



RICHS
CENTRAL FLORIDA

RICHS Metadata Guidebook

Regional Initiative for Collecting the History, Experiences, and Stories of
Central Florida

RICHS Students, Volunteers, and Partner Organization Members
Spring 2012

This is the Spring 2012 RICHS Metadata Guidebook for RICHS students, volunteers, and partner organization members. Content may be added, deleted, or revised as needed. Please check the Wiggin student group for the latest version.

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Introduction

What is RICHES?

The Regional Initiative for Collecting the History, Experiences, and Stories (RICHES) of Central Florida is an interdisciplinary, project-based initiative begun by the UCF History Department in September 2009 as a way to explore and document the history of Central Florida while offering publically-engaged research opportunities to students and faculty. The Initiative's primary goals are to foster learning and research on Central Florida, offer Central Floridians a deeper sense of their diverse history, give students hands-on experience that will enhance their research and communication skills as well as their digital knowledge, and connect UCF with surrounding communities.

Partnerships

RICHES has partnered with various organizations throughout Central Florida, and that number continues to grow.

Florida High Tech Corridor Council

About: The Florida High Tech Corridor Council (FHTCC) is a regional economic development initiative of the University of Central Florida (UCF), the University of South Florida (USF) and the University of Florida (UF) whose mission is to grow high tech industry and innovation in the region through research, workforce and marketing partnerships.

A partnership involving more than 25 local and regional economic development organizations (EDOs) and 14 community colleges, the Council is co-chaired by the presidents of UCF, USF and UF. The Council includes the presidents of two of the community colleges, the president of Florida Institute of Technology and representatives of high tech industry. The unique partnership has resulted in a strategic approach to high tech economic development that involves matching funds research, workforce development and a marketing program leveraging governmental, EDO and corporate budgets on a regional rather than local basis.

Partnership: The Florida High Tech Corridor Council has partnered with RICHES to research and write a retrospective anniversary history of the Florida High Tech Corridor Council to be published as articles in a special edition of the Florida High Tech Corridor Council's online e-magazine as well as a limited print run of the publication.

Sanford Museum

About: The Sanford Museum houses exhibits illustrating the history of the City of Sanford and the life and times of City founder Henry S. Sanford.

Built as a memorial to Henry Shelton Sanford, the museum houses his library and manuscript collection as well as a collection of 19th century decorative arts which belonged to the Sanford family. Henry S. Sanford, 1823-1891, was a lawyer, diplomat, and innovator in the production of citrus. His papers reflect his entire career and contain information on diplomatic matters and business during the Victorian age. His library contains books and magazines in seven languages which cover law, politics, religion, science, and popular fiction.

Expanded in 1973 and in 1993, the museum serves as a repository for the city's history. Research collections are available to the public.

Partnership: The Sanford Museum has partnered with RICHES to work cooperatively on locating sources within the Sanford Museum for inclusion in the Building Blocks project and the Central Florida Mosaic Interface.

Museum of Seminole County History

About: The Museum of Seminole County History highlights Seminole County, the historical gateway to interior Central Florida via the St. John's River. All artifacts housed in the Museum have been donated by residents.

Exhibits, artifacts, maps, documents, photographs and special events all tell the stories of Seminole County's inhabitants, their lives, lineages and local legends. Join us for an engaging tour through the past that includes:

- Native American Indian artifacts
- Early Forts and Settlements
- The development of railroads and steamship transportation
- Agriculture and industries of the region
- 19th and 20th Century Decorative Arts
- Life in Seminole County towns in the 1800s and 1900s
- The Old Folks Home (built in 1926)
- Research materials and maps
- Traveling Exhibits

Partnership: The Museum of Seminole County History has partnered with RICHES to work cooperatively on locating oral histories and sources within the Museum of Seminole County History for inclusion in the Building Blocks project and the Central Florida Mosaic Interface.

The University of West Florida Next Exit History™

About: Next Exit History™ uses cutting edge technology to enhance cultural tourism. It relies on GPS and smart phone technology to deliver short audio and video podcasts about historic and cultural sites accessible from Florida's interstates. Scholars at the University of West Florida developed and own the program, and their material can be accessed on the Next Exit History™ website. UCF and partners will use the platform developed at UWF to add locations in Central Florida to their existing databases.

With this program, visitors driving on Florida's interstates are alerted by their cell phones that there is something interesting coming at the next exit. A short audio or video gives a brief introduction and explanation of the town, museum, historic site, or other cultural attraction found not far off the road, providing much more information and incentive than a simple road sign. We believe that when people know a bit more about what they are passing, they will be more likely to get off at the "next exit," and take some time to learn about our area and its history.

Now available as an iPhone and iPad application and through Garmin satellite navigation systems, the technology promises real benefits to our region and its communities. It will enhance the public's understanding of Florida's history and let visitors know what we have to offer beyond theme parks and beaches. Likewise, it will further encourage cultural tourism and bolster local businesses, benefiting all the partners involved.

Partnership: The University of West Florida Next Exit History™ has partnered with RICHES to work cooperatively on adding content on Central Florida to the current University of West Florida Next Exit History™ database and including this content in the Central Florida Mosaic Interface.

The Harry T. & Harriette V. Moore Cultural Complex

About: Florida is a state with a long and rich history of the Civil Rights Movement. Unlike other states such as Alabama, Georgia, and Tennessee, Florida does not have a Civil Rights Museum or book chronicling this past. The Harry T. & Harriette V. Moore Cultural Complex, which is a public park and community center in Mims Florida, admirably serves that function. It hosts a replica home of the Moores who were pioneering civil rights leaders, as well as a museum. Although the Moore Complex already has a museum dedicated to Florida's Civil Rights Movement history, the panels and artifacts cannot travel due to their size and value as loaned gifts from local families and institutions. As such, a traveling exhibit could be sent out to local libraries, schools, and community organizations

Partnership: In 2011, UCF History Professor Dr. Robert Cassanello taught a graduate course title "Introduction to Public History." Students from the course and the Moore Complex all collaborated on the content of the traveling exhibit and design. The traveling exhibit will feature the spirit of the Complex's own permanent exhibit, which features a timeline of

Civil Rights events starting in 1865 and ending in 1965 with the passage of the Voting Rights Act. Although the Complex is committed to the story of the Moores, we are interested in placing their lives and activities within a broader context of this one hundred year history so visitors can understand the decades long events leading up to their organizing and the thriving movement that following their tragic murders. The exhibit will integrate the Florida story alongside the national story of the Civil Rights Movement on a linear exhibit installation. The exhibit will run from 2011-2013.

Those interested in the traveling exhibit can contact Robert Cassanello, Ph. D.
Robert.Cassanello@ucf.edu.

Associations

RICHS has also established working associations with other organizations.

Middle District of Florida Historical Society

About: The Federal Courts in the Middle District of Florida have dealt with desegregation, the war on drugs, corrupt politicians, discrimination in employment practices, intellectual property rights, failing companies and the orderly resolution of disputes. The Historical Society's aim is to preserve part of that history and educate the public about the history.

The Historical Society of the Middle District of Florida's goal is to preserve, interpret, and educate on items of historical significance. The Society is accomplishing this goal through educational programs, community outreach, historical exhibits, historical publications, artifact preservation, and oral histories. The Historical Society is formally known as the History, Education, and Public Outreach Committee of the Middle District of Florida.

Association: RICHS staff and the Historical Society of the Middle District of Florida have collaborated to establish and maintain archival materials in the Historical Society's archives located at the U.S. Courthouse in Orlando, Florida. These archival materials and collection finding aids will then be added to the Central Florida Mosaic Interface

Apopka Hope CommUnity Center

About: RICHS and the Apopka HCC are partnering to properly preserve and archive these materials for the memory of the Apopka farm worker community and the nuns who helped organize the workers as part of the history and memory of Central Florida, and for the use of present and future generations of researchers. The collection is a vital asset to the organization, the local community, and historical research because it preserves the memory of a group of under-served people while conveying the political, economic, and social strife migrant farm workers faced in Central Florida from the 1970s to the present.

