THE ACCESS(IBILITY) OF FILMS IN ARTIST-RUN CENTRES

by

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Abstract

The Access(ibility) of Films in Artist-Run Centres

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This thesis considers how artist-run centres are creating access to their film collections by using the Canadian Filmmakers Distribution Centre (CFMDC) as its case study. It looks at current literature on accessibility, including controlled vocabularies, keywords, folksonomies, and social tagging, and how two other institutions- Institut National de l'Audiovisuel (INA), located in Paris, France and IsumaTV, located in Igloolik, Nunavut, Canada- are currently creating access to their film collections to discover how different forms of accessibility are being used in real time. It looks at how the CFMDC is currently creating access to its film collection and finally, recommends the ways accessibility at an artist-run centre could be improved to help the artist-run centre reach a wider audience, help the researcher in the search and retrieval process, and to keep the film object itself accessible.

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Introduction

Simple in theory, the idea of access is not always simple when applied to a physical film collection. There are many details that need to be considered. First and foremost, film is a living, material object that deteriorates over time. This deterioration can be sped up or slowed down depending on environmental factors, for example, the temperature of the room in which the film is being stored, the relative humidity of said room¹, and the state of previous repairs done on the film itself (tape splices versus cement splices²) to name only a few. Some of these issues can be fixed – for example, by not making unnecessary tape splice repairs because the glue in the tape will break down over time and eat away the emulsion. Some of these issues, however, cannot be fixed without funding and resources, like having skilled technicians or archivists and physical space. Unlike large, well-funded institutions, small archives or artist-run centres are most at risk, as has been previously documented by Michele L. Wozny. Specifically, as Wozny writes, “independently produced work, simply falls between the gaps of Canada’s federal preservation infrastructure and remains beyond the preservation safety net: no one is mandated to accept this work, to safeguard this audiovisual history [and culture].”³

Artist-run centres are often left with limited resources and, as a result, few staff members are performing multiple jobs. A smaller artist-run centre may not have the funding to create a cool-storage vault in its space, may never receive enough funding to move to a space where a cool-storage vault could be built, or have enough trained staff to maintain the space. These issues

¹ National Film Preservation Foundation, *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums* (San Francisco: National Film Preservation Foundation, 2004), 59-60.

² National Film Preservation Foundation, 28-9.

³ Michele L. Wozny, “National Audiovisual Preservation Initiatives and the Independent Media Arts in Canada,” *Archivaria* 67 (Spring 2009): 110-1.

faced by artist-run centres in Canada ultimately have consequences for the accessibility of a film collection: if films are all deteriorating slowly over time, eventually there will be no more watchable films in such collections.

Often before physically accessing a film collection, intellectual access must be facilitated for researchers. As Harriet W. Harrison writes in her article, “Who, What, Where, When and Why? Access to Films through the Catalog,” “when film cataloguers think about access to collections, they are thinking about providing keys to unlock the riches of the archive, i.e., they seek to summarize and categorize the information contained on the film in a variety of ways.”⁴ However, cataloguing a film collection is not without its difficulties. As an example, Harrison lists six categories: 1. Filmographic, 2. Form/Genre, 3. Style/Technique, 4. Stock Shot, 5. Story Motif/Subject Contents, 6. Category of film maker or intended audience; These six factors reflect that broad types of questions researchers may ask when looking for films within a collection. This is where cataloguing the filmographic information becomes difficult. Films carry a vast amount of descriptive information like the authorship of the work (director, producer, editor, etc.); films often have multiple versions (theatrical release, director’s cut, extended cut, etc.); and films often exist on more than one format (celluloid film, magnetic media, digital file). This information needs to be recorded but unlike a book, it is not summarized on a title page, but rather needs to be gleaned through a careful analysis.

Artist-run centres often collect films that have been produced on a smaller scale, works that may not fit within the more defined subjects available to larger, theatrical releases. This provides another cataloguing challenge as now a standard for subject cataloguing must be chosen

⁴ Harriet W. Harrison, “Who, What, Where, When and Why? Access to Films through the Catalog,” *IFLA Journal* 18, no. 3 (1992): 238.

or created. In his book, *Metadata: Shaping Knowledge from Antiquity to the Semantic Web*,⁵ Richard Gartner, a digital librarian at London's Warburg Institute, describes the need for controlling subjects so that topics can be consistently searched within catalogues. However, he does note that controlling subjects is more challenging because of the subjectivity the cataloguer can impose in the process of deciding what is the subject of a film.

This thesis will address some of these cataloguing concerns by using an artist-run centre, the Canadian Filmmakers Distribution Centre (CFMDC), and its film collection as a case study to provide recommendations to help artist-run centres maintain their film collections in an era where distributing digital files of films is becoming the more popular form of access. The main solution I explore in this thesis is the potential benefits of implementing a controlled vocabulary into an already existing cataloguing workflow within an artist-run centre. My exploration is based on a search of the HIV/AIDS films in the CFMDC collection and the results of that search. I examine the current titles accessible to the public via a search of its website and compare the results to a search of the same titles in CFMDC's FileMaker Pro database. These titles include seminal works by artists like Nik Sheehan, Mike Hoolboom, and Annette Mangaard; works that were created both during the AIDS crisis and after the crisis ended in the media in the 1990s. I have selected the HIV/AIDS films within the collection as part of the Archive/Counter-Archive project. This project aims to bring attention to the audiovisual archives created by women, Indigenous Peoples, the LGBT2Q+ community, and immigrant communities, archives that have been left out of the narrative. The project refers to these archives as "counterarchives," saying "Political, resistant, and community-based, counter-archives disrupt conventional narratives and

⁵ Richard Gartner, *Metadata: Shaping Knowledge from Antiquity to the Semantic Web* (Switzerland: Springer International Publishing, 2016), 62.

enrich our histories.”⁶ For example, in 2009, the National Film Board of Canada (NFB) celebrated its seventieth anniversary by creating the “Online Screening Room,” described by Morgan Charles in her paper, “*Our stories live on: The Digitization of Memory at the National Film Board of Canada*,” as “an archival initiative comprised of the digitization and dissemination of over five hundred of its films, available for free streaming from anywhere in the world.”⁷ Charles describes this as an attempt for the NFB to stay relevant while facing budget cuts. But importantly she notes that while this idea is a step in the right direction for the preservation of Canada’s film archive, in practice things look differently. As she discovers in her analysis of the NFB’s Screening room website, “[t]hrough the inclusion and omission of specific films and their histories, as well as its selective approach to its own institutional past, the NFB’s Screening Room works to simultaneously represent and contain difference, against which an implicitly homogenous, white Anglo or Francophone identity is nonetheless defined.”⁸ CFMDC actively works to collect and distribute films from artists in historically underrepresented communities so I felt providing recommendations on ensuring these films stay accessible was important.

A Brief History of The Canadian Filmmakers Distribution Centre (CFMDC)

The Canadian Filmmakers Distribution Centre (CFMDC) was established in Toronto in May 1967 by Robert Fothergill and Lorne Michaels with Jim Paxton and David Cronenberg at a time when there was an influx of filmmakers experimenting with technology and the film medium itself. It was established to serve as a film collective whose members were interested in

⁶ “archive/counterarchive,” Homepage, Archive/Counter-Archive, accessed May 4, 2019, <https://counterarchive.ca/>

⁷ Morgan Charles, “*Our stories live on: The Digitization of Memory at the National Film Board of Canada*” (paper presented at the International Conference *Media in Transition 7: unstable platforms: the promise and peril of transition*, Massachusetts Institute of Technology, Cambridge, MA, May 13-15, 2011): 1.

⁸ Ibid., 2.

pushing the boundaries of the film medium, and to promote the experimental, non-commercial film form. It cemented a new film scene in Toronto. At its inception, four genres were established to organize the CFMDC catalogue: experimental, documentary, animation and drama.

CFMDC today is still a not-for-profit media arts distribution centre that specializes in distributing non-commercial media art including film, some video formats and digital files. The collection, when first started, totaled fourteen films and has now grown to over 3500 titles, the largest non-theatrical collection in Canada.⁹ Its catalogue is now organized under nine film genres: experimental, documentary, animation, docufiction, installation, queer, narrative, feature and short, with 108 keywords also available to search from. Since its inception, CFMDC has had a “non-selective and non-exclusive policy” that focuses on inclusivity, allowing for the collection and distribution of any and all films, with one exception: films that promote any kind of hate crime.¹⁰

CFMDC’s mandate today still focuses on artists, particularly Canadian artists, and the creation of distribution networks within Toronto, Canada, and the rest of the world. Its goal is to reach a broader audience from diverse backgrounds, while educating the audience using historical and contemporary works to contextualize the importance of non-theatrical work in Canada’s media arts history.¹¹ At the time this thesis was published, few public documents are available that outline the governance and operation of CFMDC beyond what is on their website.

