confusion when films have more than one theatrical release dates. Only the original release date of the DVD is cataloged. The field is required to differentiate between different releases of the DVD. The field does not have a controlled vocabulary, and there is no dropdown list.

The Oscar-Winner field is cataloged as searchable Text data. It is not required that the cataloger populate this field because not all films have won or been nominated for an Oscar. Up to three terms are allowed in this field because films often win and/or are nominated for multiple Oscars. There is no dropdown list.

The Director field is cataloged as searchable Text data. It is required that the cataloger populate this field, and up to three entries are allowed because films often have more than one director. Director does not have a controlled vocabulary. There is no drop-down list.

The Producer field is cataloged as searchable Text data. It is not required that the cataloger populate this field, and up to three entries are allowed because films often have more than one producer. Producer does not have a controlled vocabulary and is not a required field because it used as a search element far less often than other elements like Director and Title. There is no drop-down list.

The Writer field is cataloged as searchable Text data. It is not required that the cataloger populate this field, and up to three entries are allowed because films often have more than one producer. Writer does not have a controlled vocabulary and is not a required field because it used as a search element far less often than other elements like Director and Title. There is no drop-down list.

The Starring field is cataloged as searchable Text data. It is required that the cataloger populate this field, and up to six entries are allowed because films often have multiple starring actors and actresses. Starring does not have a controlled vocabulary. There is no drop-down list.

The Supporting field is cataloged as searchable Text data. It is not required that the cataloger populate this field, and up to six entries are allowed because films have many supporting actors and actresses. The field is not required because users search by Supporting Actors seldom. Starring does not have a controlled vocabulary. There is no drop-down list.

The Plot field is cataloged as searchable Text data. It is required that the cataloger populate this field, and one entry is allowed. Only one entry is allowed because a film can only have on storyline, and it is required because it very often how users search for a film. The field does not have a controlled vocabulary, and there is no drop-down list.

The Studio field is cataloged as searchable Text data. It is not required that the cataloger populate this field, and one entry is allowed. The field is not required because users seldom search by Studio. The field does not have a controlled vocabulary, there is no drop-down list.

The UPC Code field is cataloged as searchable Number data. It is required that the cataloger populate this field because the UPC Code is a DVD's unique numeric identifier, and one entry is allowed for that reason. The field does not have a controlled vocabulary, and there is no drop-down list.

The Classification field is cataloged as searchable Text data. It is required that the cataloger populate Classification because it is a DVD's unique identifier that indicates a DVD's location in the library. One entry is allowed for that reason. The field does not have a controlled vocabulary, and there is no drop-down list.

Appendix B. 1. is a representation in chart format of the specifications of each record structure previously discussed. Appendix B. 2. shows the direct translation of the metadata elements to fields in the database record.

## **2.4. Record content and input rules**

Input rules are guidelines necessary for entering record content and are intended for use by the cataloger as data is input into each field. Input rules define format and content of metadata. Guidelines can be especially helpful for a cataloger who is unfamiliar with the information objects being cataloged.

The chief source of information is the location where the information to be entered in the fields can be found. When the chief source of information is well-defined for each field, the reference material is consistent. The cataloger has access to consistent information that is then formatted uniformly into the appropriate fields. The most common chief source of information in this system for the cataloger is the rear of the DVD jacket. The most complete information can generally be found about each film here. The Notes field's chief source of information varies from most other fields. The chief source of information is The Oscars' Online Awards Database. Because the Oscars' database is consistently formatted, the fields being created will be consistently formatted as the format is being imitated. Detailed input rules for each field can be found in Appendix C. The Title field's input rules had to address multiple films having the same title. The year the film was released is included in parentheses following the full title to reduce confusion. An example can be seen in Appendix G in the second entry, *The Maltese Falcon* (1941).

## **3. Access and authority control**

Authority control is the method used to preserve verbal regularity across a catalog's entries through the creation of controlled vocabulary and rules. Moreover, authority control is responsible for linking names, works, and subjects with any noteworthy association. Authority control is necessary and important in this system because the practice ensures that each entry, name, uniform title, or subject, chosen to be an access point for the catalog is distinctive and does not create disagreement with another preexisting or future entry in the catalog. Access points may or may not be under authority control. When an access point is under authority control, the data inserted in the fields must originate from a file or list of authorized (or controlled) terms. In this system, the Genre/Subgenre field, Subject, Actors, Directors and Studio fields are all under authority control. Having certain access points under authority control is helpful in minimizing the number of possible elements that may be entered in the field by the cataloger and to reduce ambiguity in terminology for the user.

Controlled vocabularies are created through the process of authority control. A controlled vocabulary is a structured organization of words and/or phrases employed in the indexing of content and/or the accessing of content during the search process. Typically, it is comprised of favored and alternative words within a distinct scope. Fields with proper names are controlled by a single name authority file. The name authority file also controls the form of names used in subject fields. Controlled vocabularies and name authority files share the goals of making it easier to classify and collocate items in the catalog.

The Subject and the Subgenre fields have many abstractly complex terms possible. Also, given that the terms are related to one another, the Subject and Subgenre fields are appropriate to be presented each

in their own thesaurus. Each field is under controlled vocabulary to minimize the number of possible subjects or subgenres.

A name authority file is appropriate to control the Actors, Directors and Studio fields. This is helpful for users because they can assume that a name or title will refer to a uniform Title or name, and deviations of this form will be gathered under the one form.

## **4. Representation of information content**

### **4.1. Subject access**

Subject representations are information objects which serve to inform users of the intellectual substance of the objects embodied by the information retrieval system record. Subject analysis is the actual process of ascertaining that intellectual substance of an object. There are three phases of the subject analysis process, abstracting, indexing, and classification. Abstracting is the examination process of the subject matter. Indexing is the appointment of textual subject terms, or subject cataloging. Classification is the appointment of representational symbols to notate subject.

Subject representations aim to provide subject access. Subject access refers to the methods and systems by which information objects are accessed in an information retrieval system, providing access to all pertinent information through subject access points. Subject access is key for users of the Classic Crime Film DVD Collection so that they might search for films by Subgenre and Subject as may be necessary for a film class assignment. Title and Description fields also may contain subject-related data and provide subject access to the user.

A subject-based approach to classification of objects is a necessary part of creating a faceted classification scheme. Within a faceted classification approach, fields that provide subject access to the user may be appropriate to use in creating a subject-based facet. The classification scheme created for the Classic Crime Film DVD Collection uses Genre as the subject-based facet.

### **4.2. Thesaurus structure**

Subject authority control is exercised through authority files that are databases of subject authority records. The subject authority records include the controlled vocabulary that represent the subjects. The type of subject authority file being utilized in this system is a thesaurus. A thesaurus is a controlled vocabulary organized in a recognized arrangement displaying various associations between terms. Relationship indicators work reciprocally. The thesaurus will serve as a source of controlled vocabulary for tagging terms and search terms as well as a means for users to navigate and browse the collection. The tag field needs authority control to avoid duplication of and confusion of similar descriptors.