Association: RICHES and the Apopka HCC are partnering to properly preserve and archive these materials for the memory of the Apopka farm worker community and the nuns who helped organize the workers as part of the history and memory of Central Florida, and for the use of present and future generations of researchers. The collection is a vital asset to the organization, the local community, and historical research because it preserves the memory of a group of under-served people while conveying the political, economic, and social strife migrant farm workers faced in Central Florida from the 1970s to the present.

Winter Park Health Foundation

About: The Winter Park Health Foundation (WPHF) is a private, not-for-profit organization supporting programs that improve the health of youth, older adults and the community-at-large in Winter Park, Maitland and Eatonville. It also conducts research and provides education on health issues affecting these groups.

A long-trusted leader on health care issues, the Foundation serves as a catalyst for information gathering, research and collaboration on health issues impacting Central Florida.

The Foundation's work is dedicated to helping develop the healthiest community in the country.

Association: RICHES has partnered with Dr. Denise Gammonley in the UCF Social Work Department on a grant from the Winter Park Health Foundation for a pilot program using oral histories for documenting and disseminating life stories of older adults as a strategy to introduce person-centered care practices in assisted-living facilities.

What is the CFMI?

Students, volunteers, and partner organizations participating in RICHES projects play a very important role in the Initiative and in the community. Individuals and groups that decide to contribute projects to RICHES often conduct outside research at various Central Florida archives and museums, communicate with history professionals and members of the community interested in sharing their stories, and submit their research findings to RICHES to be displayed using different formats of dissemination.

Content developed through RICHES projects is made widely available for public use via the internet on the Central Florida Mosaic Interface (CFMI). The CFMI is a graphical map-driven interface with an interactive timeline for accessing digital historical collections. The interface provides historical context that generalizes to any geographic region and exposes relationships between a broad variety of information from different sources. Student, volunteer, and partner organization work ready for inclusion in the CFMI will be entered into the database for online publication, with credit given to the

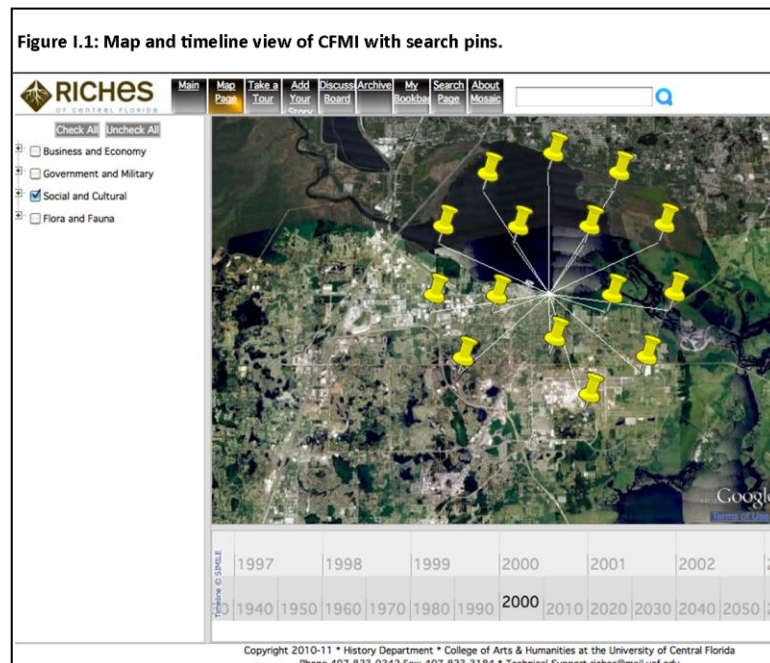
appropriate source as an author or creator. The CFMI will also pull-in sources from outside of UCF, making it a comprehensive research resource on Central Florida.

The CFMI is intended for use by the general public, in-school researchers, academic researchers, and policy makers and non-academic researchers. For example, an economic planner can examine the historical trends linked to a specific sub-region in order to predict future use. A city planner can find the historical context for raw data in narrating the story of a neighborhood. A member of the general public may discover an interview with one of Florida's veterans while looking for information commemorating September 11, 2001. A fourth grade teacher discussing Central Florida history can create lesson plans and curriculum based on metadata and interactive exhibits. Each group has a different initial purpose for using the CFMI, but the ultimate goal for the interface is that all the identified find utility in the resource.

The CFMI

The CFMI is broadly organized into three parts. The first part is a web interface that allows searching, data input, visualization, and manipulation. The second part is a database to contain the catalogue and organize project assets while linking to external resources. The third part processes search queries, extracts relationships, and attempts to answer implied questions.

The Web Interface has three modes for user interaction. The first mode is a graphical 3D map interface and dynamic time line used to find information within the repository. Figure I.1 shows the map and timeline users see when conducting their own searches. Repository items are represented as yellow pins on a Google Earth presentation layer. As the map is moved, repository items corresponding to the visible map geography are displayed, while items formerly visible are hidden. The user is also able to display or hide repository items by moving the timeline focus to the different time periods. Moreover,



by selecting filters from a checkbox interface, the repository results displayed can be reduced or increased. Finally, users may search the repository for results directly by using a search box.

The second interaction mode is a text-based HTML form to allow users to search the repository. Refined search options are available and less computer processing is required to render map results. However, the graphical interface is a “front-end” interface geared toward more casual use, while the text-based interface is

a “back-end” interface designed for researchers.

The third interaction mode is a moderated discussion board. Registered users may post comments and links to external web content. A CAPTCHA – a Completely Automated Public Turing test to tell Computers and Humans Apart – is used as part of the moderation process.

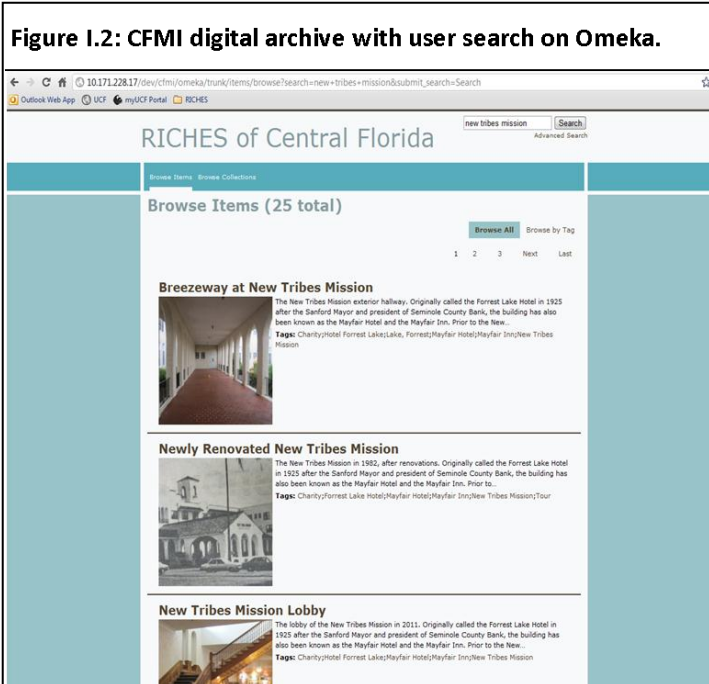
CFMI’s Search Capabilities

The CFMI search system provides assistance to users in finding related repository items or visualizing connectedness within the repository. There are presently three searching modes enabled within the CFMI prototype system. The basic search mode is keyword occurrence. This search method matches search terms entered by the user with terms from the description field of the metadata. Results are displayed in order of match discovery.

Two slightly more advanced search modes within the CFMI are related to distance measures. One method uses the spatial and temporal information. From the center of the area presently displayed by the map and the date at the center of the timeline, items within the repository that are geographically “near” (using Cartesian distance) as well as temporally “near” (using absolute date difference) are returned as search results. The criteria for “nearness” are set subjectively at the present, but will be a user-tunable feature in the future.

