



PRISM Cookbook

For Profile 1 Implementers

Recipe 3: Using PRISM to enhance the searchability of content

July 2008

Getting Started with PRISM Metadata

This document contains Recipe 3 from the PRISM Cookbook for Profile 1 Implementers.

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Table of Contents

1. Preface When should I read this cookbook?	4
2. Introduction	5
2.1. PRISM Profile 1	5
2.2. Recipe Format	5
2.3. Domain Terminology	6
2.4. PRISM Namespace Declarations & Controlled Vocabulary URIs	7
2.5. PRISM Reference Materials	7
3. Recipe List	9
4. Recipes	11
4.3. Using PRISM to enhance the searchability of content	11
4.3.1. Basic Description	11
4.3.2. Ingredients	11
4.3.3. Search Approaches	11
4.3.4. Searching by “aboutness”	12
4.3.5. Searching by issue metadata	15
4.3.6. Completed XML Article	16
Appendix A Alphabetical Listing of PRISM Elements	24
Appendix B Functional Listing of PRISM Elements	26

1. Preface When should I read this cookbook?

While this cookbook has been created with the intent to assist PRISM users with their implementation of the standard, we caution our readers that this document will not answer questions such as “What is metadata?”, “What is PRISM?”, and “Why choose PRISM?”. For answers to those questions please refer to the PRISM 2.0 Introduction document included in the PRISM 2.0 Specification. In fact, we suggest that all readers familiarize themselves with the PRISM 2.0 Introduction before moving head long into the recipes that you find here.

For those still exploring the business issues PRISM helps solve, reviewing the recipes listed in Section 4 of this document will provide you with some examples. There is, however, more material in the PAM User’s Guide and the PRISM 2.0 Introduction that provides insight into why you would use PRISM and what business problems it is intended to solve.

Once you’ve decided that PRISM is the standard for you and your organization this cookbook will help you tackle your implementation.

2. Introduction

NOTE: This is a modularized version of the PRISM Cookbook. This document contains only Recipe 1: Preparing a print article for use by an external partner. For all recipes, please download the complete PRISM Cookbook available at www.prismstandard.org.

The objective of this guide is to assist implementers by providing a set of practical implementation steps for a chosen set of use cases, as well as provide insights into more sophisticated PRISM capabilities.

The PRISM 2.0 Specification consists of eight documents. We recommend that you keep these documents close at hand when working with the PRISM Cookbook, as they will prove to be handy reference resources for the elements utilized in the recipes.

2.1. PRISM Profile 1

This cookbook will address only Profile 1 PRISM implementations. Profile 1 requires the use of well-formed XML, is the most flexible profile, and currently represents the majority of known PRISM implementations.

Our approach to PRISM implementation in this cookbook addresses suggested mark-up methods, and not the ways in which a PRISM adopter would set up tools or systems. Recommendations of specific tools and systems to facilitate mark-up can be obtained by reaching out directly to publishers within the PRISM Working Group.

Profile 1 enables description of resources as complete, standalone XML documents or as inline XML and XHTML mark-up within the content itself.

Separate Profile 2 (XML-RDF) and Profile 3 (XMP) versions of the cookbook may be released by the PRISM Working Group in the future.

2.2. Recipe Format

All recipes begin with a basic description of the business purpose it fulfills.

The recipe ingredients will then be listed and described. In some cases the ingredient list may not be a straight list of elements employed in the recipe, but instead will contain short descriptions of the data needed in order to complete compilation of the XML.

Next, the recipe will include a step-by-step implementation method with accompanying sample XMLs and images. While the order of the steps was carefully considered for each recipe, do not feel beholden to the exact order. Just be sure to note all elements that are indicated as required, and be sure not to skip those steps.

Here is an example of a sample XML as it will be displayed throughout our recipes:

```
<?xml version="1.0" encoding="UTF-8"?>
<prism:metadataContainer
  xml:lang="en-US"
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:prism="http://prismstandard.org/namespaces/basic/2.0/">
  <dc:identifier>100340926</dc:identifier>
</prism:metadataContainer>
```

Each recipe closes with a completed XML article.

At the end of this cookbook you will find several appendixes that include a list of helpful reference materials.

2.3. Domain Terminology

The terms external partner, internal partner, and platform are frequently used in the following recipe descriptions. In order to avoid any misinterpretation of these terms we have included definitions for them here:

External partner

An external partner is frequently an aggregation or syndication partner. Examples include LexisNexis, republishers, Amazon, etc. In the simplest terms, it is a company with whom you share content, but who is not part of your own business corporation. In most situations, an external partner will be a recipient of content. Often times, content will not be shared with an external partner unless a contractual agreement has been drawn up between the two parties. External partners may not be privy to sensitive information or all content, especially when there are rights related limitations.