⁹ Genne Speers, Deputy Director of CFMDC, email correspondence, July 8, 2019.

¹⁰ Ilinka Mihailescu, “No Judgement: A History of the Canadian Filmmakers Distribution Centre,” *Local Film Cultures: Toronto* (blog), accessed June 12, 2019, <https://localfilmculturestoronto.wordpress.com/no-judgement-a-history-of-the-canadian-filmmakers-distribution-centre/>.

¹¹ “Our Values,” About, Canadian Filmmakers Distribution Centre, accessed May 4, 2019, <https://www.cfmdc.org/about/ourvalues>

Research Focus, Questions, and Approach

The research question informing this thesis is as follows: What are the best cataloguing methods for an under-funded and under-sourced artist-run centre to ensure continued access to their film collection? To address this question, this thesis describes two different types of searches: (1) searching each field in a record for the terms/phrases typed in a search query and pulling those records as search results, and (2) pulling records that are linked to the keywords selected from a predetermined list by the user- and different cataloguing methods in order to make recommendations about available options in an artist-run centre. The discussion begins with a literature review which describes controlled vocabularies, keywords, folksonomies and social tagging as a brief introduction into ways a catalogue can be populated and how the information in the catalogue can be retrieved. Based on this literature, “Chapter 2: Controlled Vocabularies: A Possible Solution?” considers how controlled vocabularies may be the most beneficial solution for an artist-run centre based on the information gathered in the literature review and the brief overview completed of two institutions, INA and IsumaTV. INA is different than CFMDC and only similar in that both institutions are working with film and video. IsumaTV is similar to CFMDC and only different in that their entire collection can only be accessed digitally via their website. The comparisons were made to determine if there are ways these institutions are using controlled vocabularies that may benefit smaller artist-run centres or if they have different solutions to ensure continued access to their collections that might be implemented in an artist-run centre.

Furthermore, CFMDC does not have a person who dedicates their time to cataloguing the collection. As film objects (film reels, magnetic media, or digital files) are acquired, records are made based on information gathered from the filmmaker. This information works for the updated

website: filmmakers choose the keywords that are to be associated with their work, these are entered along with the descriptive information of the work and the record is completed and searchable because of how the website runs its search engine (via the linked keywords). This new process is efficient for an artist-run centre to continue to operate with limited staff and limited funds but does not lend itself the time or money to work properly on older records in the catalogue. I was not able to find any documentation that detailed the process of changing the website, updating the keywords for each film in the catalogue, etc.

Because of the lack of documentation I had access to, I decided to test how effectively the CFMDC website retrieves and presents search results to its user and compare this with the information I had access to in CFMDC's main database, comprised of the catalogued records. To do this, I compared the search and retrieval effectiveness of the CFMDC website by comparing the search and retrieval effectiveness of INA's website and IsumaTV's website. Subsequently, in "Chapter 3: Canadian HIV/AIDS films at the Canadian Filmmakers Distribution Centre, Toronto, Ontario: A Case Study," I describe my search results from the website and database, with a detailed list of the film titles returned in each search included in tables three through seven in the appendix. The last chapter, "Chapter 4: Recommendations," includes my suggestions about the ways in which artist-run centres might improve public access to their physical film collections.

Chapter 1

Literature Review

Like all collecting institutions, artist-run centres make their collections accessible by means of cataloguing their content efficiently. Efficient cataloguing means that the film collection can be searched in a number of ways, increasing the accuracy of both the search process and the retrieval process. One way a collection is accessible is through access points. Access points are defined as “specific pieces of information, such as author, title, or subject (subject headings).”¹² While describing the author and title of a film is fairly straightforward, describing its subject is not, not the least because one film can have multiple subjects. Subjects are typically described with a type of controlled vocabulary known as *subject headings*. Subject headings are usually compiled in an alphabetical list of words and/or phrases that describes the content or context of an object;¹³ the Getty defines it as “characterized by precoordination of terminology, meaning that several unique concepts are combined in a string. A type of controlled vocabulary.”¹⁴ A researcher could use a specific title or producer of a work, the country the work was made in or its production year, etc., if the researcher already has access to this information. However, a researcher may want to search by subject, another access point, offering them a broader array of search results. Efficient cataloguing is key in a collection for this process to be as rewarding as it should be for the researcher. In this literature review, controlled vocabularies,

¹² “Access Points,” *University of Alaska Fairbanks Elmer E. Rasmuson Library* online, last modified April 23, 2015, <https://library.uaf.edu/lsl01-access-points>.

¹³ Patricia Harpring, *Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and other Cultural Works* (Los Angeles: Getty Publications, 2001): 234.

¹⁴ Harpring, 234.

keywords, folksonomies, and social tagging will be introduced as a few examples of how potentially efficient subject cataloguing could be created.

1.1 Cataloguing with Controlled Vocabularies

The Getty Publications' *Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and other Cultural Works* defines controlled vocabularies as “an organized arrangement of words and phrases used to index content and/or to retrieve content through browsing or searching. [The controlled vocabulary] typically includes preferred and variant terms and has a defined scope or describes a specific domain.”¹⁵ A preferred term is a word or phrase that has been designated as the main term to describe the object/content in that specific record when multiple words or phrases could be used for the same concept. For example, when searching the *Library of Congress Subject Headings* for ‘Acetate Film,’ it designates ‘Safety film’ as the preferred term with the variant terms being listed as ‘Acetate film’ and ‘Non-flam film.’¹⁶ It is important that the preferred term selected will be familiar to the majority of users and that it is chosen from specific criteria, depending on the needs of the vocabulary. For example, using only American English instead of both British and American English spelling. Lastly, choosing a preferred term for a record should consider which names, words or phrases are most commonly spoken and published.¹⁷

Harpring further defines the purpose of a controlled vocabulary as that to establish consistent practices “to organize information and to provide terminology to catalogue and

¹⁵ Harpring, 12.

¹⁶ “Safety film,” LC Subject Headings, Library of Congress, accessed August 18, 2019, <http://id.loc.gov/authorities/subjects/sh85116446.html>

¹⁷ Harpring, 33.

retrieve information. While capturing the richness of variant terms, controlled vocabularies also promote consistency in preferred terms and the assignment of the same terms to similar content.”¹⁸ Ultimately, when used correctly, a controlled vocabulary will allow for continued access within a collection because it will have captured and organized a greater scope of material that is accurate throughout the search and retrieval process.

In her article ,“On the Subject of Subjects,”¹⁹ Arlene G. Taylor’s gives a brief overview of the history and controversies that have surrounded controlled vocabularies since their adoption by the American library system at the turn of the twentieth century. Much of the controversies she describes pertain to debates on the usefulness and the extent to which controlled vocabularies corresponds to keywords. Keywords are defined by Harpring in the Getty’s *Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and other Cultural Works* as “a verbal unit or word of a term that may be used in a search expression (e.g., for the place name *Sena Julia*, *Sena* is one keyword and *Julia* is another). In the broader context of online retrieval, any significant word or phrase in the title, subject headings, or text associated with an information object.”²⁰ Keywords are then the natural words and phrases that a researcher will use when searching a website, for objects or content in an online catalogue or a collection of items in a museum, library, archive etc. In her paper, Arlene Taylor suggests that the controversies describe a division between librarians who find either controlled vocabularies or the keywords as more effective during the cataloguing process or the search and retrieval process. Taylor describes the difference between controlled vocabularies and keywords thus: keywords are

¹⁸ Harpring, 12.

¹⁹ Arlene G. Taylor, “On the Subject of Subjects,” *The Journal of Academic Librarianship* 21, no. 6 (1995): 486.

²⁰ Harpring, 224.

efficient for finding something, regardless of the source or its quality, while controlled vocabularies are efficient for finding the best or the most useful sources. Taylor recommends that instead of pitting controlled vocabularies against keywords, the two should work together, especially as she and other librarians began to work in the Internet age, starting roughly from 1995 onward. As she states, “[I]t makes sense that we will let the ephemera be indexed by keyword, and as entities are identified that are obviously of more lasting value, they will be brought into our spheres of controlled vocabulary items so that they can be identified along with the printed materials on the same subject that we will continue to collect for many years.”²¹

Ten years later, Taylor with Tina Gross, librarian at St. Cloud State University, published “What Have We Got to Lose? The Effect of Controlled Vocabulary on Keyword Searching Results.”²² This paper considers how search functions would work after removing subject headings and searching using only keywords, since controlled vocabularies can be expensive and time-consuming. Gross and Taylor noticed a decline in subject heading searching, however, this was not because researchers were choosing not to search catalogues via its subject index, but because they did not know the most efficient ways for retrieval and what standards have been used—e.g., which controlled vocabulary had been used in that particular catalogue. They observed that while researchers performed keyword searches, some results returned only because the keyword searched was a part of the subject heading and not associated elsewhere. Their conclusion suggests that removing subject headings and searching only by keywords would result in a loss of more than one-third of the current records returned.