The thesaurus is constructed syndetically, Syndetic structure of a thesaurus is the way in which its entries are bound together with cross-references, like a spider's web of networked links among variable and associated terms. Conceptual connections between terms are displayed in its structure. There are three types of semantic relationships displayed in the syndetic structure of the thesaurus, equivalent, hierarchical, and associative. Each relationship exists in pairs of mandatory reciprocals. Mandatory reciprocals are pairs of terms, named as such because each is cross-referenced with the other and must be displayed reciprocally. Mandatory reciprocal relationships are the basis for the construction of the thesaurus.

Equivalence relationships are those between synonymous terms, variant spellings, abbreviations, etc. In the thesaurus an equivalent relationship is designated by USE (use instead) and its mandatory reciprocal UF (used to mean). USE designates the preferred term to be used for subject access, and UF represents some synonym or variant form. The authorized term is the preferred indexable and current term. For example in Appendix D, Blacksploitation is a variant spelling of Blaxploitation, the preferred or authorized term.

Hierarchical relationships exist between terms ordered into ranks where each is subordinate to the classification above it. BT (broader term) designates the superordinate term in a hierarchical relationship, and NT (narrower term), its mandatory reciprocal, designates the subordinate term. An authorized term may be either superordinate, subordinate, or both in a hierarchy depending on the hierarchy's complexity. For example as seen in Appendix D, Crime is a superordinate genre/subgenre, and Detective and mystery is subordinate to it, and vice versa.

Associative relationships are generally defined as incorporating embodying all relationships that are neither equivalent nor hierarchical. The association may be as between cause and event, event and effect, for example. RT (related term) designates the association in the thesaurus. In Appendix D, the Detective and mystery genre has as associative relationship with the Police genre.

The domain of the thesaurus is the general theme or focus of the controlled vocabulary. Domain identifies the complete gamut of ideas embodied by a field. The domain of the thesaurus is consistent with the domain of the DVD collection, classic crime films. Scope limits the domain by identifying which terms are omitted from the lexicon. For this collection, the domain and scope of the thesaurus are the same. They are represented by the genre/subgenre field of the film. The domain and scope of the thesaurus is the genre/subgenre of the film, that is a recognizable type, category, or classification of films with comparable conventions. The degree of precision with which index terms embody the genre/subgenre of an information object is its specificity. The thesaurus' level of specificity is moderate as evidenced in the sample thesaurus provided in Appendix D. Moderate specificity serves to assist students in finding films of particular genres/subgenres but not so high as to keep the thesaurus from becoming too exhaustive for practical use. The moderate level of specificity will likely keep the potential for precision moderate and result in moderate recall.

Indexing exhaustivity denotes the extent to which a cataloger identifies the various ideas or concepts found in an information object. The exhaustivity level for indexing is low, and the indexer ought to be more inclined toward succinct coverage of the main points. Low exhaustivity in indexing is appropriate to keep measures of recall relatively low and precision high in information retrieval performance. High exhaustivity of subjects encompasses unnecessarily minor themes in the films that are not helpful to the user or particularly informative about the film.

### **4.3. Classification scheme**

Classification is a method of organization implemented upon a collection that enables the user to discover the information objects in the collection most efficiently. Classification pinpoints the object in a physical location as well as in the sphere of information. Placing like items in an order in accordance with certain guidelines serves to both bring together and manage materials from numerous sources.

In a hierarchical approach to classification, planned classes and subclasses are representations of subjects and their associations. Classes are prearranged descending from broad to narrow. Schemes try to contain all conceivable concepts and progress gradually from one level of the hierarchy to the next. A hierarchical approach is beneficial when a wide range of subject is being covered with moderately few facets. The approach is widely accepted and appropriate for collating materials. While it is considered relatively easy to use, the system is less hospitable to future amendments to classes.

Faceted classification schemes have predetermined potential facets, or categorization of classes (e.g. topic). Faceting is the process of using notations for parts of the complete topic and putting notations together to generate a complete classification system. As many facets as necessary to fully describe the subject are created, and facets have mutually exclusive meanings. Classes within a faceted approach are not previously determined, but the facets to provide subject-access are. A faceted approach is beneficial when only a few subjects need to be classified. It lends itself to the creation of compound facets and makes it easy to add new facets and classes if necessary. Faceted approaches are not as widely recognized and lack the ability to show hierarchical levels through their structure although this is generally

not a necessity. It is important to note that hierarchical and faceted approaches can also be used in conjunction to create a classification scheme with the advantages of both.

For this collection, a faceted approach was taken because faceted classification schemes provide abundant flexibility and opportunity for post-coordination for an ever-growing collection. Additionally, display of hierarchical relationships in a DVD collection is unnecessary. Subject-access to this collection is provided to the user via Genre. Additionally, those DVDs with the same Genre are collocated for convenient physical access. The primary facet used to classify this collection is Genre. It is the most broadly representative subject-based access point under vocabulary control. It best classifies the films by subject and for collocation. Title is the next facet in the classification scheme as it narrows down the object to near uniqueness and may also include subject information. The final facet is the Release year of the film, which identifies the object to uniqueness. If in some future case, multiple films by the same name are released in the same year, the DVD's UPC can be used as the unique number to further classify such films.

The following example is taken from Appendix E. It comes from the DVD, Memento. The rules for creation of the Call # are also found in Appendix E.

Title field: Memento (2000)

Genre/Subgenre field: Action and adventure, Crime, Drama, Thriller

Unique Identifier/Call #: Thr.Mem/2000

- Thr is the Genre classifier. Thr is the three-letter representation of Thriller found in the Genre/Subgenre field.
- Mem is the Title classifier. Mem is the three-letter representation of Memento found in the Title field.
- 2000 is the Date classifier. 2000 is the four-digit year representation of the original release date found in parentheses in the Title field.

## 5. Name authority control

In addition to helping technical users, the name authority file should help end users find appropriate forms of names to search. Name authority control is the process of selecting one authorized form of a name to guarantee its consistent usage by the cataloger. The authorized form is not always directly translated from the data on the information object, but is a formulated unique identifier for a name. The authorized form of a name serves as a heading and an access point in the information retrieval system for the user. Every heading is constructed uniformly. The fields under name authority control in the Classic Crime Film DVD Collection are Actors, Directors, and Studio. These are all listed variably from film to film, website to website. Placing each field under name authority control solves the issue of language variability for the cataloger. By keeping terms constant in these designated access points, searching is easier for the end user.

In Appendix F, the authorized name headings are recorded in a name authority record along with their alternate forms. The alternate forms of the name have the same function as nonpreferred terms in the thesaurus in Appendix D. The alternate forms lead the seeker to the authorized name. Additionally, the name authority control file establishes the guidelines for creating an authorized name heading and for treatment of alternate forms of the name. These rules are crucial to the technical user as he/she is responsible for upkeep of the name authority file. The three fields previously mentioned, Actors, Directors, and Studio, are all under control of the same name authority file.

## 6. System evaluation and development

### 6.1. SWOT

SWOT analysis is generally employed in P.R. and tactical reports. A SWOT analysis consists of an evaluation of an organization's **strengths** and **weaknesses** called an internal analysis, along with a review of the **opportunities** available to the organization and the **threats** challenging it. While **strengths** and **weaknesses** are internal factors that influence the present; **opportunities** and **threats** are external

factors and concern the future of an organization. A SWOT analysis is produced after a library system performs an assessment of their operations and an assessment of their users.