Internal partner

An internal partner is a business division, department, system, or individual within your company. A system can include intranet websites. Since an internal partner is a portion of your corporation, you may choose to share sensitive metadata and information with them that you would not consider sharing with an external partner. An internal partner may be a recipient of content or they may be a content source.

Platform

The platform identifies the delivery method of the resource. The PRISM Controlled Vocabulary specification provides a defined list of platforms that are applicable to publishers. These values are email, mobile, other, print, recordableMedia, broadcast, and web. With the release of PRISM 2.0 the specification allows for the handling of content that appears on multiple platforms.

2.4. PRISM Namespace Declarations & Controlled Vocabulary URIs

Systems that claim PRISM profile one compliance must recognize and support namespaces as defined. They may use the namespace declarations below in order to use familiar prefixes.

Namespace	Recommended Namespace Declaration
Dublin Core	<code>xmlns:dc="http://purl.org/dc/elements/1.1"</code>
PRISM	<code>xmlns:prism="http://prismstandard.org/namespaces/2.0/basic/"</code>
PRISM Controlled Vocabulary	<code>xmlns:pcv="http://prismstandard.org/namespaces/2.0/pcv/"</code>
PRISM Inline Markup	<code>xmlns:pim="http://prismstandard.org/namespaces/2.0/pim/"</code>
PRISM Aggregator Message	<code>xmlns:pam="http://prismstandard.org/namespaces/2.0/pam/"</code>
PRISM Rights Language	<code>xmlns:prl="http://prismstandard.org/namespaces/2.0/prl/"</code>

The PRISM specification also defines a number of controlled vocabularies. The base URIs for these vocabularies are:

Vocabulary Name	Base URI
PRISM Aggregation Type	http://prismstandard.org/vocabularies/2.0/aggregationtype.xml
PRISM Compliance Profile	http://prismstandard.org/vocabularies/2.0/complianceprofile.xml
PRISM Genre	http://prismstandard.org/vocabularies/2.0/genre.xml
PRISM Platform	http://prismstandard.org/vocabularies/2.0/platform.xml
PRISM Resource Type	http://prismstandard.org/vocabularies/2.0/resourcetype.xml
PRISM Rights	http://prismstandard.org/vocabularies/2.0/rights.xml
PRISM Role	http://prismstandard.org/vocabularies/2.0/role.xml
PAM Class	http://prismstandard.org/vocabularies/2.0/pam.xml

2.5. PRISM Reference Materials

Normative References

Dublin Core Metadata Element Set, Version 1.1: Reference Description.

<http://purl.org/dc/documents/rec-dces-19990702.htm>

Relation Element Working Draft; Dublin Core Metadata Initiative; 1997-12-19.

<http://dublincore.org/documents/relation-element/>

Dublin Core Metadata Terms, 2005-01-10.

<http://dublincore.org/documents/2005/01/10/dcmi-terms/>

PRISM Working Group, 2007,

PRISM Introduction, v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_introduction_2.0.pdf

The PRISM Namespace v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_prism_namespace_2.0.pdf

PRISM Compliance, v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_compliance_2.0.pdf

The PRISM Subset of the Dublin Core Namespace v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_dublin_core_namespace_2.0.pdf

The PRISM Rights Language Namespace v 2.0.

http://www.prismstandard.org/specifications/1.3/PRISM_prism_namespace_2.0.pdf

The PRISM Controlled Vocabulary Namespace v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_controlled_vocabulary_namespace_2.0.pdf

The PRISM Inline Markup Namespace v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_inline_markup_namespace_2.0.pdf

The PRISM Aggregator Message Namespace v 2.0.

http://www.prismstandard.org/specifications/2.0/PRISM_prism_aggregator_message_namespace_2.0.pdf

Guide to the PRISM Aggregator Message v 2.0.

www.prismstandard.org/pam_2.0/PAMGuide_2.0.pdf

Tim Bray, Jean Paoli, C. M. Sperberg-McQueen (eds.), Extensible Markup Language (XML).

<http://www.w3.org/TR/REC-xml>

Jonathan Marsh (ed.); XML Base.

<http://www.w3.org/TR/xmlbase/>

Tim Bray, Dave Hollander, Andrew Layman (eds.); Namespaces in XML.

<http://www.w3.org/TR/REC-xml-names>

Non-Normative References

ISO (International Organization for Standardization), ISO 8601:1988 (E) Data elements and interchange formats - Information interchange - Representation of dates and times, 1998.

<http://www.iso.ch/cate/d15903.html>

Time Zone Library.

<ftp://elsie.nci.nih.gov/pub/>

Extensible Markup Language (XML) 1.1, John Cowan, Editor. W3C Recommendation 2002-10-15.

The latest version is available at <http://www.w3.org/TR/xml11/>.

XML Schema Part 1: Structures, W3C Recommendation, World Wide Web Consortium, 2 May 2001.