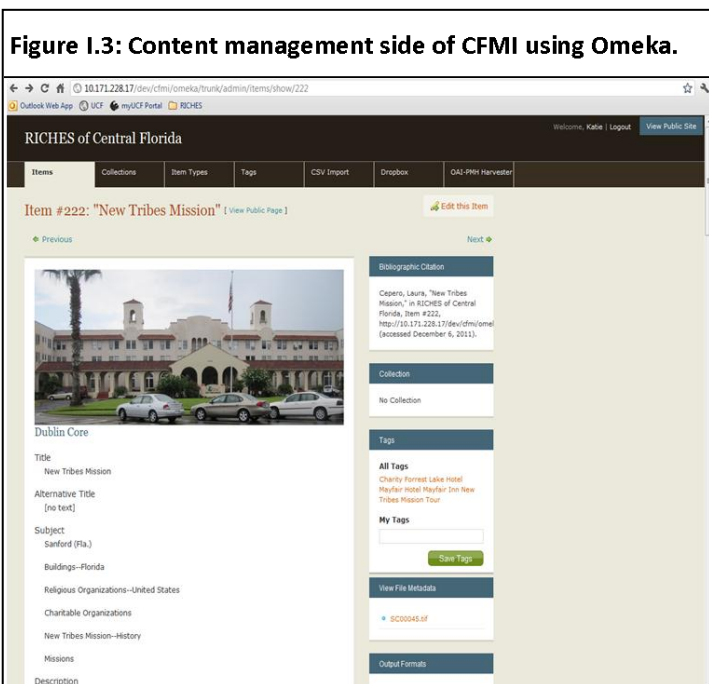
The other distance-based search measure within the CFMI is keyword distance. In this measure, the number of matches between the subject field of item metadata and search terms entered by the user are counted. The count represents a measure of relatedness between repository items. Again, the criterion for nearness is set subjectively, but will be an adaptive feature in the future.

The ultimate goal is for the CFMI search system to extract and present implicit relationships between items within the repository. These relationships may not be obvious or may not have previously been possible due to the items being from disparate sources. The search system will draw on entries within the database as well as public administration, demographic, and economic data relating to the geographic area searched. The search will also make dynamic associations based on searches by other users. Eventually, the system will behave as an advanced research assistant, helping historians create hypotheses and observe historical data differently.



CFMI and Omeka

The CFMI uses Omeka as a content management system and an archiving system. Omeka is a free, extendable, open source web-publishing platform built for use on LAMP servers.¹ The software application was created to simplify the publishing of scholarly archives and collections on the Internet. Another result of using Omeka is that authorized users within the RICHES project can create additional digital archives with the same repository items. Figures I.2 and I.3 showcase both the user end and administrator end of Omeka.



A server is required when downloading the Omeka software. If a historical society or any other entity does not have a server or does not have the funds to purchase one, it is still possible to create and save digital collections using one of Omeka's servers. By logging onto Omeka.net and registering, anyone can create their own digital collection.²

CFMI and Metadata

In order for images and other content to be displayed on CFMI, data needs to be completed for each item. This data about data, or information about information, is known as *metadata*.³ If you have seen an online library catalog entry for a book, or viewed a digital reproduction of a

photograph on an online digital collections website, you have experience with metadata.

¹ *Omeka* (2007-2012), <http://omeka.org/>. Website also contains video tutorials and other resources on what Omeka is and how to use it.

² *Omeka.net* (2010-2011), <http://www.omeka.net/>. Website also contains video tutorials and other resources on how to use Omeka.

³ Steven J. Miller, *Metadata for Digital Collections: A How-To-Do-It Manual* (New York and London: Neal-Schuman Publishers, Inc., 2011), 1.

The University of Central Florida (UCF) Community Veterans History Project (CVHP) develops metadata for all of its oral history interviews in order to make the information accessible online.⁴ Standards are based on the metadata Library of Congress generates for the Veterans History Project.⁵ The metadata CVHP created for Taylor Matthew Britton’s oral history (Figure I.4) is detailed and informative. If a researcher is conducting research on the Vietnam War, he/she will know that Britton’s oral history is not pertinent since he fought in Operation Enduring Freedom in Afghanistan. If a researcher is interested in finding out more about Britton’s military service during Operation Enduring Freedom, the “Log” portion of the metadata informs the researcher where that subject topic is discussed in the oral history.

Figure I.4: Metadata associated with an audio/video recording of an oral history from the UCF CVHP.

Britton, Taylor Matthew	
Access this item.	
Name	Britton, Taylor Matthew
Date of Birth	1987-02-17
Place of Birth	Queens, New York
Description	Oral history interview of Matthew Taylor Britton (Ward Britt). Interview conducted by John Murphy at the West Orange Country Club. Interview topics include early experiences with military service, wartime experience, life in the military, after military service, and later years.
Gender	Male
Race	White - Non Hispanic
Home State	New York
War or Conflict	Operation Enduring Freedom Afghanistan
Status	Veteran
Dates of Service	2007-2010
Entrance into Service	Enlisted
Branch of Service	U.S. Army
Unit of Service	2-77 Field Artillery 4th Infantry Division
Location of Service	Ft. Knox, KY Fort Gordon, GA Fort Carson, CO
Prisoner of War	No
Service Related Injury	No
Begin Date of Service	2007-01-14
End Date of Service	2010-07-14
Battles	Afghanistan
Medals	Combat Action Badge Afghanistan Campaign Medal with Campaign Star National Defense Service Medal Global War on Terrorism Service Medal Army Service Ribbon Overseas Service Ribbon NATO Medal
Achievements	UAV Pilot; Information Management Officer; Radio Tech
Interviewer	Murphy, John
Date of Interview	2010-11-10
Subject	Britton, Matthew Taylor United States. Army.
Log	0:00-9:32 Early experiences with military service 9:33-17:03 Wartime experience 17:04-27:55 Life in the military 27:56-31:11 After military service 31:12-33:38 Later years and closing
Contributor	RICHES
Affiliation/Organization	University of Central Florida
Type of Resource	Audio; Digital (DAT)
Language	English
Rights	All rights are held by the respective holding institution. This material is posted publicly for non-profit educational uses, excluding printed publication. For permission to reproduce and/or for copyright information contact Special Collections and University Archives, University of Central Florida Libraries, (407) 823-2576. http://library.ucf.edu/SpecialCollections/
Date Contributed	2011-05
Identifier	DP0010453
Contributing Project	UCF Community Veterans History Project

⁴ UCF Community Veterans History Project, <http://riches.cah.ucf.edu/veterans/>. Metadata generated by the CVHP can be found online at the UCF Digital Collections website, <http://library.ucf.edu/Systems/DigitalCollections/Project.php?p=39&page=1>.

⁵ “Veterans History Project,” *American Folklife Center of the Library of Congress*, <http://www.loc.gov/vets/>.

Figure 1.5: Photograph with associated metadata from Central Florida Memory.



Title	"Lefty" Wyatt, baseball player for the Jacksonville Tarpons
Tag	DPO010420
Subject	Baseball uniforms -- Florida -- Jacksonville -- Photographs Minor league baseball -- Florida -- Jacksonville -- Photographs Men -- Florida -- Jacksonville -- Photographs
Description	Black-and-white photograph of baseball player "Lefty" Wyatt. He is standing in front of a wooden fence in his baseball uniform, with his hands on his hips. The letter I can be seen on his hat, the initial for the Jacksonville Tarpons baseball team. "Lefty" Wyatt pitched for Jacksonville in 1916. Hr had 4 wins, 4 losses, played 13 games, allowing 79 hits and 48 runs.
Date Original	ca. 1916
Size	25 cm. x 20 cm.
Repository	Sanford Museum
Type	Photographic prints
Language	English
Coverage-Spatial	Jacksonville (Fla.)
Rights	All rights to images are held by the respective holding institution. This image is posted publicly for non-profit educational uses, excluding printed publication. For permission to reproduce images and/or for copyright information contact the Sanford Museum, 520 East First Street, Sanford, FL 32772 (407-688-5198)
Digital Publisher	Electronically reproduced by the Digital Services unit of the University of Central Florida Libraries, Orlando, 2011.
Funding source	RICHES 2011
Digital Reproduction Specifications	jpeg2000 images were derived from 400 dpi tiffs scanned on an Avison FB 6080E Book-edge Scanner.