After conducting an internal analysis, the strengths of the Classic Crime Film DVD Collection are detailed. The Libib software used for information retrieval is intuitively understood. The software is easy for the cataloger to learn and easy for users to search with. A subject-access thesaurus is provided as a simple tool used for vocabulary control. It avoids confusion of similar descriptors for the cataloger and end user. A name authority file exists to assist end users in finding appropriate forms of names to search for. The users of the system are educated at a college-level, sufficiently to be able to understand and use these simple tools. The system provides the only access to a collection of films that was specially curated by a former professor for use in the "History of American Crime Cinema" course. The information retrieval system was designed with the needs of students in mind. Students recognize the catalogers as experts in the field of film history as the professor and TA maintain the collection. The library collection is ideally located in the department for film students. Film students in the department do not have to travel to library to checkout DVDs or pay for them from a third party.

Weaknesses are next assessed in the internal analysis. The Libib software in which the system was executed is not as advanced and/or flexible as what would be ideal for a special collection of DVDs. A larger budget to spend on software could provide those lacking features. However, an overly intricate system designed for more complicated subject matters should be avoided. Too much money spent on software detracts from the budget for the collection. Students are likely to find it inconvenient that they are unable to search by Producer and Writer as this may be helpful for purposes of the film class. Additionally, the search for users to find Oscar Winners is not straight-forward as the notes field must be searched. Subjects not covered in the storyline or subgenre cannot be cataloged in the Libib system at all. No drop-down menus are available. However, except for Subject, most of the attributes suggested by the users' problems are included in the system. Currently resources may only be accessed by controlled subject terms via a thesaurus and a name authority file even though they may be better executed using natural language. Libib does allow natural language search of the Description field. The system was developed using a purchased software so it cannot be sold on the market. The Classic Crime Film DVD Collection's only library competitor is the University Library which has more resources and a more advanced information retrieval system, however the film department's collection is more convenient for the film students.

An assessment of the external factors that stand to shape the future of the collection begins with an appraisal of the opportunities that lie ahead for the collection. To spread awareness of the collection, the online catalog can be linked to from the Film Department's website. Today technology-savvy students often prefer online media instead of physical DVDs, hi definition to standard definition, and Blu-ray to DVD. This highlights an opportunity for the collection to branch out into online digital media and other high quality media. More funds dedicated towards the collection could purchase more advanced software with more advanced search features (producer and writer search) and could afford the opportunity to expand the collection to digital formats.

Final assessment of the external factors includes a threat assessment to the collection. As previously mentioned the University Library has more resources and a more advanced information retrieval system. The University Library even currently provides access to some digital movie databases. Expectations for collections to be more accessible continue to advance. Digitization of the collection is a necessity. Changing quality standards and specifications demand that users have the capability to formulate search queries for multiple terms and conduct searches using natural language. The greatest imminent threat to the collection comes from the University Library. If the same films in the collection become available online through their multimedia databases, the Classic Crime Film DVD Collection becomes obsolete.

**SWOT Analysis Chart:**

<p style="text-align: center;"><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• <i>The Libib system is intuitive, easy to learn for cataloger, easy to search for users</i></li> <li>• <i>The thesaurus is a simple tool used for vocabulary control to avoid confusion of similar descriptors. Name authority file assists end users to find appropriate forms of names to search.</i></li> <li>• <i>College level users educated enough to be able to understand and use these simple tools.</i></li> <li>• <i>System provides access to specially curated classic crime film collection for use in "History of American Crime Cinema" course by former professor, needs of students considered in design of new system</i></li> <li>• <i>Students see cataloger as expert in the field of history of film, professor and TA maintain collection</i></li> <li>• <i>The library collection is available in the department for film students. They do not have to pay for films or travel to library.</i></li> </ul>	<p style="text-align: center;"><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• <i>The Libib system is not as advanced and/or flexible as what would be ideal for special collection of DVDs</i></li> <li>• <i>More money spend on software could provide those lacking features.</i></li> <li>• <i>An overly intricate system designed for more complicated subject matters should be avoided. Too much money spent on software takes away money being spent on collection.</i></li> <li>• <i>End users are likely to find it inconvenient that they are unable to search by Producer and Writer</i></li> <li>• <i>It is difficult for users to find Oscar Winners as it is not straight-forward</i></li> <li>• <i>Subjects not covered in the storyline or subgenre cannot be cataloged</i></li> <li>• <i>Most of the attributes suggested by the users' problems are included in the system, except for Subject</i></li> <li>• <i>Some searches may be better conducted using natural languages, currently resources may only be accessed by controlled subject terms via a thesaurus and a name authority file. Storyline allows natural language search.</i></li> <li>• <i>Software not created, have no rights to sell on market</i></li> <li>• <i>Only competitor university library has more resources and more advanced information retrieval system, but this system is more convenient</i></li> </ul>
<p style="text-align: center;"><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• <i>The online catalog can be linked on the University Department's website to spread awareness</i></li> <li>• <i>Students often prefer online media versus physical DVDs, hi def to standard def, Blu-ray to DVD</i></li> <li>• <i>An opportunity to branch out to digital media exists, and higher quality media</i></li> <li>• <i>More funds towards the collection could purchase better software with more advanced search features (producer and writer search), could expand collection to digital</i></li> </ul>	<p style="text-align: center;"><b>Threats</b></p> <ul style="list-style-type: none"> <li>• <i>University library has more resources and more advanced information retrieval system</i></li> <li>• <i>University library provided access to some digital movie databases</i></li> <li>• <i>Expectations for collections to be more accessible continue to grow and demand digitization of the collection</i></li> <li>• <i>Changing quality standards and specifications demand that users have the capability to formulate search queries for multiple terms and conduct searches using natural language</i></li> <li>• <i>The most impending threat to the collection is if the University library makes the same films available online via digital stream, the Classic Crime Film DVD Collection becomes obsolete</i></li> </ul>

Because every information system operates in an everchanging environment today, a PEST analysis is helpful to scrutinize the consequences of the changing environment and adapt the manner that the system counters them. A PEST analysis is a valuable instrument designed to comprehend the macro-environment in which a system functions concentrating on the **political, economic, social, and technological** (PEST) influences of the outside macro-environment that influence the system. The macro-environment is the state of the entire economy instead of in a specific division or area. The analysis includes investigating factors that influence the potential success of the system, and it may be conducted as part of a continuing course of environmental inspection, to apprise an inclusive strategic plan. Embarking on a PEST analysis can increase mindfulness of threats to continuing success and aid to foresee probable complications, so that their effects can be evaded or abated. It can also bring attention to hopeful industry prospects.

The political analysis requires that the system evaluator remain well-informed of possible policy fluctuations in any government because changes in policy at even the highest level could have trickle-down consequences for the system. The university where the collection is housed is a public university funded by tax dollars. In the current republican dominated political state, cuts to education funding are possible. Eventually this could result in the university losing funding, then the department. When the department loses funds, the collection may lose the TA to help maintain it. While the current university president realizes the importance of funding for the film department (it draws many students to the university), she is scheduled to retire in two years. The film department may lose its currently protected status.