The latest version is available at <http://www.w3.org/TR/xmlschema-1/>.

XML Schema Part 2: Datatypes, W3C Recommendation, World Wide Web Consortium, 2 May 2001.

The latest version is available at <http://www.w3.org/TR/xmlschema-2/>.

3. Recipe List

NOTE: This is a modularized version of the PRISM Cookbook. This document contains only Recipe 1: Preparing a print article for use by an external partner. For all recipes, please download the complete PRISM Cookbook available at www.prismstandard.org.

The PRISM cookbook contains the following recipes:

1. **Preparing a print article for use by an external partner:** The publisher wants to use PRISM metadata to prepare an article for use by an external aggregation or syndication partner. Examples include LexisNexis, republishers, Amazon, etc. The publisher must determine which identification fields will meet the business requirements for the recipient. The publisher will create a standalone XML file utilizing only PAM elements.
2. **Preparing a print article for use by an internal partner:** A publisher wants to use PRISM metadata to prepare an article for an internal partner. The publisher must determine which identification fields will meet the internal partner's business requirements. This may include creation of a publisher-specific namespace and DTD/XSD that addresses needs not met by PRISM metadata. The publisher will create a standalone XML file utilizing PAM, PRISM, and possibly publisher-specific elements.
3. **Using PRISM to enhance to enhance the searchability of content:** One of the benefits of the PRISM standard is how it can facilitate and enhance search. The variety of PRISM XML elements can be leveraged by a search site to enable users to find content using precise criteria. In this recipe, we will show how PRISM elements relate to different kinds of searches.
4. **Preparing articles that have been published to multiple platforms for use by an external partner:** In this recipe, the article was published in print, on the web, and to a mobile device. The publisher will use PRISM metadata to indicate that the article was published on these platforms. This article will be supplied to an external aggregation or syndication partner. The publisher must determine which identification fields are necessary for each of these platforms and meet the business requirements for the recipient. The publisher will create a standalone XML file utilizing only PAM elements.
5. **Preparing web articles for use by an external partner:** A publisher wants to use PRISM metadata to prepare an article that has originated on a non-print platform, such as the web. The publisher must determine which identification fields will meet the external partner's business requirements. The publisher will create a standalone XML file utilizing only PAM elements.

- 6. Preparing print articles with published corrections:** A publisher wants to use PRISM metadata to prepare a published correction for archival needs and/or to send to an external partner. This recipe will have two parts: 1) preparing the correction as it appears in the publication and 2) attaching correction metadata to the corresponding article to meet the external partner's business requirements. The publisher will resend the article, with the correction, utilizing PAM markup.
- 7. Preparing articles using relationship elements:** A publisher wants to prepare an article with relationships to other objects which may exist as a separate identifiable resource or may need to be included within an existing resource. This recipe will show how to express these complex relationships in PAM XML. A resource could be any of the following (this, however, is not a definitive list): story, sidebar, table, chart, illustration, photograph, cartoon, cover, video, info graphic. This recipe will use a story and a graphic that have been identified as separate resources.

4. Recipes

4.3. Using PRISM to enhance the searchability of content

4.3.1. Basic Description

One of the benefits of the PRISM standard is how it can facilitate and enhance search. The variety of PRISM XML elements can be leveraged by a search site to enable users to find content using precise criteria. In this recipe, we will show how PRISM elements relate to different kinds of searches.

4.3.2. Ingredients

This recipe will demonstrate the use of the following PRISM elements for enhancing search:

- prism:genre
- dc:subject
- prism:person
- pim:keyword
- prism:issueName
- prism:coverDate
- prism:coverDisplayDate

4.3.3. Search Approaches

We'll begin by discussing the ubiquity of full text searching. We can see this at work in commercial databases, Google, and 'search this site' text entry boxes on retail websites. Full text searching is meant to find any text anywhere in the article.

The main disadvantages of full text searching are the lack of precision that yields too many search results and the inability to search human-applied metadata that does not appear in print.

In this recipe we will use the seven elements above to illustrate how PRISM facilitates search approaches that are more targeted than a full text search: by "aboutness" and issue metadata.

We will use the article, "Indy Rides Again", from the May 22, 2008 issue of Entertainment Weekly. Here is the article as it appeared in print.

4.3 Using PRISM to enhance the searchability of content



We'll start with the premise that a PAM article following all of the steps in Recipe 1 of this cookbook has been created.