²¹ Taylor, 486.

²² Tina Gross and Arlene G. Taylor, “What Have We Got to Lose? The Effect of Controlled Vocabulary on Keyword Searching Results,” *College & Research Libraries* 66, no. 3 (2005): 213.

In his paper, “Title Keywords and Subject Descriptors: A Comparison of Subject Search Entries of Books in the Humanities and Social Sciences,”²³ the University of Amsterdam’s information and media scholar Henk J. Voorbij, suggests that cataloguing with controlled vocabularies before searching with keywords returns thoughtful and intentional results instead of just the large sum of results that can often be returned with keyword searches. Voorbij’s thus suggests that higher recall and higher precision of search results will be returned when a controlled vocabulary has been used in the cataloguing process. He lists the ways using a controlled vocabulary can enhance the keyword search as:

1. Enhancing of the bibliographic record of a publication;
2. Grouping synonyms, other ways to express a topic and terms in foreign languages under the same heading;
3. Suggesting other entries by cross-references;
4. Reducing irrelevant hits.²⁴

A central point to be noted, is that use of controlled vocabularies for both cataloguing and retrieval requires knowledge of a complex set of rules that need to be followed consistently for them to function effectively. Organizing the information in a collection with a controlled vocabulary, however, allows users to find and retrieve relevant resources with greater accuracy and precision and further enables them to explore the collection based on the relationships that are created between the subject headings.

1.2 Cataloguing with Keywords

²³ Henk J. Voorbij, “Title keywords and subject descriptors: a comparison of subject search entries of books in the humanities and social sciences,” *Journal of Documentation* 54, no. 4 (1998): 475-6.

²⁴ Voorbij, 475-6.

In his paper, “Will Google’s Keyword Searching Eliminate the Need for LC Cataloging and Classification?” Thomas Mann, a reference librarian at the Library of Congress, presents three arguments to why keywords are not specific enough for the volume of material needed for scholarly research and uses the search engine Google as his example. The first argument Mann makes is that keywords do not create a proper overview of the book-literature available, stating that “Keywords inquiries – no matter how the words are weighted, ranked, massaged or manipulated – essentially give you only those results having the terms you’ve been able to specify in advance.”²⁵ This is a result of keywords not being able to distinguish conceptual options that differ from the original focus: if a researcher cannot think of the word or phrase – the keyword – in advance, there will be records missing from the search.²⁶ The second argument Mann makes is keywords lack the necessary rules to solve the issues with synonyms, variant phrases and subjects in different languages.²⁷ Because controlled vocabularies rely on conceptual organization, words and phrases that are associated with one topic can be linked through variant terms in a record. When searching with keywords, on the other hand, synonym-related results will not be returned. Using writing about the history Afghanistan as an example, he says, “While they [the records] are all “about” the history of Afghanistan, they do not use those two exact words.”²⁸ Finally, Mann details the last problem with keyword searching as not being able to “segregate the appearance of the right words in conceptual contexts apart from the appearance of

²⁵ Thomas Mann, “Will Google’s Keyword Searching Eliminate the Need for LC Cataloging and Classification?” *Journal of Library Metadata*, 8, no. 2 (2008): 161.

²⁶ Mann, 163.

²⁷ Ibid.

²⁸ Ibid.

the same words in the wrong contexts.”²⁹ Keywords will simply only return the words or phrases searched. They will give no context to the material outside of the keywords and they cannot return results that are synonymous with the searched keywords unless those specific words or phrases are used in the records associated with objects or items in a collection.

To contrast Mann’s arguments, studies have been performed that detail the enhancements keywords can have to records within a catalogue or collection. C. Rockelle Strader’s 2009 “Author-Assigned Keywords versus Library of Congress Subject Headings: Implications for the Cataloging of Electronic Theses and Dissertations,” presents the ways keywords can work with or against specifically the Library of Congress’ subject headings (LCSH) for cataloguing. Strader used five working questions to help inform her study of author-assigned keywords versus LCSH assigned by cataloguers. These questions helped her gather information on how many keywords were used that matched the LCSH, how many keywords were specifically LCSH “see from” references, how many keywords could not match the LCSH, how many author-assigned keywords matched LCSH and how many keywords matched words in LCSH titles and abstracts.³⁰ The results she presents in her paper demonstrates that keywords may compensate for a lag in updated language in LCSH as some results returned were similar to LCSH, however, despite this, one-third more unique searches returned with the use of LCSH.

1.3 Folksonomies and Social Tagging

²⁹ Mann, 165.

³⁰ C. Rockelle Strader, “Author-Assigned Keywords Versus Library of Congress Subject Headings: Implications for the Cataloging of Electronic Theses and Dissertations,” *Library Resources & Technical Services* 53, no. 4 (2009): 246.

A folksonomy, a term created by Thomas Vander Val in 2007 to describe the types of classifications emerging on websites like *Flickr*, describes the groupings of personal tagging that classifies objects from the bottom up, unlike the hierarchical formation of a traditional taxonomy.³¹ Vander Val emphasizes the idea of the tagging being personal; each of the tags created on a website like *Flickr* is meant to classify and organize their material. Richard Gartner in his book *Metadata: Shaping Knowledge from Antiquity to the Semantic Web* paraphrases Vander Val:

But because these sites are social phenomena this conglomeration of personal subject tagging immediately takes on a collaborative and collective dimension. When combined with the tags created by others, each expressing in some ways an interpretation of how their creators understand an object, something approaching the function of a standard taxonomy can be built up, although one very different in form and construction.³²

In another work, Gartner discusses the pros and cons of folksonomies, stating that a folksonomy has democratic appeal because the language selected is used and understood by the general population, creating a vocabulary that is richer and more multi-cultural. He also notes that because the community using the folksonomy is constantly updating it, in theory, it should almost always be up to date. However, he says that “these are all valid points although some are expressed with a degree of idealism that should set sceptical alarm bells ringing.”³³ Like the problems Mann discussed in his paper, folksonomies lack the necessary rules to establish authority within synonyms, homonyms and alternative spellings, rules that exist within controlled vocabularies. Without this structure, records will be missed simply because they have

³¹ Gartner, 101.

³² Ibid.

³³ Ibid., 102-3.

been tagged using terms that mean something different to the original tagger and the new searcher.³⁴

The paper, “Folksonomy Formation,” published in *Computer* in 2011 by Shilad Sen and John Riedl, explores how folksonomies are formed and whether they have any merit. As folksonomies are reflective of the language and society the person creating the tags is a part of, they say “that tagging is nondeterministic: similar tagging systems can spawn distinct folksonomies.”³⁵ They later on quote Clay Shirky, a professor at the Interactive Telecommunications Program and the Journalism Department at New York University, who says “folksonomies evolve organically to match the concepts important to a community precisely because the community itself creates the tags.”³⁶ Groups within a community can be using the same language as each other but terms can have different meanings to different groups. The folksonomy works within the realm of the group itself but could present some trouble as people from differing communities attempt to explore a new-to-them folksonomy.

The study “Folksonomies: Why do we need controlled vocabulary?” published in *Webology* by Alireza Noruzi in 2007 considers the pros and cons of folksonomies and whether or not they would benefit from a controlled vocabulary. Her conclusion states that yes, folksonomies will help their user in the cataloguing process and in the search and retrieval process more efficiently but only if a controlled vocabulary is used to compliment the folksonomy.³⁷ She suggests, “Folksonomy-based systems can employ optional *authority*

³⁴ Ibid, 103.

³⁵ Shilad Sen and John Riedl, “Folksonomy Formation,” *Computer* 4, no. 5 (2011): 97.

³⁶ Sen and Riedl, 98.

³⁷ Alireza Noruzi, “Editorial: Folksonomies: Why do we need controlled vocabulary?” *Webology* 4, no. 2 (2007).