Economic analysis is comprised of the examination of economic factors and how they influence the system. The current macro-economy is relatively strong because of globalization's positive impact. In any economy, film and television tend to remain strong and bring economic growth to any economy they enter. Currently, film as a major is stable due to the stability of the movie and television industry. End user's income levels are expected to stay steady as they are students. Most are employed part-time or unemployed. This appears to have little effect on their use of the collection

A social analysis consists of an examination of the demographic, societal, and/or consumer tendencies that might influence your system. Today education is necessary for social mobility. This contributes to the student age range steadily rising. The current system is designed for 20-24 year olds with moderate systems knowledge. An older student population could decrease the overall systems knowledge of the student base. The information retrieval system may have to be reevaluated if levels of knowledge drastically change. The student population is steady with no significant growth. The film economy is steadily growing and developing, and more people are looking to break into the business. A corresponding lack of growth in the student population is likely due to the nature of the business's growth. There is a changing view that film school is not needed to break into the business with the rise of social media.

It is necessary to recognize the movements in innovation, technology use, and access to technology that could sway your system. The technology analysis serves this function. Today users can download and stream many movies for free illegally online. This collection currently does not provide online access to movies. The Classic Crime Film DVD Collection could counteract this trend by providing its movies online via digital stream. However, if the University library makes the same films available online via digital stream, then the Classic Crime Film DVD Collection becomes obsolete. To the benefit of the cataloger, Libib can be accessed remotely, and work can be done anywhere there is an internet connection. End users are also able to access the database remotely so they can make sure a DVD is available before coming to the Film Department. Libib also has an app that can be used by the cataloger and the student. This increases convenience and productivity. The DVDs cases can be scanned and information automatically retrieved. The cataloger would then just have to do quality control on the metadata instead of creating from scratch. There are many other softwares available on the market to use for information retrieval. Some are intended just for DVDs. WinCatalog DVD Collection is one software created specifically for DVDs that has the potential to replace the current software. It has more capabilities including the ability to access multimedia files, but is not remotely accessible. Without budget in mind there are many more systems available that are more customizable and flexible, e.g. Millenium.

**PEST Analysis Chart:**

<p style="text-align: center;"><b>Political</b></p> <ul style="list-style-type: none"> <li>• <i>Public university funded by tax dollars, current political state, potential cuts, could lose funding to department could lose TA</i></li> <li>• <i>Film department draws many students to university, president of university and dean of school realize importance of funding department</i></li> <li>• <i>Current university president to retire in 2 years</i></li> </ul>	<p style="text-align: center;"><b>Economic</b></p> <ul style="list-style-type: none"> <li>• <i>In any economy movie and television tend to stay strong and bring money to any economy they enter</i></li> <li>• <i>Film as a major stable due to stability in movie and television economy</i></li> <li>• <i>End users level of income expected to stay steady as they are students</i></li> <li>• <i>Employment of students not a factor</i></li> <li>• <i>As a developed country, globalization has a positive impact on economy</i></li> </ul>
<p style="text-align: center;"><b>Social</b></p> <ul style="list-style-type: none"> <li>• <i>Education seen as necessary for social mobility</i></li> <li>• <i>Student population is steady, no growth</i></li> <li>• <i>Student age range currently around 20-24, growing older</i></li> <li>• <i>Older students enter with higher general and domain knowledge, likely lower systems knowledge</i></li> <li>• <i>Younger students come in with lower general knowledge, but moderate systems knowledge</i></li> <li>• <i>Students view social mobility rising, more students looking for opportunity, system may have to be reevaluated if levels of knowledge drastically change</i></li> <li>• <i>Film economy seen as steady and growing with digital media and social media, future uncertain</i></li> <li>• <i>More students to break into film or changing view that film school not needed</i></li> </ul>	<p style="text-align: center;"><b>Technological</b></p> <ul style="list-style-type: none"> <li>• <i>Movies available illegally online free</i></li> <li>• <i>Movies could be provided via digital stream</i></li> <li>• <i>If the University library has same films available online via digital stream, the Classic Crime Film DVD Collection becomes obsolete</i></li> <li>• <i>Catalogers can access Libib remotely, work can be done from anywhere</i></li> <li>• <i>End user can access database remotely, must go to department to retrieve DVD</i></li> <li>• <i>Libib has an app</i></li> <li>• <i>WinCatalog DVD Collection software has the potential to replace the current software-more capabilities, specifically for DVDs</i></li> </ul>

Initial expectations for creating an information retrieval system to catalog DVDs are complex. The original design expects to have the capability to search for DVDs by Title, Genre/Subgenre, Subject, Release Date, Oscar-Winner/Nominee, Director, Producer, Writer, Starring Actors, Supporting, Plot, Studio, UPC Code, and Classification. However, working with Libib introduces some limitations. Starring and Supporting Actors become one Actors field, and Subject, Producer, and Writer fields are omitted. The result is a functional no-frills information retrieval system with the capability to formulate search queries for multiple terms and conduct searches using natural language in the Plot/Description field.

**6.2. Change and development**

The collection must follow a proactive strategy because they catalogers hold field expertise and are currently in a favorable financial state. The collection should try to benefit from their position and continually endeavor to provide high quality services to draw more students. Maximizing on its current favorable financial state, the department should fund the addition of streaming media to the collection. Additionally, a partnership should be struck with the University Library to take the collection into the university's awareness. Building a relationship with the University Library will encourage greater use of the collection.

A partnership with the University Library could allow the use of software Millenium to further develop the information retrieval system. The lacking fields addressed in Section 6.1 could be added. Millenium would allow catalogers the ability to add Starring Actors, Supporting Actors, Subject, Producer, and Writer fields as access points to the system. The capability to link to streaming media exists in catalog with Millenium as well. The adaptability of a system created with Millenium is extensive. While the cataloger must still

follow the prescribed input rules, the need for a paper name authority file and thesaurus would no longer exist for the user or the cataloger. Authority control is done via the software. Maintenance of the collection becomes more efficient, and the collection becomes more accessible with less effort. As the collection grows and is made available to more people, indexing may need to be more exhaustive. While creating more work for the cataloger, Millennium can better facilitate the task. Finally, if the collection becomes too large, a more sophisticated classification system may be adopted.

In partnership with the University Library the Classic Crime Film DVD Collection ensures that they will not become obsolete. If the strategic plan is followed to overcome immediate limitations, current weakness can be turned into future opportunities for growth. The possibility for the Classic Crime Film DVD Collection's continued existence and growth is dependent upon the professor taking advantage of the current state of technology and position of favor within the University.

## **7. Project summary**

I chose a collection of classic crime DVDs because it is one of my favorite genres of film. It turned out to be an appropriately sized collection for the assignment. If this collection existed, then the system I created with Libib would be helpful in its organization. A traditional system, while not appropriate for a collection this size, has more attractive features. The need for a paper thesaurus and name authority file are outdated and inconvenient. The ability to create these within the software would be more realistic. I do see the merit in creating the paper version, but this will likely be the only time I ever create a paper version of either of these.