The metadata in Figure 1.5 provides information about a photograph from the online digital collection Central Florida Memory.⁶ The metadata is needed to contextualize the photograph; otherwise it is just a black and white picture of a man in a baseball uniform. Because of the metadata associated with the image, the viewer knows the man is "Lefty" Wyatt, a baseball player for the Jacksonville Tarpons. The metadata presented in Figure 1.5 gives the photograph historical context and significance.

Importance of Metadata

Metadata serves many important functions. In *Metadata for Digital Collections: A How-To-Do-It Manual*, librarian and metadata expert Steven J. Miller identifies multiple purposes metadata serves when establishing and managing digital collections. One key

feature metadata provides is intellectual access to digital items in a collection.⁷ This case has already been made with the image of "Lefty" Wyatt and its associated metadata in Figure 1.5. In order for the user to know what they are looking at, metadata needs to be created to contextualize the image.

Useful metadata also serves as an identification tool. Each metadata entry has a set of elements that help the user identify certain information about an image or other digital file. The content provided in each element of the metadata give a digital file meaning. These elements also allow digital resources to be searchable online.⁸ By inserting Library of Congress subject headings, keywords, and other elements, the information provided in each metadata entry can be cross-referenced within a collection. In an ideal situation, the metadata can be cross-referenced to outside collections, allowing users to connect with

⁶ Central Florida Memory, <http://www.cfmemory.org/>. According to the website, "Central Florida Memory is a cooperative project begun in 2002 by three institutions: The University of Central Florida Library, The Orange County Regional History Center, and The Orange County Library System." The project's long-term goal is "to provide an online platform and focal point for gathering, preserving, and disseminating the documents, artifacts, and stories of the history of Central Florida."

⁷ Miller, 9.

⁸ *Ibid.*, 10

other related resources they might not have known existed. Metadata needs to identify not only individual items, but find relationships between multiple items within, and outside, a database.

One of the main purposes for using metadata is to provide access to the user. What the user may not realize is the finished metadata published online takes a lot of time and effort from the repository's side. There are repositories and institutions with digital collections that create and provide data online for thousands of historical resources. In order for these items to be accessible online, employees and volunteers need to complete metadata for each individual item. Completing metadata includes gathering items (photographs, artifacts, documents) to be digitized, taking photographs, transcribing oral histories and primary documents, conducting background research on a particular item or period in history for context, obtaining permissions to digitize copyrighted materials, entering the data about the items into a database, and uploading all of the information online in an accessible format. And this is just what the metadata team does. Most digital collections also have administrators, software developers, archivists, and librarians, who oversee and help with everyday functions of the content, database, and website.

CFMI is no different from other digital collections as far as gathering and creating metadata. Staff, students, and volunteers have played an integral role in creating, editing, and publishing metadata onto CFMI. RICHES has already collected hundreds of metadata entries from various projects and the amount of data continues to grow.

Section Breakdown

The main purpose of this how-to guide is to provide information about metadata and instruct staff, students, and groups how to create metadata for RICHES projects. Because the metadata created for CFMI has some unique features not present in the Dublin Core standards, the process of collecting and entering information can be difficult.

Section 1 provides information needed during the initial stages of a RICHES project. Staff, students, and groups need to prepare and have signed necessary documentation provided by RICHES in order for projects to be published an accessible online via the CFMI. A majority of this documentation includes permissions, such as copyright. RICHES cannot utilize or publish any submitted project materials without these permissions completed in their entirety. Readers will also be informed on the types of documentation the individual or group need to create and submit themselves, such as a project summary and bibliography.

The basics of metadata will be discussed in *Section 2*. Emphasis will be placed on metadata standards that are utilized and displayed on the CFMI. Each digital item on the CFMI contains metadata elements from a controlled element set known as Qualified Dublin Core and a set of locally generated metadata elements by created by RICHES. There will also be examples on how to create metadata for certain items, such as photographs.

The last two portions of the manual are the *Appendix* and *Bibliography*. This *Appendix* contains the various types of RICHES forms that need to be completed before a project is considered finished, while the *Bibliography* provides a list of all the resources mentioned throughout the manual.

Section 1: Completing RICHES Projects

Any student, staff, or partner organization planning to take part in a RICHES project needs to complete a series of steps before any information or research is made accessible, including on the CFMI. It should be understood that students and volunteers working on any RICHES projects are encouraged to ask any questions throughout the duration of the project. Questions should be directed either to a RICHES staff member or instructor.

Step One: Contact the RICHES office about starting a project

Before any research or field work can be conducted, individuals need to contact the RICHES office and set up an appointment to discuss their proposal for a potential project. To be considered a RICHES project, a faculty member from the RICHES staff needs to approve the work. If a student is taking part in a RICHES project in class, this step will be completed by the instructor.

Step Two: Complete all necessary paperwork and permissions prior to starting project

This is an important step that all students, staff, and partner organizations need to complete after talking with a faculty member from RICHES and prior to starting the actual project. All of the forms described in Step Two will be included in Appendix A at the end of this manual. The forms will be discussed in the following order:

- RICHES Student Work Release
- RICHES Volunteer Work Release
- RICHES Oral History forms
- RICHES Archive Release
- RICHES Image and Item Individual Release
- RICHES Copyright Material Release
- RICHES Podcast and Documentary Consent and Release Form
- UCF CVHP forms
- GLBT History Project Oral History Release

RICHES Student Work Release

Students who are participating in any RICHES project needs to sign this release form and submit it to the RICHES office. This includes any metadata, oral history, research, and podcast projects. Students are required to fill in all fields of the release form, including a listing of the approved RICHES projects to be completed, and the student's name, signature, and contact information.

RICHES Volunteer Work Release

Volunteers who are participating in any RICHES project needs to sign this release form and submit it to the RICHES office. Those individuals from RICHES partner organizations and anyone just looking to volunteer for RICHES need to complete this form. Projects that volunteers may conduct are oral history transcriptions and generating metadata content. Volunteers are required to fill in all field of the release form, including a listing of the approved RICHES projects to be completed, and the volunteer’s name, signature, and contact information.

RICHES Oral History forms

Students and volunteers who are conducting an oral history for RICHES needs to complete a series of forms before any interviews take place and the finished transcript and audio-video recording can be accessed online. Table 1.1 provides a list of all the documentation which needs to be signed.

Before conducting an interview, the person being interviewed needs to complete the *RICHES Biographical Data Sheet*. It is the interviewer’s responsibility to make this form accessible to the person being interviewed and to submit it to the RICHES office when completed. Not only does the information from the biographical data sheet help the interviewer better understand the person he/she is interviewing, but it also provides essential information that will later be posted on the Central Florida Mosaic Interface (CFMI).

Table 1.1: List of RICHES Oral History Forms
RICHES Biographical Data Sheet
RICHES Oral History Release
RICHES Audio-Video Recording Log
Abstract Template for Interviews

Both the interviewer (the student or volunteer conducting the interview) and the interviewee (the person being interviewed) need to complete the *RICHES Oral History Release* form prior to conducting the interview. All contact information and signatures need to be filled out. Once this form is signed and turned in, it should be understood by both parties that the audio-video recording, transcript, and biographical information associated with the oral history will be disseminated and electronically accessible by RICHES.

Interviewers conducting the oral histories also need to keep a log and list the minute mark when particular topics are mentioned throughout the interview. All of this information should be recorded in the *RICHES Audio-Video Recording Log* and submitted with all paperwork associated with the particular interview. All fields need to be completed by the interviewer prior to submitting the form. When completing the Interview Abstract on the log, the interviewer is required to use the wording provided in the *Abstract Template for Interviews*.¹

¹ “Forms,” *UCF Community Veterans History Project*, <http://riches.cah.ucf.edu/veterans/forms.php>. Electronic version of the template can be accessed using this website.