*control*³⁸ of subject keywords, place, personal or corporate names and resource titles by connecting the system to established *authority control* files or controlled vocabularies using new techniques.”³⁹

Social tagging, while incredibly similar to folksonomies, varies slightly in that social tagging is a way for the general public to tag content with whatever relevant keywords or opinions it feels should be connected to that content without any structure (unlike a controlled vocabulary or, loosely a folksonomy). Social tagging also allows the public to manage the content in a way that works for it, for increased efficiency in the organization and eventual retrieval of the information.⁴⁰ There have been studies done that analyze the efficiency of social tagging and consider if or how social tagging can help the general public search more efficiently while still returning useful search results.

The study, “The Searching Effectiveness of Social Tagging in Museum Websites,” published in *Educational Technology & Society* in 2011 by researchers Chung-Wen Cho, Ting-Kuang Yeh, Shu-Wen Cheng and Chun-Yen Chang at the National Taiwan Normal University in Taiwan, look at how social tags are created and used. They list the possible benefits of social tagging as allowing for content to be published from the viewpoint of the general public, using familiar vocabulary, which makes the content more shareable. Social tagging facilitates connections among user groups that share interests and education, leading to collaborative

³⁸ Authority Control: “the process of maintaining consistency in the verbal form used to represent an access point in a catalog and the further process of showing the relationships among names, works, and subjects” from Robert E. Wolverton Jr., “Becoming an Authority on Authority Control: An Annotated Bibliography of Resources,” *Library Resources & Technical Services* 50 (2006): 31.

³⁹ Noruzi.

⁴⁰ Chung-Wen Cho et al., “The Searching Effectiveness of Social Tagging in Museum Websites,” *Educational Technology & Society* 15, no. 4 (2011): 126.

learning, which leads to the creation of ideas, and thus, new tags.⁴¹ These authors recognize the benefits of social tagging but are also quick to note the issues that surround social tagging such as polysemy defined by the Oxford English Dictionary as “the fact of having several meanings; the possession of multiple meanings, senses, or connotations,”⁴² synonymy defined by the Oxford English Dictionary as “...a word having the same sense as another (in the same language)...e.g. *serpent, snake; ship, vessel...*”⁴³ and hierarchies within the chosen language.⁴⁴

The study “Extracting Tag Hierarchies,” published in 2013 by Gergely Tibély, Péter Pollner, Tamás Vicsek, and Gergely Palla of Eötvös University in Hungary, considers establishing a hierarchy within emerging social tags, opposite to the standard flat classification that tends to occur with social tagging, thus creating a type of structure, which will organize some of these emerging social tags into a folksonomy. They suggest that many users already think in terms of hierarchies, using the example “poodle” as being connected and more specific than the term “dog.” They suggest that analyzing the emerging hierarchies and giving recommendations to users of new collections will help emerging collections of photographs, films, and books be more accessible by allowing for a broader or narrower search of the collections.⁴⁵

⁴¹ Cho et al., 127.

⁴² *Oxford English Dictionary*, s.v. “polysemy,” accessed July 28, 2019, <https://www-oed-com.ezproxy.lib.ryerson.ca/view/Entry/147370?redirectedFrom=polysemy#eid>.

⁴³ *Oxford English Dictionary*, s.v. “synonym,” accessed July 28, 2019, <https://www-oed-com.ezproxy.lib.ryerson.ca/view/Entry/196522>.

⁴⁴ Cho et al., 127.

⁴⁵ Gergely Tibély et al., “Extracting Tag Hierarchies,” *PLoS ONE* 8, no. 12 (2013): 1.

The study “Quantitative analysis of the evolution of novelty in cinema through crowdsourced keywords,” published in 2013 by Sameet Sreenivasan of Rensselaer Polytechnic Institute, NY, analyzes the novelty of films through tagged keywords about a film’s content from the Internet Movie Database website (IMDb). Sreenivasan notes that the social tagging on IMDb deals with synonyms. He says, “If a keyword proposed by a user is semantically close to a keyword that already exists, then the user is prompted to use the existing keyword, thus suppressing the creation of synonymous keywords.”⁴⁶ The aim of his paper is to uncover the evolution of tagged keywords for films over time. He suggests that despite the known issues with social tagging, such as it lacking an overall control, film terms that describe a plotline can be seen as reliable because of their specificity.⁴⁷

As seen in this brief literature review, there are a few different ways an institution can create access in their collection during the search and retrieval process. As controlled vocabularies and keywords are an established process in museums, libraries, and archives already, the pros and cons of these processes have been much debated for decades already, but nonetheless debates on whether a controlled vocabulary or keywords (or a combination of both) will be more efficient in the search and retrieval process than folksonomies or social tagging remain ongoing. Folksonomies and social tagging are both emerging cataloguing systems that work in the most basic setting and for a larger group of people as the terminology is less complex. However, the cataloguing that needs to be developed within an artist-run centre needs to be more complex, with more depth, in order to categorize each element of the film and authoritatively define its subject(s) in the cataloguing record.

⁴⁶ Sameet Sreenivasan, “Quantitative analysis of the evolution of novelty in cinema through crowdsourced keywords,” *Scientific Reports* 3, no. 2758 (2014): 1.

⁴⁷ *Ibid.*, 1-2.

Chapter 2: Controlled Vocabularies: A Possible Solution?

As defined in the literature review, a controlled vocabulary is “an organized arrangement of words and phrases used to index content and/or to retrieve content through browsing or searching.”⁴⁸ A brief study of two institutions will analyze how each creates access to its collections and explain the institutional choice of using a controlled vocabulary or another form of keywording or cataloguing. I have selected a large, foreign government funded institution, the Institut National de l’Audiovisuel (INA), and a small, digital archive that leaves cataloguing open to its user, IsumaTV, as my examples for the different types of methods cultural heritage institutions are using to catalogue their material. Both institutions collect and catalogue film, like CFMDC, and while INA collects and digitizes all kinds of material according to French laws, IsumaTV, like CFMDC also collects non-traditional material. This section will briefly discuss if these methods can be applied in a Canadian artist-run centre that holds a physical film collection with limited funding and limited staff. This analysis will help inform my concluding recommendations by virtue of indicating how a controlled vocabulary can be applied for the efficient cataloguing of films in a collection.

2.1 Institution 1: Institut National de l’Audiovisuel (INA), Paris, France

The Institut National de l’Audiovisuel (INA) in Paris, France was created in 1975 and is currently a public institution with industrial and commercial purposes. INA’s mission includes audiovisual archiving, the creation of audiovisual content, research pertaining to the audiovisual and digital fields and continued education and professional training. It has 951 employees with a 130 million Euro annual budget (\$195 million CAD). This budget reflects the scope of INA’s

⁴⁸ Harpring, 12.

activities. Specifically, INA collects and processes over one million hours of audiovisual content a year, with 18 million hours already preserved and 14 million hours already digitized. INA's catalogue is organized into three levels depending on copyright and use of the material. The first and most accessible level of the collection is accessed through Ina.fr, the general website that is available to the public. It has 400,000 video clips available that are shared and can be shared on social media. The next level of the collection is Inamediapro.com. This site is for audiovisual professionals with 2 million hours of audiovisual material available for sale. Lastly, Inathèque is for students and researchers and it has 18 million hours of audiovisual material available through consultation centres like libraries and universities all around France.⁴⁹

INA is not an artist-run centre like CFMDC. It is a large-scale institution that is making a large volume of material available to its users. How an institution of this calibre ensures access to its collection, a collection that gains hundreds of hours of audiovisual material every day, could offer some insight into the different ways this material could be accessed in an artist-run centre, on a much smaller scale. For this brief discussion of INA and its catalogue, this thesis will focus on Ina.fr, the website made available for the general public.

The metadata information for each record includes a description of the material e.g. whether it is from a film or video, the publication date of the material (month/day/year), the total number of views for that record, the duration of the media clip available to be previewed (minutes/seconds), the name of the program from which the media clip was taken, any available production details and any other available generic details, like a contributing journalist or any keywords that have been linked to a record by the internal archivists. Some records have keywords associated with it, but I have not been able to identify the chosen subject heading

⁴⁹ Marie Tanché, "INA General Presentation" (presentation, General Introduction to INA, Paris, FR, April 16, 2019).

controlled vocabulary (in French or English) that these words have been selected from. When a user is searching for audiovisual material on Ina.fr, the words that are entered in the search query are pulling records where these words are present in any of the available fields of the record.