4.3.4. Searching by “aboutness”

PRISM addresses the cognitive aspects of content, the “aboutness” qualities, such as the topics covered, people described, and narrative type. Let’s see how three PRISM elements can improve an article’s ability to be found by a user of a search site.

prism:genre

Users seeking articles of substantial coverage of a particular topic can search by prism:genre values, such as “Analysis”, “Profile”, and, in our example, “Cover Story”, from the PRISM Controlled Vocabulary. This is human-applied metadata that is not available in a full text search of the printed content.

dc:subject

Applying subject terms from a controlled vocabulary to articles enables users to perform searches without relying on particular names or words that appear in the text. Broad searches can be performed using a few subject terms. In our example, the subject “Movies” covers words such

4.3 Using PRISM to enhance the searchability of content

as ‘feature films’, ‘action flicks’, and ‘cinema’. A full text search can be limited by subject terms not appearing in print or not appearing in enough instances that reflect their importance. The subject terms in our example are from the Time Inc. taxonomy.

prism:person

Identifying prominently featured persons enables users to obtain search results that do not contain articles in which the person of interest is mentioned only in passing. Featured organizations and geographical locations can be captured using the prism:organization and prism:location elements. In our example, there is significant content about certain actors and directors. A full text search cannot distinguish between a person mentioned a few times and a person central to the article.

Elements like the three above require a reading of the article. A person applying this metadata would provide the highest level of accuracy. Software that applies this cognitive metadata can provide great efficiency gains in a workflow while some accuracy will be sacrificed.

```
<?xml version="1.0" encoding="UTF-8"?>
<pam:message
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:pam="http://prismstandard.org/namespaces/pam/2.0/"
  xmlns:pim="http://prismstandard.org/namespaces/pim/2.0/"
  xmlns:prl="http://prismstandard.org/namespaces/prl/2.0/"
  xmlns:prism="http://prismstandard.org/namespaces/basic/2.0/">
<pam:article xml:lang="en-US">
<head>
  . . .
  <dc:title>INDY RIDES AGAIN</dc:title>
  . . .
  <dc:subject>MOVIES</dc:subject>
  <dc:subject>ACTORS & ACTRESSES</dc:subject>
  <prism:person>Steven Spielberg</prism:person>
  <prism:person>Harrison Ford</prism:person>
  <prism:person>Indiana Jones</prism:person>
  <prism:person>George Lucas</prism:person>
  <prism:person>Shia LaBeouf</prism:person>
  <prism:person>Karen Allen</prism:person>
  <prism:genre>coverStory</prism:genre>
  . . .
</head>
<body>
  . . .
</body>
</pam:article>
</pam:message>
```

4.3 Using PRISM to enhance the searchability of content

Other examples of PRISM's precision include identifying up to four levels of subsections, distinguishing between main writers and contributors, and identifying images by their credit, caption, and media type, all of which are covered in Recipe 1. In our example, let's look at how one of the PRISM inline markup elements enhances search.

pim:keyword

Identifying keywords within the printed text provides users with additional cognitive metadata to search. Keywords are terms that are likely to be used in search queries. In PRISM, keywords are distinct from subject terms and named entities which have corresponding PRISM elements.

The following snippets show how keywords are tagged. Note how this tag is embedded within the text and does not appear in the <head>.

```
<body>
<p class="deck">MAY 22</p>
<p>Almost two decades after the last Indiana Jones movie, Harrison Ford, Steven Spielberg, and George Lucas team up for another whip-cracking <pim:keyword>adventure</pim:keyword>. An inside look at what took so long, what to expect from the new film (space aliens?), and what the filmmakers think about living up to their own legends.</p>

<p>INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL</p> . . .
<p>Seeing him in person, up close, makes the hard fact that Ford will turn 66 this July seem like a clerical mistake. He looks strikingly younger than he has lately on film. There's a big vein showing down the middle of each of his sizable biceps. Yet hard-bodied as he keeps himself, he's only mortal. And so for every punch he throws as the world's best-known archaeologist in Indiana Jones and the <pim:keyword>Kingdom of the Crystal Skull</pim:keyword>, audiences will be thinking about a different, offscreen battle: the one between Ford and Father Time.</p>

<p>Ford first played the whip-wielding, globe-trotting Dr. Jones in 1981's Raiders of the Lost Ark, returned in 1984's Indiana Jones and the Temple of Doom, and seemingly wrapped up the series playing son to Sean Connery in 1989's Indiana Jones and the Last Crusade. But prospects for a post-trilogy resurrection got going in the early 1990s and never stopped. Early in the twisty-turny development process, executive <pim:keyword>producer</pim:keyword> George Lucas (who created the character) and <pim:keyword>director</pim:keyword> Steven Spielberg realized that if they ever did incubate a story good enough to justify taking that fedora out of mothballs, so much time would have passed that it would look silly to pretend Indy was the same oldâ€"that is, youngâ€"guy. They ultimately . . .
```

4.3.5. Searching by issue metadata

PRISM has several elements that address issue metadata, fundamental components of content storage and retrieval. The cover image below shows where this metadata is found. Let's look at these elements and see how they facilitate search.



prism:issueName

Capturing the name of a specially named issue allows users to search for articles within the issue without knowing the issue's date. Often times an issue's name is more easily remembered than its date. (e.g. Fortune 500, Anniversary Issue, etc.) This element also allows users to search within a series of named issues across multiple years.

prism:coverDate

The eight digit numeric date of the issue allows users to search with an exact issue date or search for content within a range of dates. The complete numeric date is often not printed and often must be human-applied at the outset of a workflow. It is especially useful for monthly publications for which 01 can be applied as the day date. This element also allows special issues that do not have any printed date to be included in a date range search.

prism:coverDisplayDate

This element allows users to search by the complete or partial text of the date printed on the issue without having an exact date in mind. e.g "May 2008", "Spring 2008". A search for May issues across multiple years can also be performed.