RICHES Archive Release

Students who are conducting research and collecting archival materials to be digitized for the CFMI need to obtain permissions from the appropriate repository using the *RICHES Archive Release*. Once a representative from an archive signs and completes the release form, RICHES has permission to duplicate and display the digital reproductions of the listed images. The last two pages have to be completed as much as possible by the signed representative. Having the description of the materials, restrictions, and copyright statement finalized helps metadata creators and editors conduct their work more efficiently and quickly.

RICHES Image and Item Individual Release

The *RICHES Image and Item Individual Release* is very similar to the *RICHES Archive Release*. Whereas the *RICHES Archive Release* is to be signed by a representative from a particular repository, the *RICHES Image and Item Individual Release* is meant to be signed by an individual who wants to donate the digital reproduction of their materials to RICHES. For example, if someone wants to donate their home movies to the Home Movie Archive and wants the digital reproductions displayed on the Central Florida Mosaic Interface (CFMI), then he/she will have to complete this form.

RICHES Copyright Material Release

If a representative from a particular repository or individual wants to donate materials that contain copyrights from other sources, then the *RICHES Copyright Material Release* form will need to be signed by the appropriate source. For example, if the Sanford Museum has a picture book published by an outside source that RICHES wants to digitize and display on the CFMI, RICHES will have to send this form to the appropriate publishing source prior to any digitized images are displayed online. If there is any confusion about the copyright of a particular source, contact a RICHES staff member for more details and how to obtain appropriate permission.

The associated data sheet also needs to be completed by the copyright source as best as possible. Any background information provided about the source is essential when trying to understand records and displaying them accurately online.

RICHES Podcast and Documentary Consent and Release Form

The *RICHES Podcast and Documentary Consent and Release Form* serves the same purpose as an oral history release. All students and volunteers who are creating podcasts and other documentaries need to complete this form before any of their work can be accessed or displayed. Other individuals who are interviewed or showcased in the podcasts and documentaries also need to complete and submit this form. If a minor is being interviewed, students and volunteers need to make sure that the minor's guardian also signs the form.

UCF CVHP forms

Students and volunteers conducting oral histories for the UCF CVHP need to complete and submit a total of eight forms. Table 1.2 provides a list of all CVHP documentation which needs to be signed.²

Table 1.2: List of UCF CVHP Release and Permission Forms
UCF CVHP Volunteer Inquiry Form
UCF CVHP Biographical Data Form
UCF CVHP Oral History Release
Interviewer's Release Form
Veteran's Release Form
UCF CVHP Audio-Video Recording Log
Abstract Template for Interviews
UCF CVHP Completion Checklist

Students or volunteers interested in conducting oral histories for the UCF CVHP are first required to complete the *UCF CVHP Volunteer Inquiry Form*. When completed, this form provides the RICHES staff with appropriate contact information about a potential volunteer's contact information and skill set.

If a veteran is assigned to a student or volunteer has not registered with the project, he/she will need to complete the *UCF CVHP Biographical Data Sheet*. If the veteran already registered online, this form does not need to be filled out because the veteran already provided the necessary information during registration, and can be accessed through the student or volunteer's RICHES supervisor or instructor. Please ensure that the biographical data form has been completely filled out when you turn it in with the interview. Not only does the information from the biographical data sheet help the interviewer better understand the veteran he/she is interviewing, but it also provides essential information that will later be posted on the (CFMI).

The *UCF CVHP Oral History Release* form needs to be signed and completed prior to the interview. Both the interviewer (the person conducting the interview, such as a volunteer or students) and the interviewee (the veteran being interviewed) need to sign the release form. The interviewer and interviewee are also required to complete the *Interviewer's Release Form* and the *Veteran's Release Form* provided by the Library of Congress. Once the interviewer and interviewee sign all three of these release forms, it should be understood by both parties that the audio-video recording, transcript, and biographical information associated with the oral history will be provided by RICHES and the Library of Congress.

Interviewers conducting the oral histories also need to keep a log and list the minute mark when particular topics are mentioned throughout the interview. All of this information should be recorded in the *UCF CVHP Audio-Video Recording Log* and submitted with all paperwork associated with the particular interview.

Before all oral history projects can be submitted, the students and volunteers are required to completed and turn in the *Abstract Template for Interviews*. When completed, the abstract is displayed online and serves as an abbreviated introduction to the oral history for researchers. All red fields are to be completed.

² "Forms," *UCF Community Veterans History Project*. All forms are listed online and either in .pdf or .doc format.

Another form that is useful to volunteers and students, but is not required for submission, is the *UCF CVHP Completion Checklist*. The UCF CVHP encourages its volunteers and students to utilize the checklist to make sure all aspects of the oral history interview have been conducted successfully.

GLBT History Project Oral History Release

Prior to conducting an oral history for the GLBT History Museum of Central Florida, the interviewer (RICHS student or volunteer) and interviewee (person being interviewed) need to sign and provide correct contact information on the *GLBT History Project Oral History Release*. All other permission forms listed in Table 1.1 (except the *RICHS Oral Release*) also need to be completed when working on oral history projects related to the GLBT History Museum of Central Florida.

Step Three: Conduct research and other activities related to assigned RICHS project

Step Four: Organize and submit work to RICHS office

Once a student or volunteer completes a RICHS project, all RICHS students and volunteers are required to turn in all project materials to the RICHS office. Students and volunteers are usually given a due date and time at which to submit their materials. The following is the list of items that need to be turned in before a RICHS project is considered complete:

- Summary of project
- List of contacts
- List of sources used while working on the project
- CD/DVD/thumb drive with all completed work

RICHS students and volunteers are told to turn in hard and digital copies of their work. For example, from the list above, RICHS requires that a hard (printed) copy of the summary, contact list, and source list be turned in on the designated due date. The digital copy of all these items needs to be placed on a CD, DVD, or thumb drive so a RICHS staff member can transfer the information onto the RICHS server.

To help students and volunteers in the submission process, RICHS has created a *RICHS Project Completion Checklist* (Appendix A). This checklist is meant to help students and volunteers organize their projects, as well as provided background information for RICHS staff when processing project materials. The checklist needs to be completed and turned in with all project materials on the final submission date. Those students and volunteers who are working on an oral history project for the UCF CVHP are still required to complete and turn in the *UCF CVHP Completion Checklist*.

Metadata Creators

Those students and volunteers who are working with the CFMI and creating metadata follow a different submission process in comparison to other RICHES projects. There are a total of four steps that need to occur in order for any student or volunteer work to be published and displayed on the CFMI.

- Step 1: Students and volunteers need to upload all digital images, audio files, and other project files to a designated folder on Wiggio.³ Each person working on a RICHES project is assigned a folder labeled with his/her name.
- Step 2: Set up an appointment to turn in digital copies of all images, audio files, and project files to the RICHES office via thumb drive, CD, DVD, or other device.
- Step 3: Students and volunteers will receive an email that someone has received and reviewed the work. An appointment then needs to be scheduled with a RICHES metadata specialist to determine a metadata submission schedule (usually 5 metadata entries per week).
- Step 4: Students and volunteers are required to meet submission deadlines and follow through with any revisions that need to be made either before the end of the semester, or prior to the end date in the individual's work contract.

Metadata creators are still required to complete the *RICHES Project Completion Checklist* and the printed materials listed in the "Project Submission" portion of the document.

³ Prior to starting any work, RICHES students and volunteers are entered into the "RICHES Student" group on Wiggio. According to the Wiggio website, users can "share and edit files, manage a group calendar, poll your group, post links, set up conference calls, chat online and send mass text, voice and email messages to your group members. Each group member can define how they want to keep informed of group activity" (http://wiggio.com/#tpl=about_wiggio_0).

Section 2: Metadata

RICHES utilizes both a controlled, or standardized, metadata set along with a set of locally generated metadata elements. This section is meant as an overview of the controlled metadata standards established by the Dublin Core Metadata Initiative (DCMI) and the RICHES created metadata elements.