INA recognizes that language is constantly evolving. How a person may have described a film twenty years ago might not be the same as how they would describe it today. While attending a presentation at INA in the spring, I learned that to help keep the collection accessible, a team of archivists are constantly adding new keywords and phrases to records in the collection.⁵⁰ That way, when a user is searching the website, the search function will search all of the available fields of text and the added keywords to return the relevant material. I have contacted INA in regard to what controlled vocabularies it is using when organizing the metadata information and when creating new keywords for the collection, however, my email inquiries have not been answered.

Because Ina.fr searches each field in a record, it is less likely that any records corresponding to the user's desired topic will be irretrievable. Each record currently contains the information provided with the film or video as it was acquired. The few records that have additional keywords allow those records to be more searchable for the user.

2.2 Institution 2: IsumaTV, Igloolik, Nunavut, Canada

IsumaTV is the world's first website for international indigenous media art, launched in 2008, with 7,850 videos and thousands of audio files, photographs and texts in more than eighty languages. It is a collaborative platform where indigenous filmmakers and organizations can create a channel that is a reflection of their identity, mandate and audience. Filmmakers and

⁵⁰ Marie Tanche, "INA General Presentation."

organizations can also create their own media site on IsumaTV's back-end servers. There is a network of local servers in remote Inuit communities to ensure these videos, audio files, photographs and texts are accessible in areas where internet access is expensive, and bandwidth is low and where communities who relate to the content of the material might normally lack access to it.⁵¹

The website provides a free exhibition catalogue containing critical essays, scripts, background information and behind-the-scenes photographs with links to each of the films.⁵² IsumaTV, like INA, is not an artist-run centre. However, like INA, it has a web-based platform with thousands of video clips that face inaccessibility because of the volume of material present. As a collection of non-traditional (non-Eurocentric) material, similar to the non-traditional – in the case of the HIV/AIDS films, largely LGBTQ+ – material present at the Canadian Filmmakers Distribution Centre, how the collection is being catalogued to represent the communities and themes is important. Through email correspondence, I learned that most of the material being uploaded into records, populated into fields, and tagged with keywords is being done by the users themselves and is not regulated by IsumaTV. This could lead to some missing information depending on the terms the researcher is using to search the collection. DIAMA (Digitizing the Inuit and Aboriginal Media Archive) is an initiative devoted to preserving at risk material. It allows IsumaTV to clean, reformat, digitize and upload material that would otherwise be lost. My correspondents told me that “strict tagging/vocabulary requirements”⁵³ have been

⁵¹ “About Us,” About Us, IsumaTV, accessed May 4, 2019, <http://www.isuma.tv/about-us>.

⁵² Ibid.

⁵³ Claire Litton/John Hodgins, email correspondence, July 16, 2019.

used on material uploaded with the DIAMA initiative, however, they did not say what is exactly used nor have I been able to locate this information through my own research.

IsumaTV actively honours the tradition of indigenous oral languages as part of its platform. It operates the navigation of the website using less text and more symbols/icons and colour-coded language to respect oral cultures online, with a focus on oral Inuktitut clips instead of syllabic texts.⁵⁴ This is important to help preserve the culture that IsumaTV collects but I have not been able to discern how this changes the search functionality of the website (if it does) and whether records in one language are accessible only via that language.

For records on IsumaTV, the metadata information for each record could include the title of the video, the name of the user/channel who uploaded the video, the date it was uploaded, the number of views the video has, the duration of the video (minutes/seconds), any added keywords, the languages in the video and a summary of the video. There is also the option to include the producer, the host (if there is one present in the video), the location the video was shot, a breakdown of segments in the video with a description of what's happening in each segment, a list of any repeated keywords in the video, a URL for the specific video in this record and a list of other videos uploaded by the same user/channel. Because many of the records created on IsumaTV are from the users themselves, not every available field will contain information and there is no way of knowing if a user has used any form of cataloguing standard, like subject headings, to regulate the keywords. When a user is using the search function of the IsumaTV website, each field in the record is being searched for any and all of the keywords the user entered into the search field.⁵⁵

⁵⁴ "About Us: Oral Languages Online," About Us, IsumaTV, accessed May 4, 2019, <http://www.isuma.tv/about-us>

⁵⁵ Claire Litton, email correspondence, May 6, 2019.

Chapter 3

Canadian HIV/AIDS films at The Canadian Filmmakers Distribution Centre, Toronto, Ontario: A Case Study

As I did with the online studies of INA and IsumaTV, I approached the first portion of my case study at the Canadian Filmmakers Distribution Centre by studying the general website – the main point of access the public uses to initiate access to the collection. The website offers its user the ability to specify search parameters such as new acquisitions, works that have been acquired in the last year; celluloid (acetate or polyester films), works that are available on 8/Super 8mm, 16mm and 35mm film; the artist, title, country, year by selecting a range of dates, and length by selecting a range of run times. Words or phrases entered are then searched in that specific field e.g. a name entered into the artist field will return all artists with that name. The search function also allows the user to select from nine genre terms or 108 keywords. If searching the collection with the genre terms or the keywords, CFMDC's website will only return records that are associated with that specific genre term or keyword. Keyword for keyword is linked; unlike INA and IsumaTV, CFMDC's website will not search all available fields for the entered search query. Keywords associated with the newer films in the collection were selected by the artist at the time of the film's acquisition. This assignment by the artist prevents any subjectivity the cataloguer may have in choosing the keywords. Unfortunately, I have not been able to trace the date at which this practice came into effect nor are there records to indicate when or if an employee or summer intern went through and associated older films with the newly expanded keyword options.

My initial search of the collection used only the keyword "hiv/aids" and returned eight films:

- *Between Friends* (1991)
- *Bruce Eves in Polari* (2018)
- *Cruising Elsewhere* (2016)
- *General Idea: Art, AIDS and the Fin de siècle* (2007)
- *I Will Not Think About Death Anymore* (1994)
- *Meet Me Under the Clock* (2017)
- *Older Than What?* (2017)
- *We Are Animals* (2013)

I then combined each of CFMDC's remaining keywords, one at a time, with the "hiv/aids" keyword, receiving the same results as my first search.⁵⁶ Unfortunately, this is where I learned the website does not look at any combination of keywords as keyword one AND keyword two but pulls the keywords as keyword one OR keyword two. My search results were a list of films that had one or the other keyword associated with the film but did not specify the films that share those two keywords.

For comparison, I next performed a search of CFMDC's main FileMaker Pro database, available only to staff, searching with only the "hiv/aids" keyword. This returned eleven films, the same eight available on the website plus three films only available in the FileMaker Pro database:

- *HOSER* (2006)
- *On the Department of Experiential Medicine II* (2009)
- *premièrement comme tragédie* (2010)

Next, I then searched a combination of "hiv/aids" plus one different keyword. The database returned the same search results as the website but with the three additional films found in the database. To be thorough, just like when combining keywords on the website, I performed this

⁵⁶ See Table 1 in the appendix for a detailed list of films returned in the search.

search with the remaining keywords that are associated with the collection. This, however, returned no new film titles.⁵⁷

Coming into this project, I performed some preliminary research on Canadian HIV/AIDS films so that I would have a better understanding of them both as objects and of their importance in documenting the crisis as fictional and non-fictional modes. During this research, I read about a film called *No Sad Songs* (1985) by Nik Sheehan, a film that is often described as the first Canadian English language film made about AIDS. I searched for this title specifically on the CFMDC website and found it with no issue, so I fully expected to see it as one of my search results. However, this film is not currently described with the “hiv/aids” keyword in the database. When looking for primary sources on this film at CFMDC, Sheehan’s artist file did have a photocopy of a portion of the original contract, which fortunately included the original keywords CFMDC was using at the time. The keywords at this time represented the genres each film could be catalogued under. When this film was added to CFMDC’s collection the genre keywords available to catalogue with still only totalled the original nine. As the vocabulary of keywords expanded, the new keywords must not have been associated with some older titles and therefore *No Sad Songs* has not been returned in any of my general searches.

The next search I performed was within the plot synopsis on the main database, as this synopsis is linked to the website, expecting that the website will return search results similar to INA and IsumaTV where a search query is looked for in each available field. I looked for specific keywords, expecting that these search results would show film titles I had yet to discover and reveal under which terms *No Sad Songs* has been catalogued. I performed this type of search three times. Just like the first keyword search I performed, I first searched for films that had

⁵⁷ See Table 2 in the appendix for a detailed list of films returned in the search.