4.3 Using PRISM to enhance the searchability of content

```
<?xml version="1.0" encoding="UTF-8"?>
<pam:message
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:pam="http://prismstandard.org/namespaces/pam/2.0/"
  xmlns:pim="http://prismstandard.org/namespaces/pim/2.0/"
  xmlns:prl="http://prismstandard.org/namespaces/prl/2.0/"
  xmlns:prism="http://prismstandard.org/namespaces/basic/2.0/">
<pam:article xml:lang="en-US">
<head>
  . . .
  <dc:title>INDY RIDES AGAIN</dc:title>
  . . .
  <prism:coverDate>2008-04-25</prism:coverDate>
  <prism:coverDisplayDate>April 25, 2008 / May 2,
  2008</prism:coverDisplayDate>
  <prism:number>988 / 989</prism:number>
  <prism:issueName>Summer Movie Preview / Special Double
  Issue</prism:issueName>
  . . .
</head>
<body>
  . . .
</body>
</pam:article>
</pam:message>
```

See the following page for the completed XML article.

4.3.6. Completed XML Article

```
<?xml version="1.0" encoding="UTF-8"?>
<pam:message
  xmlns:dc="http://purl.org/dc/elements/1.1/"
  xmlns:pam="http://prismstandard.org/namespaces/pam/2.0/"
  xmlns:pim="http://prismstandard.org/namespaces/pim/2.0/"
  xmlns:prl="http://prismstandard.org/namespaces/prl/2.0/"
  xmlns:prism="http://prismstandard.org/namespaces/basic/2.0/">
<pam:article xml:lang="en-US">
<head>
  <dc:identifier>783587621</dc:identifier>
  <prism:issueIdentifier>4502216</prism:issueIdentifier>
  <pam:status>A</pam:status>
  <prism:aggregationType>magazine</prism:aggregationType>
  <prism:originPlatform prism:platform="print"/>
  <dc:title>INDY RIDES AGAIN</dc:title>
  <dc:creator>STEVE DALY</dc:creator>
  <dc:contributor>WRITTEN AND REPORTED BY Jennifer
  Boeth</dc:contributor>
  <dc:contributor>Jason Clark</dc:contributor>
  <dc:contributor>Clark Collis</dc:contributor>
  <dc:contributor>Steve Daly</dc:contributor>
  <dc:contributor>Jeff Jensen</dc:contributor>
  <dc:contributor>Vanessa Juarez</dc:contributor>
  <dc:contributor>Ari Karpel</dc:contributor>
  <dc:contributor>Gregory Kirschling</dc:contributor>
  <dc:contributor>Jeff Labrecque</dc:contributor>
  <dc:contributor>Youyoung Lee</dc:contributor>
  <dc:contributor>Adam Markovitz</dc:contributor>
  <dc:contributor>Chris Nashawaty</dc:contributor>
  <dc:contributor>Whitney Pastorek</dc:contributor>
  <dc:contributor>Josh Rottenberg</dc:contributor>
  <dc:contributor>Missy Schwartz</dc:contributor>
  <dc:contributor>Jessica Shaw</dc:contributor>
  <dc:contributor>Nick Spagnoli</dc:contributor>
  <dc:contributor>Nicole Sperling</dc:contributor>
  <dc:contributor>Christine Spines</dc:contributor>
  <dc:contributor>Tim Stack</dc:contributor>
  <dc:contributor>Tanner Stransky</dc:contributor>
  <dc:contributor>Benjamin Svetkey</dc:contributor>
  <dc:contributor>Adam B. Vary</dc:contributor>
  <dc:contributor>Kate Ward</dc:contributor>
  <dc:contributor>Josh Wolk</dc:contributor>
  <prism:publicationName>Entertainment
  Weekly</prism:publicationName>
  <prism:issn>10490434</prism:issn>
  <dc:publisher>Time Inc.</dc:publisher>
  <prism:coverDate>2008-04-25</prism:coverDate>
  <prism:coverDisplayDate>April 25, 2008 / May 2,
  2008</prism:coverDisplayDate>
  <prism:number>988 / 989</prism:number>
  <prism:issueName>Summer Movie Preview / Special Double
  Issue</prism:issueName>
  <prism:startingPage>26</prism:startingPage>
  <prism:section>Summer Movie Preview</prism:section>
```