Dublin Core Metadata Element Set

The following is a list of the Dublin Core Metadata Element Set (DCMES). All of the elements and their associated definitions can be found on the DCMI website. While the DCMI and publications examine the schemes and coding of each metadata element, that detailed information will not be provided here. There are numerous websites and publications that delve more into coding aspect of metadata, and some of those sources will be mentioned in Section 3 of this guide. The ultimate goal RICHES has in listing the DCMES is to instruct readers and metadata creators how to create effective and useful information based on a combination of Dublin Core and RICHES standards. Rather than focus on the technical aspect of metadata, this listing will help instruct staff, students, and groups how to produce and submit good quality metadata.

Title
Subject
Description
Type
Source
Relation
Coverage
Creator
Publisher
Contributor
Date
Format
Language
Rights
Identifier

Dublin Core has a total of 15 core elements known as Simple Dublin Core (Table 2.1).¹ Many institutions throughout the world utilize the 15 core elements as a way to connect and relate collection materials from different areas. According to the North Carolina Exploring Cultural Heritage Online (NC ECHO), it encourages heritage centers and other smaller organizations statewide to use Dublin Core because it “provides a minimum standard that is internationally accepted.” The element set also allows staff not learned in cataloging practices to contribute to the creation and management of a digital collection.² The 15 core elements have been modified since the DCMI’s existence in 1995. Known as Qualified Dublin Core (Table 2.2), the extended version of the original element set allows digital collections to define items with more detail.³

¹ “Dublin Core Metadata Element Set, Version 1.1,” *Dublin Core Metadata Initiative*, <http://www.dublincore.org/document>.

² “North Carolina Dublin Core, Implementation Guidelines,” *North Carolina Exploring Heritage Online*, <http://www.ncecho.org/dig/ncdc2007.shtml>.

³ “Using Dublin Core – Dublin Core Qualifiers,” *Dublin Core Metadata Initiative*, 1995-2011, <http://dublincore.org/documents/usageguide/qualifiers.shtml>.

Table 2.2: Qualified Dublin Core	
DCMES Element	Qualifier
Title	Alternative
Description	Table Of Contents
	Abstract
Relation	Is Version Of
	Has Version
	Is Replaced By
	Replaces
	Is Required By
	Requires
	Is Part Of
	Has Part
	Is Referenced By
	References
	Is Format Of
	Has Format
	Conforms To
Coverage	Temporal
	Spatial
Date	Created
	Valid
	Issued
	Modified
	Date Accepted
	Copyrighted
	Submitted
Format	Extent
	Medium
Rights	Access Rights
Audience	Mediator
	Education Level
Provenance	--
Rights Holder	--
Instructional Method	--
Accrual Method	--
Accrual Periodicity	--
Accrual Policy	--

RICHES Metadata

RICHES utilizes Qualified Dublin Core and has even created its own metadata elements (Table 2.3). These locally generated elements were created in order to satisfy and enrich the search capabilities in the CFMI. The RICHES elements will also be discussed and included in the following metadata element listing.

The order in which the metadata elements are presented in the listing is the order they are displayed online using the archive management side of CFMI on Omeka. When staff, students, and groups are given the task to create metadata for RICHES projects, they are given a spreadsheet where they are to enter the data in the designated element. This spreadsheet also follows the order of the metadata element listing below.

It can also be noted that RICHES does not use all of the Dublin Core metadata elements. The element listing below reflects only those elements used by RICHES in the CFMI.

Table 2.3: RICHES Metadata Element Set
Keywords
CFMI Content Type
CFMI Resource Type
Contributing Project
Curator
Digital Collection
Source Repository
External Reference

Description of Each Metadata Element

Title

Element:	Title
Standard:	Dublin Core
Definition:	A name given to the resource.
Qualifier:	Alternative

RICHES adheres to title case standards when entering content into the *Title* element.⁴ Metadata creators should treat this element as if they were creating a title for a research paper or any other publication. Historians and other history professionals utilize Turabian and Chicago style manuals as a format guide when writing papers. An important standard when creating a title for a RICHES metadata entry is to “capitalize the first and last words and all other words except articles, prepositions, *to* used as part of an infinitive, and coordinating conjunctions (*and, but, or, nor, for*).”⁵

Those creating metadata generate content for the *Title* element using one of two methods. In some instances, a photograph or other digital item may already have a defined title. In most cases, metadata creators need to supply their own content to

Figure 2.1: Photograph with possible titles.



help describe and give a name to a digital item, known as a supplied title.⁶ Figure 2.1 proves that there are multiple ways to name a photograph. Notice that the title is descriptive and tells the viewer what the image is depicting. General terms such as “Building in Florida” and “Building with Parking Lot” are not descriptive enough and tell viewers the obvious.

⁴ Some repositories with digital collections, such as North Carolina Exploring Cultural Heritage Online and the University of Mississippi Libraries Digital Accounting Collection, only capitalize the first letter of the first word of the title and all proper nouns within the title. Other digital collections utilize brackets around titles to identify content supplied by metadata creators. RICHES does not practice either of these standards.

⁵ Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (Chicago: University of Chicago Press, 1996), 65. Title case in Turabian style is also known as headline case. Metadata creators can also access the *Chicago Manual of Style* online, <http://www.chicagomanualofstyle.org/home.html>.

⁶ Steven J. Miller, *Metadata for Digital Collections: A How-To-Do-It Manual* (New York and London: Neal-Schuman Publishers, Inc., 2011), 60-61.

DCMI has identified one refinement qualifier for the *Title* element, which RICHES uses in its metadata element set. The *Title* qualifier *Alternative* is “[a]ny form of the title used as a substitute or alternative to the formal title of the resource,” which includes abbreviations of the title and translations.⁷ Including an alternate title to an image allows metadata creators the option of creating primary and secondary titles.

An example of why RICHES utilizes the *Alternative* metadata element is to more precisely define historic buildings. In Figure 2.2, a metadata creator has given the digital image two titles. Since the building is currently being utilized by the New Tribes Mission as a communications facility, the metadata creator has decided to name the image accordingly. Since this building was once used by the Sanford Naval Academy as a gym, the metadata creator has entered an alternative title for the building. If a metadata creator chooses to use the *Alternative* qualifier, the *Description* element needs to explain why both titles are important in describing the image.



Subject

Element:	Subject
Standard:	Dublin Core
Definition:	The topic of the resource.

The *Subject* metadata element allows visitors to a digital collection the chance to browse collection items according to a controlled or uncontrolled vocabulary set. This set vocabulary should identify

⁷ “Using Dublin Core – Dublin Core Qualifiers.” DCMI defines element refinement as a qualifier that makes the “meaning of an element narrower or more specific. A refined element shares the meaning of the unqualified element, but with a more restricted scope.”

topical, personal, family, or corporate body terms reflected by the digital item.⁸ RICHES utilizes the controlled vocabulary list found in the Library of Congress Subject Headings (LCSH).⁹

In *Metadata for Digital Collections: A How-To-Do-It Manual*, Steven Miller identifies two steps metadata creators should follow prior to conducting a search and identifying subject headings for a particular item. First, the metadata creator should “examine the information resource, analyze its subject content, and decide which aspects to represent in the metadata record.” The second and last step is to “formulate specific terms or descriptions that represent [the item’s] subject content.”¹⁰ Another important way to define subject headings for a particular digital item is to consider the 5 W’s: Who, What, Where, When, and Why. Who is in the photograph? Who is the author of the book? Where was this picture taken? When was this artifact created? Why is this photograph historically significant?

Figure 2.3 shows how a metadata creator generates subject headings for the *Subject* element based on the content of the image. One of the first questions a metadata creator can ask is “What is the image of?” Since the item is a ticket, the metadata creator searched for the appropriate “Tickets” subject heading and included it into the metadata for the item. Another question the metadata creator asked, “What subject area does the image cover?” From the content provided, it is obvious that the ticket is for a baseball game in Sanford, Florida.