“hiv/aids” in the synopsis. I then repeated this search, looking for just “hiv” in the synopsis and then, finally, just “aids.” The first search with “hiv/aids” returned only three film titles,⁵⁸ all titles already returned in the original searches. The second search with just “hiv” returned thirteen film titles: ten available to the public on the website, two withdrawn titles and one title recorded only in the database, not yet available for the public to preview or rent via the website.⁵⁹ The third and final search with just “aids” returned thirty-one film titles: twenty-eight available to the public on the website, two withdrawn titles and one title recorded only in the database, not yet available for the public to preview or rent.⁶⁰

Based on the above searches, it would appear that only searching via the linked keywords and not within all available fields is presenting some challenges. Older records, like *No Sad Songs*, are being missed because they have not been updated as keywords (and procedures for how to catalogue) changed over time. If CFMDC was searching every available field with the selected keywords, it has been demonstrated that more films are accessible simply because of their description.

⁵⁸ See Table 3 in the appendix for a detailed list of films returned in the search.

⁵⁹ See Table 4 in the appendix for a detailed list of films returned in the search.

⁶⁰ See Table 5 in the appendix for a detailed list of films returned in the search.

Chapter Four

Recommendations

The goal of this thesis is to provide recommendations for the way in which an underfunded and under-sourced artist-run centre, like CFMDC, can ensure access to its collections. The theory presented in the literature review and the brief studies presented here have informed the following recommendations.

4.1 Controlled Vocabularies

This thesis considers whether controlled vocabularies can benefit an artist-run centre and their cataloguing process to ultimately make the search and retrieval process more precise. Controlled vocabularies can be long and detailed, like the *Library of Congress Subject Headings* or the Getty's *Art & Architecture Thesaurus*, broad enough to be adopted in large institutions, covering vast arrays of objects or material. They can also be short and specific, like *Homosaurus: An International LGBTQ Linked Data Vocabulary*, an international vocabulary of Lesbian, Gay, Bisexual and Transgender index terms that was originally a project for the International Homo/Lesbian Informaticentre & Archives in 2013.⁶¹ Both types of controlled vocabularies can be beneficial to an artist-run centre partially because of the work that has already been completed in creating these controlled vocabularies but also because a controlled vocabularies purpose, as defined by the Getty, is to establish consistent practices “to organize information and to provide terminology to catalogue and retrieve information.”⁶² Simply, using

⁶¹ Jack van der Wel, “Homosaurus.org linked data vocabulary,” Homepage, Homosaurus, accessed May 4, 2019, <http://homosaurus.org/>

⁶² Harpring, 12.

consistent terms while cataloguing will increase the accuracy of results during the search and retrieval process and thus, ensuring accessibility within the collection.

The original keywords and the expanded keywords that have been chosen to catalogue the films at CFMDC are mostly relevant for the collection. However, as was seen in my searches of both the website and the main database, the simple mistake of not connecting an older film in the collection to the new keyword (in this case, the new hiv/aids keyword), can render a film inaccessible simply because the computer can only return what it has been programmed to. Unlike INA and IsumaTV, the CFMDC website only searches the collection using the linked keywords that have been selected for each film in the collection. This is a perfectly reasonable practice when used correctly, but it is here that a controlled vocabulary can be beneficial. Ensuring the keywords attached to the films are preferred terms from the *Library of Congress Subject Headings* controlled vocabulary will simplify the search process for the majority of the researchers using the collection as the definition of these keywords will be already generally understood.

Controlled vocabularies have a long history in libraries, museums and archives. This history has allowed the *Library of Congress Subject Headings* controlled vocabulary to be 342,107 records long (as of April 2017), containing terms dating back to 1898.⁶³ However, only recently has a set of standards for audiovisual material been created in a way similar to the *LCSH*. In 1991, The International Federation of Film Archives (FIAF) published *The FIAF Cataloguing Rules for Film Archives* because nothing until then addressed cataloguing moving image objects in a way that would be accessible to all. The text states “Its immediate purpose is to provide a means of facilitating the exchange of information between and among archives, so

⁶³ “Introduction to Library of Congress Subject Headings,” Introduction, Library of Congress, last modified May 1, 2019, <https://www.loc.gov/aba/publications/Archived-LCSH39/LCSH39%20Main%20intro.pdf>

that cataloguing records, created in one archive, may be readily interpreted and understood in another.”⁶⁴ In 2016, FIAF published *The FIAF Moving Image Cataloguing Manual* which is more than just a revision of the 1991 document. It includes descriptions of technological changes from the last two decades and works to compliment new and existing metadata standards within libraries, museums and archives, institutions that previously had no standards for moving image material. FIAF have made this standard available as a free PDF online or as a paperback version available for purchase. *The FIAF Moving Image Cataloguing Manual* is a tool that can be used in both professional and non-professional settings.⁶⁵

I have introduced *The FIAF Moving Image Cataloguing Manual* here because I believe it is currently the most relevant document for an artist-run centre with a film collection. It is not a controlled vocabulary but as a cataloguing manual, it does provide guidelines and rules for the systematic cataloguing of moving image collection. When describing the subject of the film, the *FIAF Manual* recommends using an existing controlled vocabulary and recommends the *Library of Congress Subject Headings* by name. Using the *LCSH* alongside the *FIAF Manual* will allow an artist-run centre to adhere to a worldwide set of standards created for this specific material which will increase the quality and therefore the accessibility of their cataloguing records.

For FIAF’s statutes, it defines ‘film’ as “a recording of moving images, with or without accompanying sounds, registered on motion picture film, or on any other medium now known or to be invented.”⁶⁶ This definition, intentionally general, is broad enough to include the works in

⁶⁴ Harriet W. Harrison, *The FIAF Cataloguing Rules for Film Archives* (München: K.G. Saur, 1991): ix.

⁶⁵ Natasha Fairbairn, Maria Assunta Pimpinelli, and Thelma Ross, *The FIAF Moving Image Cataloguing Manual*, ed. Linda Tadic (Bloomington: Indiana University Press, 2016).

⁶⁶ Fédération Internationale des Archives du Film (FIAF), “Statutes: Chapter 1 – Title and Aims,” *FIAF Statutes & Rules* (Bologna: FIAF General Assembly, 2016): 5, accessed August 12, 2019, <https://www.fiafnet.org/pages/E-Resources/FIAF-Statutes-and-Rules.html>

the CFMDC collection in all its versions: film reels, magnetic media, and digital files. FIAF's definition of film makes not only the recorded images important but also the materiality of the object itself. FIAF's aims include promoting and facilitating the collection and preservation of films as both works of art and/or as historical documents. FIAF encourages the development of film archives in all countries to safeguard national and international moving image heritage, bringing these organizations together, allowing for co-operation between institutions which ensures the availability of films and documents worldwide. Lastly, FIAF wishes to promote the art and culture of the moving image and to encourage historical research with the available material.⁶⁷

Outside of encouraging the development of film archives in other countries, a lot of the work FIAF does is already being completed by CFMDC: it is actively collecting and preserving film and relevant ephemera for already established artists as well as new, upcoming artists; As a distributor, CFMDC is sending films out worldwide but also travelling to international festivals (like The International Short Film Festival in Oberhausen, Germany or the Rotterdam International Film Festival in Rotterdam, The Netherlands) to find new artists and their work. This distribution network allows CFMDC to curate and exhibit films that otherwise might not be available in a certain region and introduces new artists to Canada and Canadian artists to international regions.

FIAF and CFMDC have similar goals despite the difference in the sizes of their platforms and for that reason I recommend that *The FIAF Moving Image Cataloguing Manual*, accompanied by an established controlled vocabulary like the *Library of Congress Subject Headings*, will allow the collection to become as accessible as possible, available on both a

⁶⁷ Fédération Internationale des Archives du Film (FIAF), "Statutes: Chapter 1:" 5.

national and international level, should CFMDC and similar artist-run centres decide to implement the rules and standards that have been created here. For example, *The FIAF Moving Image Cataloguing Manual* shows how a varying depth of detail can be used within the collection to suit the needs of the institution (big or small) using the manual. FIAF offers four different examples of different hierarchies that can be established: the ‘Extended hierarchy model’ with 4 levels, the ‘Full hierarchy model’ with 3 levels, the ‘Shallow hierarchy model’ with 2 levels and the ‘No hierarchy model’ with 1 level. Each level identifies the metadata that FIAF recommends be catalogued in each section.⁶⁸

4.2 Full-Text Searching versus Keyword-Only Searching

As seen in chapters 2 and 3, different search functions (searching each field of a record versus only searching with a specific, linked keyword) has its limitations and its efficiencies. Both INA and IsumaTV search every field in the record for the search query as opposed to the linked keyword searching currently happening at CFMDC. CFMDC’s search function does pose a larger risk: if a cataloguer using a controlled vocabulary misses a keyword, that record will not return search results; For example, *No Sad Songs* is not linked to CFMDC’s “hiv/aids” keyword, which currently does not fit within the *LCSH* standard. The *LCSH* recommends “HIV infections” as the keyword.⁶⁹

As seen at INA, searching each field in the record has been complimented by the addition of keywords for certain records in the collection. These keywords simply help make existing records more relevant to the subject matter. This way of searching takes into account every word

⁶⁸ Fairbairn, Pimpinelli, and Ross: 7-10.