4.3 Using PRISM to enhance the searchability of content

```
<dc:subject>MOVIES</dc:subject>
<dc:subject>ACTORS & ACTRESSES</dc:subject>
<prism:person>Steven Spielberg</prism:person>
<prism:person>Harrison Ford</prism:person>
<prism:person>Indiana Jones</prism:person>
<prism:person>George Lucas</prism:person>
<prism:person>Karen Allen</prism:person>
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<p class="deck">MAY 22</p>

<p>Almost two decades after the last Indiana Jones movie, Harrison
Ford, Steven Spielberg, and George Lucas team up for another whip-
cracking <pim:keyword>adventure</pim:keyword>. An inside look at
what took so long, what to expect from the new film (space
aliens?), and what the filmmakers think about living up to their
own legends.</p>

<p>INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL</p>

<p>Starring Harrison Ford, Shia LaBeouf, Cate Blanchett, Karen
Allen</p>

<p>Directed by Steven Spielberg</p>

<p>Harrison Ford keeps his own hangar at the Santa Monica Municipal
Airport. Among his inventory are a helicopter, a jet, and an
immaculately painted blue-and-green biplane. He's a skilled pilot,
and sometimes he goes for rides between earthly appointments.
Today's a helicopter day. In fact, Ford's been out choppering
around on this clear, calm mid-March afternoon, touching down only
now to do an interview. Wearing jeans, a navy blue T-shirt, and
dark aviator glasses, he strides across the landing area so
purposefully you can almost hear a military march.</p>

<p>Seeing him in person, up close, makes the hard fact that Ford
will turn 66 this July seem like a clerical mistake. He looks
strikingly younger than he has lately on film. There's a big vein
showing down the middle of each of his sizable biceps. Yet hard-
bodied as he keeps himself, he's only mortal. And so for every
punch he throws as the world's best-known archaeologist in Indiana
Jones and the <pim:keyword>Kingdom of the Crystal
Skull</pim:keyword>, audiences will be thinking about a different,
offscreen battle: the one between Ford and Father Time.</p>

<p>Ford first played the whip-wielding, globe-trotting Dr. Jones in
1981's Raiders of the Lost Ark, returned in 1984's Indiana Jones
and the Temple of Doom, and seemingly wrapped up the series playing
son to Sean Connery in 1989's Indiana Jones and the Last Crusade.
But prospects for a post-trilogy resurrection got going in the
early 1990s and never stopped. Early in the twisty-turny
development process, executive <pim:keyword>producer</pim:keyword>
George Lucas (who created the character) and director Steven
Spielberg realized that if they ever did incubate a story good
enough to justify taking that fedora out of mothballs, so much time
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would have passed that it would look silly to pretend Indy was the same oldâ€”that is, youngâ€”guy. They ultimately set Crystal Skull in 1957, 19 years after the events of Last Crusade. In a neat real-world parallel, it's been exactly 19 years since that movie was released.</p>

<p>"That's one of the things I was most keen about," says Ford, sitting down for an indoors talk shortly after landing. "Just acknowledge the years, without reservation. What's the big deal? The guy's 18, 20 years older. So what?" There it is, the question on which hundreds of millions in grosses are riding. So what? Well, some people might not want to see a beloved

<pim:keyword>action</pim:keyword> icon reaching AARP eligibility. "Yeah, I've heard it," Ford says. "'Aaaaw, he's older.' Well, s---, yes. And by the way? So are you. So...are...you! Take a look in the f---ing mirror!"</p>

<p>Whether Ford can still hack it as an action hero is just one of many questions hovering around Crystal Skull. Per Spielberg's strict decree, not even the Paramount marketing team has been allowed to see any work-in-progress versions. Neither has EW. (Finishing touches weren't done until mid-April.) But we do have inside intelligence on what it's about: greed, abduction, the Cold War, anticommunist fervor, torture, theft, artifact-acquisition rivalry, and the post-WWII generation gap, among other things. (Now's a good time to bail out if you hate spoilersâ€”even though we'd classify the ones that follow as mild.)</p>

<p>Remember dark-haired Marion Ravenwood, Indy's squeeze from Raiders? She's back and once again played by Karen Allen, now 56 and looking remarkably unchanged. Expect to see Marion and Indy trading gibes through lots of South American jungle jeopardy involving quicksand, amphibious vehicles, so-called Ugha warriors, and large, nasty ants. To the likely delight of teenage girls, Spielberg and Co. have also given Indy a sidekick played by 21-year-old Shia LaBeouf, a strong ticket-seller in Disturbia and Transformers last year. (Spielberg helped produce the latter.) Muscled up, LaBeouf adopts a sort of Marlon Brando punk-rebel persona right out of The Wild One as a leather-jacketed, switchblade-carrying, motorcycle-riding young searcher named Mutt Williams. Hmmm, Muttâ€”as in a mongrel, of mixed or uncertain parentage. Will it turn out he's the son of Indy and/or Marion? And does Crystal Skull set up Mutt as a spin-off-ready new hero? Fans have been arguing these points online for well over a year.</p>