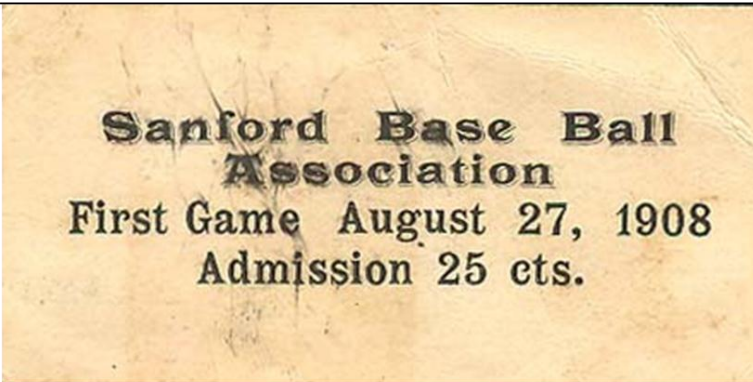
Figure 2.3: Photograph with associated subject headings.

Baseball--Florida--History
Baseball--History--20th century
Tickets

Figure 2.4 is an example of the type of search a metadata creator can conduct when searching for subject headings using the Library of Congress Authorities. Notice that the location Sanford, Florida, is not included in the listing. Location specifics are always and only included in the *Coverage* metadata element.

⁸ *North Carolina Exploring Heritage Online*, <http://www.ncecho.org/dig/ncdc2007.shtml>.

⁹ “Library of Congress Authorities,” *The Library of Congress*, last updated November 10, 2011, <http://authorities.loc.gov/>.

¹⁰ Miller, 100-101.

Figure 2.4: Search results using Library of Congress Authorities.

SOURCE OF HEADINGS: Library of Congress Online Catalog
 YOU SEARCHED: Subject Authority Headings = baseball florida
 SEARCH RESULTS: Displaying 1 through 100 of 100.

#	Bib Records	select icon in first column to... View Authority Headings/References	Type of Heading
1	1	Baseball--Florida.	LC subject headings
2	1	Baseball--Florida--1950-1960.	Thesaurus for graphic materials: TGM I, sub. terms
3	2	Baseball--Florida--History.	LC subject headings
4	1	Baseball--Florida--Tampa Bay--History.	LC subject headings
5	1	Baseball--Florida--West Tampa--History.	LC subject headings
6	11	Baseball for children	LC subject headings
7	0	Baseball for children Coaches	LC subject headings
8	34	Baseball for children--Coaching.	LC subject headings
9	1	Baseball for children--Coaching--Handbooks, manuals, etc.	LC subject headings
10	5	Baseball for children--Coaching--United States.	LC subject headings
11	1	Baseball for children--Handbooks, manuals, etc.	LC subject headings
12	1	Baseball for children--Illinois--Chicago.	LC subject headings
13	6	Baseball for children--Juvenile literature.	LC subject headings
14	1	Baseball for children--Juvenile poetry.	LC subject headings
15	0	Baseball for children Managers	LC subject headings
16	2	Baseball for children--Psychological aspects.	LC subject headings
17	1	Baseball for children--Social aspects.	LC subject headings
18	1	Baseball for children--Social aspects--Pennsylvania--Philadelphia--Case studies.	LC subject headings
19	1	Baseball for children--Social aspects--United States.	LC subject headings
20	17	Baseball for children--Training	LC subject headings
21	1	Baseball for children--Training--Juvenile literature.	LC subject headings
22	3	Baseball for children--Training--United States.	LC subject headings

Keywords

Element:	Keywords
Standard:	RICHES
Definition:	Any words or phrases that describe the topic of the resource not in the Library of Congress Subject Headings.

RICHES established the *Keyword* metadata element as a way to enrich the search capabilities of the CFMI. Whereas the LCSH is a controlled vocabulary database used by digital collections to identify subject content in metadata, the keywords are considered an uncontrolled vocabulary set created locally by RICHES. It is recommended that staff, students, and groups who create metadata for RICHES projects search for possible keywords in the *Description* metadata element for that particular metadata entry. The *Description* metadata element should contain important information and terms that can be identified by CFMI users as plausible and general search terms. Keywords can include a person's name, organization or business, a general subject topic, events, and terms not found in the *Subject* metadata element for a particular entry. All metadata entries are required to have at least three terms in the *Keyword* metadata element.

Description

Element:	Title
Standard:	Dublin Core
Definition:	An account of the resource.
Qualifiers:	Table of Contents Abstract

The *Description* metadata element provides essential information about the digital item and allows viewers of a digital collection to obtain more contextual information about the particular item. Metadata created for RICHES projects presents a challenge to many staff, students, and groups. Whereas most digital collections provide a brief 1-3 sentence description for each item, RICHES needs to provide a more in-depth narrative that teachers can utilize in lesson plans and students can learn from and start establishing relationships. The *Description* metadata element is one of the only fields where metadata creators have the chance to freely communicate the historical significance of an item.

It is recommended that RICHES metadata creators treat the *Description* element like a research paper. Just like in the *Subject* element, metadata creators should be asking and answering who, what, where, and why, for each item. More importantly, metadata creators should be asking the question, “Why is this item so significant to Central Florida history?” RICHES metadata creators are required to perform outside research for their assigned metadata entries. If a student is given the task to research and find images related to the cigar industry in Sanford, then that individual will need to conduct background research on that particular topic. Both primary and secondary sources can be used when researching. Any sources the metadata creator utilizes in writing the description needs to be included in the RICHES established *External Reference* metadata element.

DCMI has identified two refinement qualifiers for the *Description* element. The *Table of Contents* qualifier provides a “list of subunits of the content of the resource.”¹¹ If a metadata entry is describing a book which includes a Table of Contents, then this listing can be incorporated into the metadata using the *Description.TableOfContents* metadata element. When creating metadata for an oral history, the log associated with a particular interview can be included in this field. Overall, if the resource a metadata entry is describing contains a listing that is important in its description, enter the information into the *Description.TableOfContents* metadata element.

Abstract is another refinement qualifier for the *Description* metadata element. According to DCMI, the *Abstract* element should contain “a summary of the content of the resource” and is used when a “description of a resource consists of a formal abstract.”¹² The term “abstract” is broadly defined on purpose and allows the metadata creator to incorporate any information immediately associated with the item into the metadata. If a photograph or other digital item already has a description, caption, or

¹¹ “Using Dublin Core – Dublin Core Qualifiers.”

¹² Ibid.

other information associated with it, include the information in the *Description.Abstract* metadata element.

Type

Element:	Title
Standard:	Dublin Core
Definition:	The nature or genre of the resource.

The *Type* metadata element provides information about the medium of an item. The questions, “Is the metadata referencing a photograph, text, film, or archival collection?” can be answered with the content provided in the *Type* element. Some digital collections create their own vocabulary when defining the types, but RICHES utilizes the controlled vocabulary set established by DCMI. Table 2.4 shows the different DCMI Types that can be included in the *Type* metadata element.¹³ Currently, the majority of the items displayed on the CFMI contain either the “Still Image” type for photographs, or the “Text” type for newspaper articles and other text-based materials. Rather than enter the file format, physical medium, or dimensions of the described resource into the *Type* metadata element, DCMI recommends including this information into the *Format* element.¹⁴

Type	Definition	Comment
Collection	An aggregation of resources.	A collection is described as a group; its parts may also be separately described
Dataset	Data encoded in a defined structure.	Examples include lists, tables, and databases.
Event	A non-persistent, time-based occurrence.	Metadata for an event provides descriptive information that is the basis for discovering of the purpose, location, duration, and responsible agents associated with an event. Examples include an exhibition, webcast, conference, workshop, open day, performance, battle, trial, wedding, tea party, and conflagration.
Image*	A visual representation other than text.	Examples include images and photographs of physical objects, paintings, prints, drawings, other images and graphics, animations and moving pictures, film, diagrams, maps, musical notation. Note that Image may include both electronic and physical representations.

¹³ “DCMI Type Vocabulary,” *Dublin Core Metadata Initiative*, date issued 2010, <http://dublincore.org/documents/dcmi-type-vocabulary/>.