I did not encounter any major issues while representing objects in this collection. While extensive and time-consuming, I found the assignment incredibly straightforward. The only exceptions would be slightly varying instructions in different places, on Blackboard vs. the template for example. I think I adapted categories as necessary as my understanding of Libib grew. The tags and groups features of Lib and the inability to customize any of the fields was frustrating to me. I utilized the tags feature for genre, but I likely could have made some use of the groups feature with more time and investigation of the software.

I didn't struggle much with this assignment, as I said, I found it straightforward. There was one sticking point for me, however. When creating the initial entry rules for the fields I struggled because I felt that I should be following some prescribed format, but I was unsure what it was. I received the feedback that I should be creating original catalog material. Yet, everything I read told me otherwise. For the sake of interoperability, my metadata should be like another system's. It wasn't until later in the project that this came together for me. The creation of original metadata seemed counter-intuitive to me.

The format of this class was completely new for me. I do feel like the concepts were well retained as I applied each lesson directly through the creation of the Information Organization Project. It forces you to think through the actual process. The system I created could be very helpful for organization of a home DVD collection. The app makes it more user-friendly. Even if the system itself is not appropriate for other uses, I learned valuable skills that can be applied to build a better system.

## Appendix A. Metadata elements and semantics

No.	Element name	Semantics
1	Title	The name given to the film
2	Genre/Subgenre	Sub-class of a larger class of films that share its own unique theme, fashion, methods, and iconography
3	Subject	Any overarching theme being addressed in the film
4	Release Date	The day, month, and year the DVD was first released
5	Oscar-Winner/Nominee	A list of the Oscars the film and/or individuals associated with the film won or were nominated for
6	Director	Entity listed as Executive Director of the film
7	Producer	Entity listed as Executive Producer of the film
8	Writer	Entity responsible for writing screenplay of the film
9	Starring	Entities responsible for starring in the film, such as lead actor and actress
10	Supporting	Entities responsible for supporting roles in the film
11	Plot	A short description of the film's storyline
12	Studio	Entity that provided the material foundation for the film
13	UPC Code	A unique numerical identifier assigned to each DVD
14	Classification	An indicator of the DVD's location in the library

## Appendix B. Record structure and specifications

### 1. Record structure specifications

No.	Field name	Field type	Searchable	Required	Number of allowed entries	Controlled Vocabulary?	Drop Down List?
1	Title	Text	Yes	Yes	1	Yes	No
2	Genre/Subgenre	Text	Yes	Yes	5	Yes	Yes
3	Subject	Text	Yes	Yes	5	Yes	Yes
4	Release Date	Date	Yes	Yes	1	No	No
5	Oscar-Winner/Nominee	Text	Yes	No	3	No	No
6	Director	Text	Yes	Yes	3	Yes	No
7	Producer	Text	Yes	No	3	No	No
8	Writer	Text	Yes	No	3	No	No
9	Starring	Text	Yes	Yes	6	No	No
10	Supporting	Text	Yes	No	6	No	No
11	Plot	Text	Yes	Yes	1	No	No
12	Studio	Text	No	No	1	No	No
13	UPC Code	Number	Yes	Yes	1	No	No
14	Classification	Text	Yes	Yes	1	No	No

### 2. Field comparison

No.	Desired Field	Libib Field	Notes
1	Title	Title	
2	Genre/Subgenre	Tags	Genre/Subgenre can be listed in Tags field of Libib
3	Subject		Cannot be executed in Libib
4	Release Date	Released Date	
5	Oscar-Winner/Nominee	Notes	Oscar-Winner/Nominee can be listed in Notes field of Libib
6	Director	Directors	
7	Producer		Cannot be executed in Libib
8	Writer		Cannot be executed in Libib
9	Starring	Actors	Starring and supporting actors can be listed together in Actors field of Libib
10	Supporting		Cannot be executed in Libib
11	Plot	Description	Plot can be listed in Description field of Libib
12	Studio	Studio	
13	UPC Code	UPC	
14	Classification	Call Number	Classification can be listed as Call Number in Libib

## Appendix C. Record content and input rules

### Field #: 1

**Field Name:** Title

**Semantics:** The name given to the film

**Chief Source of Information:** rear of DVD jacket

**Input Rules:** Enter title exactly as it appears on bottom rear of DVD jacket capitalizing the first letter of each word, except for certain small words like articles and short prepositions. Include the year the film was theatrically released in parentheses following the full title. The Title field will assist in classification in Appendix E, providing the Title and Date.

**Example:** Ocean's Eleven (2001)

### Field #: 2

**Field Name:** Genre/Subgenre

**Semantics:** Sub-class of a larger class of films that share its own unique theme, fashion, methods, and iconography

**Chief Source of Information:** Title field, Notes field, Library of Congress Genre/Form Terms (LCGFT)

**Input Rules:** With the LCGFT as operating as a rough guideline, use the subject information available in the Title and Notes fields to identify the Sub-class(es) of films that the information object represents. The broadest and most informative Genre/Subgenre(s) become classes for this subject facet as seen in Appendix E. Not all subjects are used for classification.

**Example:** Thriller

### Field #: 4

**Field Name:** Released Date

**Semantics:** The year the DVD was released

**Chief Source of Information:** rear of DVD jacket

**Input Rules:** Enter the four-digit DVD release year found beneath the DVD title on rear of DVD jacket as specified by the input restraints in Libib, leaving month and day blank.

**Example:** 2006

### Field #: 5

**Field Name:** Notes

**Semantics:** A list of the Oscars the film and/or individuals associated with the film won or were nominated for

**Chief Source of Information:** The Oscars' Online Awards Database

**Input Rules:** Enter the awards with spelling and punctuation identical to the database website in the same order as listed on the website. Use title case. If more than three entries are listed, list the winners first then the remaining in alphabetical order. In lieu of a star to designate winner versus nominee, use a (W) after the full award listing. A nominee is noted by the absence of a designation. Separate multiple entries by pressing shift+enter.

**Example:** Actor in a Supporting Role -- Mark Wahlberg {"Dignam"}  
Directing -- Martin Scorsese (W)

### Field #: 6

**Field Name:** Directors

**Semantics:** Entity listed as Executive Director of the film

**Chief Source of Information:** rear of DVD jacket, Library of Congress Name Authority File(LCNAF)

**Input Rules:** Enter the director's name as it is most commonly used even if it is a pseudonym. Enter personal names as last name, comma, first name, middle name or initial (if used), comma, birth year, hyphen, death year (if any). Spell it precisely as found in LCNAF, using normal capitalization (not all caps). Omit any personal titles or credentials. Last names with spaces should be enclosed in quotes for purposes of Libib.