<p>Another focus of chatroom buzz has been the baddies, a nasty group of Russian soldiers and operatives in search of the title object because of its reputed mind-controlling powers. (About time, says Ford, that Indy moved on from tangling with German SS officers, as he did in movies 1 and 3: "We plum wore the Nazis out. Couldn't go there again.") The leader of the KGB-backed pack is Cate Blanchett, in a severe, straight-banged, ink black wig, as Agent Irina Spalko. She's a born interrogator. Gimlet-eyed and handy with a sword, she crosses blades with Mutt. Asked if Agent Spalko gives off a vaguely dominatrix vibe, Lucas says, "Not so vaguely," and bursts out laughing. Could be the kinkiest thing he's

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helped brainstorm since he put Princess Leia in a gold bikini and chains in Return of the Jedi.</p>

<p>KAREN ALLEN REMEMBERS the day the phone rang in January 2007. She was at home in the Berkshires in Massachusetts, where, between TV and film gigs, she's built a life raising a son, teaching acting and yoga, and running a luxury-knitwear business. It was Spielberg on the line. He said, "I bet you know why I'm calling." She had no idea. "He said, 'Haven't you been watching television?'" she recalls. "'It's been announced! We're gonna make Indiana Jones 4! And guess what? You're in it!'"</p>

<p>Allen had heard so many inconclusive rumors about a new Indy movie over the past decade or so that she'd given up believing it would happenâ€”not surprising, given the film's stop-and-go-and-stop history. Beginning in the early '90s, five key writers went through myriad script drafts, continually hitting narrative booby traps. The parameters kept shifting for a story that had to first satisfy Lucas, Spielberg, and Ford. None of them had any contractual imperative to reunite, and each of them had mutually-agreed-upon veto power. "Three very powerful, opinionated individuals," says writer-director David Koepp, who had worked with Spielberg on Jurassic Park and War of the Worlds and wound up becoming what Spielberg called the "closer" on Crystal Skull. "That's just hard to get to line up."</p>

<p>Die Hard scribe Jeb Stuart got the boulder rolling with an early-'90s script titled Indiana Jones and the Saucer Men From Mars, a stab at addressing one of Lucas' central ideas. It made sense, Lucas argued, for the first three Indy movies to imitate 1930s and '40s adventure serials, as the stories were set in that period. But with Indy older, and the setting pushed to the '50s, the genre should also switch to the sort of trope you'd find only in that later era: namely, aliens invading Earth in spaceships with the military in hot pursuit. Or so Lucas argued, to raspberries from his collaborators. "Harrison said, 'No way am I being in a Steve Spielberg movie like that,'" recalls Lucas. "And Steven said, 'I don't know, I don't know, I don't know.'"</p>

<p>The creative wrangling continued with Jeffrey Boam writing (he'd worked on Last Crusade). M. Night Shyamalan told Howard Stern he was eyeing the Indy franchise in the summer of 2000, though no actual scripts seem to have come of that. Frank Darabont (The Shawshank Redemption, The Green Mile) turned in a draft and did one revision circa 2003--04. According to Darabont, he put over the idea of Marion returning, instead of Indy having some new love interest. Darabont was a rabid fan of the franchise, having worked for Lucas' early-'90s TV show, The Young Indiana Jones Chronicles. Spielberg was reportedly extremely keen on Darabont's work. But after Lucas said no to it, for reasons no one will discuss, Darabont went public with his disappointment. He complained to a journalist as he promoted his film The Mist last year that Lucas was "insane" to reject his script, and voiced his unhappiness in several other interviews. He's eased up on the rhetoric since, and now says, via e-mail, that "there's honestly not much to add that hasn't been said.... For me to comment beyond that is to promote a

4.3 Using PRISM to enhance the searchability of content

controversy that doesn't exist." Spielberg won't elaborate, other than to say, "Why do you want to get into that?"

At some point, aliens got bumped aside for a new central concept: crystal skulls. Lucas has said he'd been interested for years in the real-life mythology behind them—what Ford calls "the mysto-crypto stuff that's part of every Indiana Jones movie." After a go-round with Jeff Nathanson (Catch Me if You Can, Rush Hour 3), David Koepp finally came in about two years ago. He cooked up an acceptable stew of already-established ingredients, plus some of his own. (He's the only screenwriter with final credit; story credit goes to Lucas and Nathanson.) Are aliens still in there too? "I can neither confirm nor deny," says Koepp. According to Ford, "There's no element of any of the original scripts that has completely gone away. George made sure of that. 'Cause he is that persistent. And that dogged." Spielberg won't touch plot queries. His only comment? "You'll find out on May 22nd."