⁶⁹ “HIV Infections,” LC Subject Headings, Library of Congress, accessed August 12, 2019, <http://id.loc.gov/authorities/subjects/sh91004036.html>

and phrase in a record, keyword or not. This may return fewer specific results depending on what has been searched and the size of the institution but in the case of an artist-run centre, the increased number of results will not hinder the information the researcher is looking for. In the case of a film collection, being able to search the synopsis will help the researcher and the specificity of their search. Then, being able to add keywords that have been designed or selected from a controlled vocabulary like the *LCSH* will only further refine the search results.

The recommendations this thesis can offer for an artist-run centre with a film collection would be to ensure that when searching the collection, each field in the record is being searched. Then, the addition of keywords from a controlled vocabulary linked to the records will help refine the search even further. Combining this process of searching with the use of *The FIAF Moving Image Cataloguing Manual* to catalogue each record will allow for the collection to be more searchable. The collection would be organized using a worldwide standard for the specific material it contains and if following the recommendations properly, using a controlled vocabulary like the *Library of Congress Subject Headings* will only further make the search and retrieval process more accessible. If updating a film collection is needed (as will be the case for most centres as they are already established), it will be a lengthy process to update the database to reflect the fields mentioned in *The FIAF Manual*; however, the collection will stay searchable and therefore accessible, which helps the artist, the centre, the film objects themselves and the researchers who will use the collection.

4.3 Other Ideas and Resources

All methods of cataloguing discussed in this thesis are good options to consider for cataloguing in an artist-run centre. Each has a history that demonstrates what works and maybe

what does not, all are dependent on a number of factors (size of the institution, size of the collection, type of object in the collection, etc.). Some options that may be more relevant to a particular collection than others, depending on those factors. Open source applications for cataloguing will be helpful when formatting or updating a database for cataloguing. For example, AtoM is an open source application that is used for standards-based archival description available via the internet.⁷⁰ The website includes a demo of the application; An artist-run centre that has little prior knowledge to cataloguing can access this before even considering if this program is a right fit for their collection. This demo could be used as a teaching tool, allowing staff in a centre that has little to no prior in-depth cataloguing practice to work through the program and see a version of what the cataloguing process entails. As funding is often a huge dilemma for artist-run centres, finding the money to pay someone to catalogue is problematic. However, there are always students training in this field looking for experience who are able and willing to do the manual labour of cataloguing.

⁷⁰ “Atom,” Access to Memory Homepage, accessed May 4, 2019, <https://www.accesstomemory.org/en/>

Conclusion

As film collections move to more digital platforms, the physical films in the collections need to remain as accessible as possible. This thesis analyzes and recommends ways underfunded and under-sourced artist-run centres can ensure continued access to the physical films in their collections while the move to digital preservation is ongoing. It looks to offer insight into even the smallest changes an artist-run centre can take advantage of to ensure access to its physical film collections survives.

Carrying out the recommendations made in this thesis will be dependent on a number of factors including the size and condition of the collection, the number of staff available to help implement changes including, if there is funding and space, interns or summer residents, and the existing level of cataloguing already in the collection. For a centre that already has an established cataloguing process, like CFMDC, but is looking for ways to enhance its accessibility, these recommendations will be helpful. Any artist-run centre's cataloguing process has a history behind it: it would have been chosen for a specific reason. Some extra sleuthing into the history of the centre, interviews with founders (if possible) etc., could uncover why decisions were made to do things in a specific way over the history of the centre; many of these decisions were made with intention. The end goal is to not completely overhaul and start anew: there is value in the metadata already catalogued, it just now needs to be updated and, perhaps, reorganized to be the most accessible, and the recommendations made in this thesis will help with this.

If a centre needs to setup or establish new guidelines for cataloguing, these recommendations will be a good place to consider the different ways accessibility can be offered. They can help create a goal that can be expanded on and complemented with by more online

case studies, case studies at other institutions and with some more reading and research.

Establishing new guidelines might feel like a lengthy process as questions are asked and answered but ensuring continued access to the physical film collection will help not only the longevity of the film objects but also the centre's use of the collection, within its own screening spaces and in partnership with outside curators, universities and film festivals.

Accessibility is sometimes taken for granted. It could be assumed that because a cataloguing record exists of a film entering the collection, the film is accessible. However, that is not always the case, and accessibility cannot be ascertained if it is hard to explore the available titles digitally. Film deteriorates at different rates despite the prevention standards set up and used by centres. When an interested user inquires about a film, the deterioration may have already caused it to be lost (even if it is only colour-faded and can be projected without problems, the colour faded image is not how the filmmaker intended it to be seen). Thankfully, as film making and film preservation shifts into the digital age, searches can be made on both film content and film as object, its deterioration, its availability and its accessibility. Continuously working and improving accessibility to film will allow it to survive into the digital age.

Appendix

Table 1. Keyword + “hiv/aids” search results - from CFMDC website

Keyword	Search results: film titles returned
(de)colonization	...
abstraction	...
absurdity	...
abuse	...
activism + protest	<i>Bruce Eves in Polari</i> (2018), <i>Meet Me Under the Clock</i> (2017), <i>We are Animals</i> (2013)
aging	<i>Bruce Eves in Polari</i> (2018), <i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017), <i>Older Than What?</i> (2017)
agriculture	...
america	...
animals	...
animation	<i>Meet Me Under the Clock</i> (2017)
anthropocene	...
anthropology	...
architecture	...
art + artists	<i>Bruce Eves in Polari</i> (2018), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007)
body	<i>Between Friends</i> (1991), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>Meet Me Under the Clock</i> (2017)
bisexual	<i>Meet Me Under the Clock</i> (2017)

cameraless	...
canada	<i>Older Than What?</i> (2017)
capitalism/ economics	...
celebrity	...
childhood	...
class-struggle	...
comedy	...
community	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017)
crime	<i>Meet Me Under the Clock</i> (2017)
culture	<i>Bruce Eves in Polari</i> (2018), <i>Meet Me Under the Clock</i> (2017)
dance	...
disability	...
drama	<i>We are Animals</i> (2013)
earth	...
ecology	<i>Cruising Elsewhere</i> (2016)
education	...
environment	<i>Cruising Elsewhere</i> (2016)
essay	...
ethnography	...
families	...
fashion	...
feminism	...
film studies	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007)
flicker + strobe	...

food	...
found footage	<i>Cruising Elsewhere</i> (2016)
french language	...
gay	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
gender	<i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
genocide	...
geography	...
hand-processed	...
health	<i>We are Animals</i> (2013), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>I Will Not Think About Death Anymore</i> (1994)
history	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
horror	...
identity	<i>Meet Me Under the Clock</i> (2017)
immigration	...
indigenous	...
installation	...
jewish	<i>I Will Not Think About Death Anymore</i> (1994)

labour	...
landscape	<i>Cruising Elsewhere</i> (2016)
language	<i>Bruce Eves in Polari</i> (2018)
law	<i>Meet Me Under the Clock</i> (2017)
lgbtq	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
literature	...
love + hate	<i>Meet Me Under the Clock</i> (2017)
lesbian	<i>I Will Not Think About Death Anymore</i> (1994), <i>Older Than What?</i> (2017), <i>Bruce Eves in Polari</i> (2018)
literary/ theatre	...
media studies	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007)
memory	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017)
mental health	<i>I Will Not Think About Death Anymore</i> (1994)
mortality	<i>Meet Me Under the Clock</i> (2017)
music	<i>Meet Me Under the Clock</i> (2017)
music video	...
nature	...
networks	...
oral histories	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017)
performance	<i>Bruce Eves in Polari</i> (2018)

philosophy	...
photography	<i>Bruce Eves in Polari</i> (2018)
poetry	...
politics + policy	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
portraits	...
poverty	...
puppetry	<i>Meet Me Under the Clock</i> (2017)
québec history	...
quest	...
race + ethnicity	<i>I Will Not Think About Death Anymore</i> (1994)
racism	...
religion	...
resistance	<i>Meet Me Under the Clock</i> (2017)
science/ medicine	<i>Between Friends</i> (1991), <i>I Will Not Think About Death Anymore</i> (1994), <i>We are Animals</i> (2013)
science fiction	...
sex work	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017)
sexuality	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017),

	<i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018)
society	<i>Bruce Eves in Polari</i> (2018), <i>Meet Me Under the Clock</i> (2017)
sound art + music	<i>Meet Me Under the Clock</i> (2017)
spirituality	...
sustainability	...
theatre	...
time + space	...
trans*	<i>Older Than What?</i> (2017)
travel	...
typography	...
urban	<i>Meet Me Under the Clock</i> (2017)
violence	<i>Meet Me Under the Clock</i> (2017)
war + conflict	...
work about women	<i>Between Friends</i> (1991), <i>I Will Not Think About Death Anymore</i> (1994)
work by women	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>I Will Not Think About Death Anymore</i> (1994), <i>Meet Me Under the Clock</i> (2017), <i>Older Than What?</i> (2017)
youth	...