**Example:** "De Palma", Brian, 1983-

**Field #: 9****Field Name:** Actors**Semantics:** Entities responsible for starring in the film, such as lead actor and actress**Chief Source of Information:** rear of DVD jacket, Library of Congress Name Authority File(LCNAF)**Input Rules:** Enter the actor's name as it is most commonly used even if it is a pseudonym. Enter personal names as last name, comma, first name, middle name or initial (if used), comma, birth year, hyphen, death year (if any). Spell it precisely as found in LCNAF, using normal capitalization (not all caps). Omit any personal titles or credentials. Last names with spaces should be enclosed in quotes for purposes of Libib.**Example:** Pearce, Guy, 1967-**Field #: 11****Field Name:** Description**Semantics:** A short description of the film's storyline**Chief Source of Information:** rear of DVD jacket**Input Rules:** The Description should read as a word for word duplicate of the Storyline provided on the rear of DVD jacket.**Example:** In this film Nominated for seven OSCARS®, things go terribly awry when small-time Minnesota car salesman Jerry Lundegaard (William H. Macy) hires two thugs (Steve Buscemi and Peter Stormare) to kidnap his wife so he can collect the ransom from his wealthy father-in-law. Once people start dying, the very chipper and very pregnant Police chief Marge (Frances McDormand) takes the case. Will she stop at nothing until she gets her man? You betcha.**Field #:12****Field Name:** Studio**Semantics:** Entity that provided the material foundation for the film**Chief Source of Information:** rear of DVD jacket, Library of Congress Name Authority File(LCNAF)**Input Rules:** Enter corporate name as is commonly used, with capitalization and acronyms as used by the corporation. If written out instead of acronym, write words in natural non-inverted order, with normal capitalization and punctuation. If abbreviations are included in the common form, enter just as written in the source and end with a period as in "Inc." and "Co." etc.**Example:** Columbia TriStar Home Entertainment**Field #: 13****Field Name:** UPC**Semantics:** A unique numerical identifier assigned to each DVD**Chief Source of Information:** rear of DVD jacket**Input Rules:** Enter the UPC exactly as found on the DVD case. If the UPC is unavailable, leave the UPC field blank.**Example:** 883929364053**Field #: 14****Field Name:** Classification**Semantics:** An identifier that indicates an item's location in the library**Chief Source of Information:** The broad terms in the Genre/Subgenre Thesaurus from Appendix D become classes for this subject facet. Not all subjects are used for classification. Use the title from the Title field. The year in parenthesis from the Title field.**Input Rules:** The Genre is classified with a three-letter abbreviation as noted in the table above. If the genre/subgenre of a newly added film is absent from the Genre facet list, then add new three-letter Genre facets as new genre/subgenres become appropriate to be mutually exclusive classifiers. The Title is classified with a three-letter abbreviation that is the first three letters of Title, excluding a, an, and the. Four-digit year**Example:** Thr.Mem/2000

## Appendix D. Sample thesaurus

RELATIONSHIP	RECIPROCAL TERMS
<b>EQUIVALENT</b>	USE = use instead
<b>HIERARCHICAL</b>	BT = broader term
<b>ASSOCIATIVE</b>	RT (related term) is its own reciprocal.

### Action and adventure

- UF Action-adventure
- Action
- Adventure and action
- Swashbuckler
- BT Motion picture
- NT Pirate
- Action-adventure
- USE Action and adventure
- Action
- USE Action and adventure
- Adventure and action
- USE Action and adventure

### Biographical

- UF Bio-pics
- Biopics
- Biographies
- BT Motion picture
- NT Autobiographical

### Biographies

- USE Biographical

### Bio-pics

- USE Biographical

### Biopics

- USE Biographical

### Black action

- USE Blaxploitation

### Black comedy

- USE Dark comedy

### Black exploitation

- USE Blaxploitation

### Blaxploitation

- USE Blaxploitation

### Blaxploitation

- UF Black action
- Black exploitation
- Blaxploitation
- BT Motion picture

### Caper

- UF Heist
- BT Crime
- Motion picture

### Comedy

- UF Humor
- BT Motion picture
- NT Dark comedy

### Cop

- USE Police

### Crime

- BT Drama
- Motion picture
- NT Caper
- Detective and mystery
- Film noir
- Gangster
- Police
- Splatter

### Cult

- USE Subculture

### Dark comedy

- UF Black comedy
- BT Comedy
- Motion picture

### Dark crime

- USE Film noir

### Detective and mystery

- UF Murder mystery
- Mystery
- Whodunnit

### BT Crime

- Motion picture

### RT Police

### Drama

- UF Dramatic
- Fiction

### BT Motion picture

### NT Crime

### Dramatic

- USE Drama

### Fiction

- USE Drama

### Film noir

- UF Dark crime
- Noir film
- BT Crime
- Motion Picture

### Gangster

- UF Mafia
- Organized Crime
- BT Crime
- Motion Picture

### Gore

- USE Splatter

### Gore-fest

- USE Splatter

### Heist

- USE Caper

Humor  
 USE Comedy  
 Investigative  
 USE Police  
 Law Enforcement  
 USE Police  
 Mafia  
 USE Gangster  
 Modernization  
 USE Remake  
 Motion picture  
 NT Action and Adventure  
 Biographical  
 Blaxploitation  
 Caper  
 Comedy  
 Crime  
 Dark comedy  
 Drama  
 Detective and mystery  
 Gangster  
 Film noir  
 Police  
 Remake  
 Splatter  
 Subculture  
 Thriller  
 Mystery  
 USE Detective and mystery  
 Murder Mystery  
 USE Detective and mystery  
 Noir film  
 USE Film noir  
 Organized Crime  
 USE Gangster  
 Pirate  
 BT Action and adventure  
**Police**  
 UF Cop

Investigative  
 Law Enforcement  
 BT Crime  
 Motion picture  
 RT Detective and Mystery  
 Psychological thriller  
 USE Thriller  
**Remake**  
 UF Modernization  
 BT Derivative works  
 Motion picture  
 Slasher  
 USE Splatter  
**Splatter**  
 UF Gore  
 Gore-fest  
 Slasher  
 BT Crime  
 Motion picture  
**Subculture**  
 UF Cult  
 Subcultural  
 BT Motion picture  
 Subcultural  
 USE Subculture  
 Suspense  
 USE Thriller  
 Suspense thriller  
 USE Thriller  
 Swashbuckler  
 USE Action and adventure  
**Thriller**  
 UF Psychological thriller  
 Suspense  
 Suspense thriller  
 BT Motion picture  
 RT Crime  
 Whodunnit  
 USE Detective and mystery

## Appendix E. Classification scheme

### 1. Scheme

Genre	Title	Date
Caper - Cap	(see rule)	(see rule)
Dark comedy - Drc	(see rule)	(see rule)
Gangster - Gan	(see rule)	(see rule)
Film noir - Noi	(see rule)	(see rule)
Thriller - Thr	(see rule)	(see rule)

### 2. Notation rules

**Facet name:** Genre

**Chief source of information:** Classes for the Genre field are derived from the Genre/Subgenre fields from which the Thesaurus from Appendix D is devise.

**Notation rules:** The Genre is classified with a three-letter abbreviation as noted in the table above. If the genre/subgenre of a newly added film is absent from the Genre facet list, then add new three-letter Genre facets as new genre/subgenres become appropriate to be mutually exclusive classifiers.