WHEN SHIA LABEOUF got cast in Crystal Skull, he had to check in at Spielberg's office to read the script. He didn't get his own copy until shortly before shooting began. "That was weird," he says. "I was not prepared for not being able to have a script during prep." When he finally got one to keep, every page had been bar-coded and watermarked to discourage easy duplication. He says he was also given a hotline number. If he needed to valet-park his car—and was even thinking of leaving the script in the backseat—all he had to do was dial the hotline and someone would come retrieve it. And what if LaBeouf ever felt the urge to blab about the plot? Best not to think about that. "The joke I had was that Steven had snipers following me," he says, "and if I ever slipped and gave up any tidbits, that was the end."

Why the fear factor? Because Spielberg hates audiences knowing any more than he wants them to before opening weekend. As cameras rolled for principal photography from mid-June through mid-October of last year, that made life on the set feel like a witness-protection program at times. When Spielberg shot scenes on location in and around Yale University in Connecticut (standing in for Dr. Jones' Marshall College), onlookers went into a frenzy snapping cell-phone pics and posting videos on YouTube of a motorcycle-chase scene involving LaBeouf and Ford, among other moments. The production had to build nine-foot-high fencing to keep the actors hidden from view as they went to and from sensitive scenes. Says LaBeouf: "We had to wear robes and hoods like we were in the [Yale secret society] Skull and Bones. And we were never supposed to be grouped or bunched together. We were always supposed to be separated until we came to set."

When production moved to L.A., the bulk of shooting commenced at five separate studios, since no single facility could accommodate all the sets. That meant an awful lot of entry points for Lucasfilm security folks to lock down. Despite the precautions and confidentiality agreements, two big leaks nearly blew up in fall 2007. An extra who played a Russian soldier blabbed story details to an Oklahoma newspaper; the actor persuaded the paper to take down the article from its website, but not before it circulated to every fan chatroom in the land. And thieves broke into Crystal

4.3 Using PRISM to enhance the searchability of content

Skull's production office at Universal last September, stealing a computer along with proof sheets of sensitive photos and a budget breakdown detailing salaries. A law-enforcement sting operation recovered the stolen materials within a week.</p>

<p>Fan websites like Ain't It Cool News and The Raider.net have bandied about all manner of spoilers in the months since. Lucas says Spielberg was dispirited about how much information is out there, despite their best efforts. Relax, Lucas says. "They're not coming to see the plot," he argues. "They're coming to see Steve Spielberg interpret a story. You can't get that any other way than by actually seeing the movie." He believes it's impossible to truly spoil Crystal Skull. "I've been trying to get Steven to put the scene where Indiana Jones gets killed into the trailer," he deadpans. "And he just refuses to do it."</p>

<p>A death scene for Dr. Jones? That would never happen, Harrison Ford assures us. He remembers trying to persuade Lucas to kill off his Han Solo character in the second or third initial Star Wars movie, insisting it'd make for a better story. "You don't need him," says Ford. "He's got no mama, got no papaâ€"out there all by himself. He's a piece you can move around or get rid of. But I couldn't get George to go along with that. He didn't want to stop making the toys."</p>

<p>Ford never had the same feelings of disposability about Indy, whom he finds much more interesting than Han Soloâ€"especially since Indy's mortality has always been a key part of his appeal. "One of the pleasures is that we allow him to get in too deep," Ford says. "He's in over his head and has to pull himself out. A character without fear or with no sense of his own inadequacy would be a pain in the ass to be around." Time to embrace our own foolish, feeble humanity againâ€"and Indiana Jones, courtesy of a buff sexagenarian, is here to show us how.</p>

<p>"Asked if Cate Blanchett's Agent Spalko gives off a vaguely dominatrix vibe, Lucas says, "Not so vaguely," and bursts out laughing.</p>

<p>"The joke I had was that Steven had snipers following me," says LaBeouf, "and if I ever slipped and gave up any tidbits, that was the end."</p>

<h1>INDY BY THE NUMBERS</h1>

<p>622.1

Combined gross (in millions) of three prior Indy movies</p>

<p>36

Number of copies of Indy's signature hat made for the shoot</p>

<p>2

Age of Shia LaBeouf when Last Crusade originally hit movie theaters</p>

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<pam:credit>INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL: DAVID JAMES/Â© LUCASFILM LTD. & TM. ALL RIGHTS RESERVED</pam:credit>

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Appendix A Alphabetical Listing of PRISM Elements

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Appendix A. Alphabetical Listing of PRISM Elements

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Appendix B Functional Listing of PRISM Elements

The following is a functional list of PRISM elements. Following the element name is the namespace and the document in the PRISM documentation package where that element appears:

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- timePeriod (pim:, prism:)
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