Table 2. Keyword + “hiv/aids” search results - from FileMaker Pro database at CFMDC

Keyword	Search results: film titles returned
(de)colonization	...
abstraction	<i>HOSER</i> (2006), <i>premièrement comme tragédie</i> (2010)
absurdity	<i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
abuse	<i>HOSER</i> (2006)
activism + protest	<i>We are Animals</i> (2013), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
aging	<i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009)
agriculture	...
america	...
animals	...
animation	<i>Meet Me Under the Clock</i> (2017)
anthropocene	<i>HOSER</i> (2006)
anthropology	<i>HOSER</i> (2006)
architecture	...
art & artists	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
bisexual	<i>Meet Me Under the Clock</i> (2017)
body	<i>Between Friends</i> (1991), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007),

	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
cameraless	...
canada	<i>Older Than What?</i> (2017), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
capitalism + economics	<i>On the Department of Experiential Medicine II</i> (2009)
celebrity	...
childhood	...
class-struggle	...
comedy	<i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
community	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>premièrement comme tragédie</i> (2010)
crime	<i>Meet Me Under the Clock</i> (2017), <i>premièrement comme tragédie</i> (2010)
culture	<i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
dance	<i>premièrement comme tragédie</i> (2010)
disability	...
drama	<i>We are Animals</i> (2013), <i>premièrement comme tragédie</i> (2010)
earth	...
ecology	<i>Cruising Elsewhere</i> (2016)
education	<i>HOSER</i> (2006), <i>premièrement comme tragédie</i> (2010)

environment	<i>Cruising Elsewhere</i> (2016)
essay	<i>premièrement comme tragédie</i> (2010)
ethnography	<i>premièrement comme tragédie</i> (2010)
families	...
fashion	...
feminism	<i>premièrement comme tragédie</i> (2010)
film studies	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007)
flicker + strobe	...
food	...
found footage	<i>Cruising Elsewhere</i> (2016)
french language	<i>premièrement comme tragédie</i> (2010)
gay	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
gender	<i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009)
genocide	...
geography	...
hand-processed	...
health	<i>We are Animals</i> (2013), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)

history	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
horror	<i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009)
identity	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
immigration	...
indigenous	...
installation	...
jewish	<i>I Will Not Think About Death Anymore</i> (1994)
labour	...
landscape	<i>Cruising Elsewhere</i> (2016)
language	<i>Bruce Eves in Polari</i> (2018), <i>premièrement comme tragédie</i> (2010)
law	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>premièrement comme tragédie</i> (2010)
lgbtq	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
literature	...

love + hate	<i>Meet Me Under the Clock</i> (2017)
lesbian	<i>I Will Not Think About Death Anymore</i> (1994), <i>Older Than What?</i> (2017), <i>Bruce Eves in Polari</i> (2018)
literary + theatre	...
media studies	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007)
memory	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
mental health	<i>I Will Not Think About Death Anymore</i> (1994), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009)
mortality	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009)
music	<i>Meet Me Under the Clock</i> (2017)
music video	...
nature	...
networks	<i>HOSER</i> (2006)
oral histories	<i>Cruising Elsewhere</i> (2016), <i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006)
performance	<i>Bruce Eves in Polari</i> (2018), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
philosophy	...
photography	<i>Bruce Eves in Polari</i> (2018)
poetry	<i>premièrement comme tragédie</i> (2010)
politics + policy	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016),

	<i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
portraits	<i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>HOSER</i> (2006), <i>premièrement comme tragédie</i> (2010)
poverty	...
puppetry	<i>Meet Me Under the Clock</i> (2017)
49uebec history	<i>premièrement comme tragédie</i> (2010)
quest	...
race + ethnicity	<i>I Will Not Think About Death Anymore</i> (1994)
racism	...
religion	...
resistance	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
science/ medicine	<i>Between Friends</i> (1991), <i>I Will Not Think About Death Anymore</i> (1994), <i>We are Animals</i> (2013), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
science fiction	...
sex work	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>premièrement comme tragédie</i> (2010)
sexuality	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Cruising Elsewhere</i> (2016),

	<i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
society	<i>Meet Me Under the Clock</i> (2017), <i>Bruce Eves in Polari</i> (2018), <i>HOSER</i> (2006), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
sound art + music	<i>Meet Me Under the Clock</i> (2017)
spirituality	...
sustainability	...
theatre	<i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
time + space	<i>premièrement comme tragédie</i> (2010)
trans*	<i>Older Than What?</i> (2017), <i>On the Department of Experiential Medicine II</i> (2009)
travel	...
typography	...
urban	<i>Meet Me Under the Clock</i> (2017), <i>On the Department of Experiential Medicine II</i> (2009), <i>premièrement comme tragédie</i> (2010)
violence	<i>Meet Me Under the Clock</i> (2017), <i>HOSER</i> (2006)
war + conflict	...
work about women	<i>Between Friends</i> (1991), <i>I Will Not Think About Death Anymore</i> (1994)
work by women	<i>I Will Not Think About Death Anymore</i> (1994), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>Older Than What?</i> (2017), <i>Meet Me Under the Clock</i> (2017)
youth	...

Table 3. Results from synopsis box search on FileMaker Pro Database – “hiv/aids”

Availability	Search results
Available Prints	<i>Between Friends</i> (1991), <i>DAS OVO (Ovo - das Video)</i> (2005)
Withdrawn Prints	<i>Valentine's Day</i> (1994)
Database Only Prints	...

Table 4. Results from synopsis box search on FileMaker Pro Database – “hiv”

Availability	Search results
Available Prints	<i>Between Friends</i> (1991), <i>Chloe</i> (1995), <i>Lost Hope, Lost Dreams</i> (1994), <i>My Addiction</i> (1993), <i>DAS OVO (Ovo - das Video)</i> (2005), <i>Happy Hookers</i> (2006), <i>Portrait of a Couple</i> (2007), <i>Buffalo Death Mask</i> (2013), <i>Axis</i> (2013), <i>ub2</i> (2011)
Withdrawn Prints	<i>Positiv</i> (1997), <i>Valentine's Day</i> (1994)
Database Only Prints	<i>HOSER</i> (2006)

Table 5. Results from synopsis box search on FileMaker Pro Database – “aids”

Availability	Search results
Available Prints	<i>Between Friends</i> (1991), <i>Between You and Me</i> (1994), <i>Chloe</i> (1995), <i>Destroying Angel</i> (1998), <i>Deviate</i> (1992), <i>Got 2B There</i> (1998), <i>Quiver</i> (1999), <i>Frank’s Cock</i> (1993), <i>I Will Not Think About Death Anymore</i> (1994), <i>Letter from Home</i> (1996), <i>My Summer Vacation</i> (1995), <i>Name Your Poison It’s a Scream Chanel No. 5</i> (1998), <i>No Sad Songs</i> (1985), <i>The Photographer: An Artist’s Journey</i> (1997), <i>Out in the Garden</i> (1991), <i>Panic Bodies</i> (1998), <i>RSVP</i> (1991), <i>Surviving Memory</i> (1996), <i>Tangled Garden</i> (1994), <i>Use Once and Destroy</i> (1995), <i>Torn</i> (2002), <i>Ride</i> (2003), <i>DAS OVO (Ovo - das Video)</i> (2005), <i>Talking Portraits</i> (1994), <i>Secret Weapons</i> (2008), <i>General Idea: Art, AIDS and the Fin de siècle</i> (2007), <i>We are Animals</i> (2013), <i>Bruce Eves in Polari</i> (2018)
Withdrawn Prints	<i>Stormy Weather</i> (1999), <i>Valentine’s Day</i> (1994)
Database Only Prints	<i>On the Department of Experiential Medicine II</i> (2009)

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