**Facet name:** Title

**Chief source of information:** Use the title from the Title field.

**Notation rules:** The Title is classified with a three-letter abbreviation that is the first three letters of Title, excluding a, an, and the.

**Facet name:** Date

**Chief source of information:** The year in parenthesis from the Title field

**Notation rules:** Four-digit year

### 3. Rule for unique number

The unique classifier is the form Genre.Title/Date with both Genre and Title being substituted with the appropriate three-letter abbreviation in accordance with the above notation rules. If in some future case, multiple films by the same name are released in the same year, the DVD's UPC can be used as the unique number to further classify such films. The UPC Code is a unique numerical identifier assigned to each DVD by the manufacturer.

### 4. Example

Title field: Memento (2000)

Genre/Subgenre field: Action and adventure, Crime, Drama, Thriller

Unique Identifier/Call #: Thr.Mem/2000

- Thr is the Genre classifier. Thr is the three-letter representation of Thriller found in the Genre/Subgenre field.
- Mem is the Title classifier. Mem is the three-letter representation of Memento found in the Title field.
- 2000 is the Date classifier. 2000 is the four-digit year representation of the original release date found in parentheses in the Title field.

## Appendix F. Name authority file

### 1. Record content and input rules

#### Field #: 1

**Field name:** AuthorizedName

**Semantics:** The name of the entity being designated in the authority file in agreement with consistent vocabularies

**Input rules:** Select the most commonly used name even if it is a pseudonym. Enter person's real name as well as past names in VariantNames field. If name changes, enter new name in this field and move previous name to VariantNames field. Enter personal names as last name, comma, first name, middle name or initial (if used) comma, birth year, hyphen, death year (if any). Spell it precisely as found in source, using normal capitalization (not all caps). Omit any personal titles or credentials. Enter corporate name as is commonly used, with capitalization and acronyms as used by the corporation. If written out instead of acronym, write words in natural non-inverted order, with normal capitalization and punctuation. If abbreviations are included in the common form, enter just as written in the source and end with a period as in "Inc." and "Co." etc.

**Example:** Nolan, Christopher, 1970-

#### Field #: 2

**Field name:** VariantName

**Semantics:** Unauthorized or alternative forms of the preferred form of a name

**Input rules:** Variant forms can consist of pseudonyms, previous names, or variant spellings or degrees of completeness (e.g., full middle name). Spell name exactly as found in source, with normal capitalization (not all caps) and in usual non-inverted order. Add new alternative forms as they are discovered.

**Example:** Christopher Johnathan James Nolan

#### Field #: 3

**Field name:** SourcesUsed

**Semantics:** Formal resource of authorized name

**Input rules:** Enter the title in its entirety as found in the source (using title-style capitalization), comma, four-digit year of publication or access.

**Example:** Library of Congress Name Authority File, accessed 2017

### 2. Sample records

**AuthorizedName:** Coen, Joel, 1954-

**VariantNames:** Coen Brothers, Joel David Coen

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** MGM Home Entertainment Inc.

**VariantNames:** Metro Goldwyn Mayer Home Entertainment

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Stanwyck, Barbara, 1907-1990

**VariantNames:** Ruby Stevens

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Biography.com, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Scorsese, Martin, 1942-

**VariantNames:** Martin Skorseze

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Biography.com, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Grier, Pam, 1949-

**VariantNames:** Pamela Suzette Grier

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Biography.com, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Buena Vista Home Entertainment

**VariantNames:** Buena Bisuta Hōmu Entāteimento, Buena Vista Home Video

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Warner Home Video

**VariantNames:** Warner Bros. Warner Home Video, Warner Bros. Home Entertainment

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Huston, John, 1906-1987

**VariantNames:** John Marcellus Huston

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Biography.com, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Columbia TriStar Home Entertainment

**VariantNames:** Columbia TriStar Home Video

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Internet movie database, accessed 2017

**AuthorizedName:** Pearce, Guy, 1967-

**VariantNames:** Guy Edward Pearce

**SourcesUsed:** Library of Congress Name Authority File, accessed 2017, Biography.com, accessed 2017, Internet movie database, accessed 2017

## Appendix G. Sample records

### Double Indemnity (1944)

#### Wilder, Billy, 1906-2002

MacMurray, Fred, 1908-1991; Stanwyck, Barbara, 1907-1990; Robinson, Edward, G., 1893-1973

2014 (Universal Studios Home Entertainment)

Call #: Noi.Dou/1944

---

Fred MacMurray and Barbara Stanwyck star in the gripping film noir classic, *Double Indemnity*, directed by Academy Award winner Billy Wilder. A calculating wife (Stanwyck) encourages her wealthy husband to sign a double indemnity policy proposed by smitten insurance agent Walter Neff (MacMurray). As the would-be lovers plot the unsuspecting husband's murder they are pursued by a suspicious claims manager (Edward G. Robinson). It's a race against time to get away with the perfect crime in this [...]

**Crime** **Detective and mystery** **Film noir**



Actress -- Barbara Stanwyck {"Phyllis Dietrichson"}  
Cinematography (Black-and-White) -- John Seitz  
Directing-- Billy Wilder

## Fargo (1996)

Coen, Joel, 1954-

McDormand, Frances, 1957-; Macy, William H., 1950-; Buscemi, Steve, 1957-; Presnell, Harve, 1933-2009

2000 (MGM Home Entertainment Inc.)

Call #: Drc.Far/1996

---

In this film Nominated for seven OSCARS ®, things go terribly awry when small-time Minnesota car salesman Jerry Lundegaard (William H. Macy) hires two thugs (Steve Buscemi and Peter Stormare) to kidnap his wife so he can collect the ransom from his wealthy father-in-law. Once people start dying, the very chipper and very pregnant Police chief Marge (Frances McDormand) takes the case. Will she stop at nothing until she gets her man? You betcha.

**Crime** **Dark comedy** **Detective and mystery** **Police** **Splatter**



ACTOR IN A SUPPORTING ROLE -- William H. Macy {"Jerry Lundegaard"}  
ACTRESS IN A LEADING ROLE -- Frances McDormand {"Marge Gunderson"} (W)  
WRITING (Screenplay Written Directly for the Screen) -- Ethan Coen, Joel Coen (W)

## GoodFellas (1990)

**Scorsese, Martin, 1942-**

"De Niro", Robert, 1943-; Liotta, Ray, 1954-; Pesci, Joe, 1943-; Bracco, Lorraine, 1955-; Sorvino, Paul, 1939-

2015 (Warner Home Video)

Call #: Gan.Goo/1990

Martin Scorsese's unforgettable film of Nicholas Pileggi's true-crime bestseller *Wiseguy* is presented here. Arresting performances from an all-star cast led by Ray Liotta, Robert De Niro, and Lorraine Bracco drive this brutal yet darkly funny narrative of life in the mob. Nominated for six Oscars, with a win for Joe Pesci, and named one of the AFI's top 100 American movies, this instant classic would forever change the rules for gangster films to come.

**Crime** **Drama** **Gangster**



ACTOR IN A SUPPORTING ROLE -- Good Fellas {"Tommy DeVito"} (W)  
 ACTRESS IN A SUPPORTING ROLE -- Lorraine Bracco {"Karen Hill"}  
 DIRECTING -- Martin Scorsese

## Jackie Brown (1997)

**Tarantino, Quentin, 1963-**

Grier, Pam, 1949-; Jackson, Samuel L., 1948-; Forster, Robert, 1941-; Fonda, Bridget, 1964-; Keaton, Michael, 1951-; "De Niro", Robert, 1943-

2002 (Buena Vista Home Entertainment)

Call #: Cap.Jac/1997

Combining an explosive mix of intense action and edgy humor with a sizzling all-star cast, director Quentin Tarantino (*Pulp Fiction*) scores with the entertaining *Jackie Brown*. What do a sexy stewardess (Pam Grier), a street-tough gun runner (Samuel L. Jackson), a lonely bail bondsman (Robert Forster), a shifty ex-con (Robert De Niro), an earnest federal agent (Michael Keaton) and a stoned-out beach bunny (Bridget Fonda) have in common? They're six players on the trail of a half million dollars [...]

**Action and adventure** **Blaxploitation** **Caper** **Crime** **Drama**



ACTOR IN A SUPPORTING ROLE -- Robert Forster {"Max Cherry"}

## Maltese Falcon (1941), The

**Huston, John, 1906-1987**

Bogart, Humphrey, 1899-1957; Astor, Mary, 1906-1987; George, Gladys, 1904-1954; Lorre, Peter, 1904-1964; MacLane, Barton, 1902-1969; Patrick, Lee, 1901-1982

2000 (Warner Home Video)

Call #: Noi.Mal/1941

---

A gallery of high-living lowlifes will stop at nothing to get their sweaty hands on a jewel-encrusted falcon. Detective Sam Spade (Humphrey Bogart) wants to find out why -- and who'll take the fall. This third screen version of Dashiell Hammett's novel is a film of firsts: John Huston's directorial debut, rotun Sydney Greenstreet's screen debut, film history's first film noir and Bogart's breakthrough role after years as a Warner contract player.

**Crime** **Detective and mystery** **Film noir** **Mystery** **Remake**



Actor in a Supporting Role -- Sydney Greenstreet {"Kaspar Gutman"}  
Outstanding Motion Picture -- Warner Bros.  
Writing (Screenplay) -- John Huston

## Memento (2000)

**Nolan, Christopher, 1970-**

Pearce, Guy, 1967-; Moss, Carrie-Anne, 1970-; Pantoliano, Joe, 1951-; Boone, Mark, Jr., 1955-

2004 (Columbia TriStar Home Entertainment)

Call #: Thr.Mem/2000

The revenge thriller gets an unforgettable new twist with Memento, an intricate crime story about a man with a damaged memory chasing a murderer whose identity he cannot possibly ever know for sure. Directed by Christopher Nolan, Memento has blown the minds of audiences around the world-by deftly forging a reality in which neither the lead character nor the audience knows who is pulling the strings... until everything that seemed true flips upside down. Leonard (Guy Pearce) suffers for a rare [...]

Action and adventure Crime Drama Thriller



FILM EDITING -- Dody Dorn

WRITING (Screenplay Written Directly for the Screen) -- Screenplay by Christopher Nolan; Story by Jonathan Nolan

## Monster (2003)

**Jenkins, Patty, 1971**

Theron, Charlize, 1975-; Ricci, Christina, 1980-; Dern, Bruce, 1936-; Tergesen, Lee, 1965-; "St. John", Marco, 1939-

2004 (Columbia TriStar Home Entertainment)

Call #: Thr.Mon/2003

Based on the true story of Aileen Wuornos, a prostitute who was executed in 2002 for the brutal murders of at least 6 men in Florida. Homeless most of her life, Wuornos subsisted by working as a prostitute. In Florida, down to her last five dollars and pondering suicide, she stopped into a bar for a beer where she meets Selby. One night, after a john attacks her, Aileen pulls a gun and kills the man. Aileen's loathing for the men who pay her for sex becomes so extreme that she begins killing her [...]

Biographical Crime Drama Thriller



ACTRESS IN A LEADING ROLE -- Charlize Theron ("Aileen Wuornos") (W)

## Natural Born Killers (1994)

**Stone, Oliver, 1946-**

Harrelson, Woody, 1961-; Lewis, Juliette, 1973-; Downey, Robert, Jr., 1965-; Jones, Tommy Lee, 1946-; Sizemore, Tom, 1961-

2009 (Warner Home Video)

Call #: Thr.Nat/1994

---

Three-time Academy Award winner Oliver Stone (JFK, W) delivers a powerful movie experience unlike any other : Natural Born Killers, a visually dazzling, wickedly funny slam of violence and media obsession made more impactful than in theaters via additional visceral and frenzied footage. As married serial killers Mickey and Mallory, Woody Harrelson and Juliette Lewis portray the kind of crazymixed-up kids a demon has nightmares about. And Robert Downey Jr., Tommy Lee Jones, Tom Sizemore, and [...]

Action and adventure Crime Drama Subculture Thriller

## Ocean's Eleven (2001)

**Soderbergh, Steven, 1963-**

Clooney, George, 1961; Damon, Matt, 1979-; Garcia, Andy, 1956-; Pitt, Brad, 1963-; Affleck, Casey, 1975-; Caan, Scott, 1976-

2002 (Warner Home Video)

Call #: Cap.Oce/2001

---

The plan is set. The rules are clear. If all goes right for Danny Ocean's grifters, the payoff is \$150 million. Divided by 11. You do the math. The skill of Academy Award-winning director Steven Soderbergh combines with enough stardom to light up the Las Vegas strip in this classy caper. George Clooney plays Danny, defying the odds in a split-second heist of three Vegas casinos - all owned by a magnate (Andy Garcia) who is dating Danny's ex-wife (Julia Roberts). A fixer (Brad Pitt), a [...]

Action and adventure Caper Crime Drama Remake

## Pulp Fiction (1994)

**Tarantino, Quentin, 1963-**

Travolta, John, 1954-; Jackson, Samuel L., 1948-; Thurman, Uma, 1970-; Keitel, Harvey, 1939; Roth, Tim, 1961; Plummer, Amanda, 1957-

2011 (Buena Vista Home Entertainment)

Call #: Thr.Pul/1994

---

Critics and audiences worldwide hailed PULP FICTION as the star-studded motion picture that redefined cinema in the 20th Century! Writer/director Quentin Tarantino (Academy Award Winner -- Best Original Screenplay, 1994) delivers an unforgettable cast of characters -- including a pair of low-rent hit men (John Travolta and Samuel L. Jackson), their boss's sexy wife (Uma Thurman) and a desperate prizefighter (Bruce Willis) -- in a wildly entertaining and exhilarating motion picture adventure that [...]

**Action and adventure** **Crime** **Splatter** **Thriller**



Writing (Screenplay Written Directly for the Screen) -- Screenplay by Quentin Tarantino; Stories by Quentin Tarantino & Roger Avary (W)

Actor in a Leading Role -- John Travolta ("Vincent Vega")

Actor in a Supporting Role -- Samuel L. Jackson ("Jules Winnfield")