¹⁴ “DCMI Metadata Terms,” *Dublin Core Metadata Initiative*, date issued 2010, <http://dublincore.org/documents/dcmi-terms/>. In *Metadata for Digital Collections: A How-To-Do-It Manual*, Miller further explains the difference between *Type* and *Format*. According to Miller, the “*Format* element designates specifics about the physical or digital *carrier* of the content,” while the “*Type* element designates the general type of *content* of the resource, regardless of the physical or digital carrier of that content” (Miller, 93).

Interactive Resource	A resource requiring interaction from the user to be understood, executed, or experienced.	Examples include forms on Web pages, applets, multimedia learning objects, chat services, or virtual reality environments.
Moving Image*	A series of visual representations imparting an impression of motion when shown in succession.	Examples include animations, movies, television programs, videos, zoetropes, or visual output from a simulation. Instances of the type Moving Image must also be describable as instances of the broader type Image.
Physical Object	An inanimate, three-dimensional object or substance.	Note that digital representations of, or surrogates for, these objects should use Image, Text or one of the other types.
Service	A system that provides one or more functions.	Examples include a photocopying service, a banking service, an authentication service, interlibrary loans, a Z39.50 or Web server.
Software	A computer program in source or compiled form.	Examples include a C source file, MS-Windows .exe executable, or Perl script.
Sound	A resource primarily intended to be heard.	Examples include a music playback file format, an audio compact disc, and recorded speech or sounds.
Still Image*	A static visual representation.	Examples include paintings, drawings, graphic designs, plans and maps. Recommended best practice is to assign the type Text to images of textual materials. Instances of the type Still Image must also be describable as instances of the broader type Image.
Text	A resource consisting primarily of words for reading.	Examples include books, letters, dissertations, poems, newspapers, articles, archives of mailing lists. Note that facsimiles or images of texts are still of the genre Text.
*The term <i>Image</i> predates the more descriptive terms <i>Moving Image</i> and <i>Still Image</i> . It is recommended that metadata creators use the more descriptive terms when defining the types because it gives the viewer a better sense of what the digital content. ¹⁵		

Source

Element:	Source
Standard:	Dublin Core
Definition:	A related resource from which the described resource is derived.

The *Source* metadata element provides essential information about the original resource a digital image is derived from. Miller describes the metadata element, explaining “the *Source* element indicates a one-to-one relationship between two information resources, one being the analog original from which the digital reproduction was created.”¹⁶ Source information can include, and is not limited to, an item from

¹⁵ Miller, 92.

¹⁶ *Ibid.*, 123.

an archival collection, an individual photograph or letter, a book, a drawing, or a map. If a metadata creator is generating information for a digitally born item, then the *Source* metadata element should be left blank. Digitally born items, such as photographs taken by a student for a RICHES project, do not have an originating resource to reference, therefore no source information.

Each repository’s digital collection has a set of guidelines that metadata creators should follow when entering information into the *Source* metadata element. The RICHES guidelines are as follows:

- Start content with “Original newspaper article by...”, “Original 3x5 black and white photograph by...”, “Digitized image of...”, “Digital reproduction of...”, and so forth;
- Collect as much information as possible about the original source, including measurements, ISBN numbers and so forth;
- If an items is from an archival collection, make sure to include the item description, folder and box numbers, name of collection, call/accession number if available, name of repository, and where the repository is located;
- Do not repeat information in the *Source* element anywhere else in the metadata entry;
- Adhere to Chicago and Turabian styles when applicable.

Table 2.5 shows the type of information needed in the *Source* element and how the information can be presented. Metadata creators conducting projects for RICHES should also follow similar standards.

Table 2.5: Source Examples	
Original Resource	Source
Book	Original book by Joseph A. Fry: <i>Henry S. Sanford: Diplomacy and Business in Nineteenth-Century America</i> (Reno, Nevada: University of Nevada Press, 1982). ISBN 0-87417-070-2.
Photograph from <i>Florida Memory</i>	Digital reproduction of original slide created by Florida Division of Tourism: image number COM04159, file folder 29, box 2, Publicity Photographs, Department of Commerce Collection, S1047, State Library and Archives of Florida.
Deed housed in Special Collections and University Archives at the University of Central Florida Libraries	Original 2 page deed signed by Mattie B. Laugh and Virgil G. Harty of Sanford, Florida, on April 29, 1922, for the sale of property: University of Florida Libraries, Special Collections & University Archives.

Relation

Element:	Relation														
Standard:	Dublin Core														
Definition:	A related resource.														
Qualifiers:	<table border="0"> <tr> <td>Is Version Of</td> <td>Has Part</td> </tr> <tr> <td>Has Version</td> <td>Is Referenced By</td> </tr> <tr> <td>Is Replaced By</td> <td>References</td> </tr> <tr> <td>Replaces</td> <td>Is Format Of</td> </tr> <tr> <td>Is Required By</td> <td>Has Format</td> </tr> <tr> <td>Requires</td> <td>Conforms To</td> </tr> <tr> <td>Is Part Of</td> <td></td> </tr> </table>	Is Version Of	Has Part	Has Version	Is Referenced By	Is Replaced By	References	Replaces	Is Format Of	Is Required By	Has Format	Requires	Conforms To	Is Part Of	
Is Version Of	Has Part														
Has Version	Is Referenced By														
Is Replaced By	References														
Replaces	Is Format Of														
Is Required By	Has Format														
Requires	Conforms To														
Is Part Of															

The *Relation* metadata element serves as a cross referencing tool between the digital item and other related resources. Whereas the *Source* element provides a direct relationship between the original item and its digitized form, the *Relation* element displays a relationship between the described resource (the digital item) and different related resources. Related resources can include archival collections or items housed in a particular institution, titles, other digital collections or items, and how the two resources relate according to format.

The *Relation* metadata element contains thirteen refinement qualifiers. If a metadata creator uses the *Relation* element when completing a particular entry, at least one of the qualifiers has to be utilized. Table 2.6 provides a list of all the DCMI qualifiers and their definitions.¹⁷

Qualifier	Definition
Is Version Of	A related resource of which the described resource is a version, edition, or adaptation.
Has Version	A related resource that is a version, edition, or adaptation of the described resource.
Is Replaced By	A related resource that supplants, displaces, or supersedes the described resource.
Replaces	A related resource that is supplanted, displaced, or superseded by the described resource.
Is Required By	A related resource that requires the described resource to support its function, delivery, or coherence.
Requires	A related resource that is required by the described resource to support its function,

¹⁷ "Using Dublin Core – The Elements," *Dublin Core Metadata Initiative*, date issued 2005, <http://dublincore.org/documents/usageguide/elements.shtml>.

	delivery, or coherence.
Is Part Of	A related resource in which the described resource is physically or logically included.
Has Part	A related resource that is included either physically or logically in the described resource.
Is Referenced By	A related resource that references, cites, or otherwise points to the described resource.
References	A related resource that is referenced, cited, or otherwise pointed to by the described resource.
Is Format Of	A related resource that is substantially the same as the described resource, but in another format.
Has Format	A related resource that is substantially the same as the pre-existing described resource, but in another format.
Conforms To	An established standard to which the described resource conforms.

Coverage

Element:	Coverage
Standard:	Dublin Core
Definition:	The spatial or temporal topic of the resource, the spatial applicability of the resource, or the jurisdiction under which the resource is relevant.
Qualifiers:	Spatial Temporal

The *Coverage* metadata element provides further context by supplying important date and location information related to the digitized resource. Some metadata creators confuse the *Coverage* element with the *Date* element. According to Miller, the *Coverage* metadata element “deals with what a resource is *about* rather than when and where it was made.”¹⁸ Content based on the creation and publication of the item should be entered into the *Date* metadata element.

DCMI has identified two refinement qualifiers associated with the *Coverage* element as shown in Table 2.7.¹⁹ The *Spatial* qualifier provides location information related to the intellectual content of the resource, while the *Temporal* qualifier contains date-specific information related to the intellectual content of the resource. This information does not include location of the publisher or copyright date, but would include information such as the location where a photograph was taken, or the time period the content of a book covers.

¹⁸ Miller, 114.

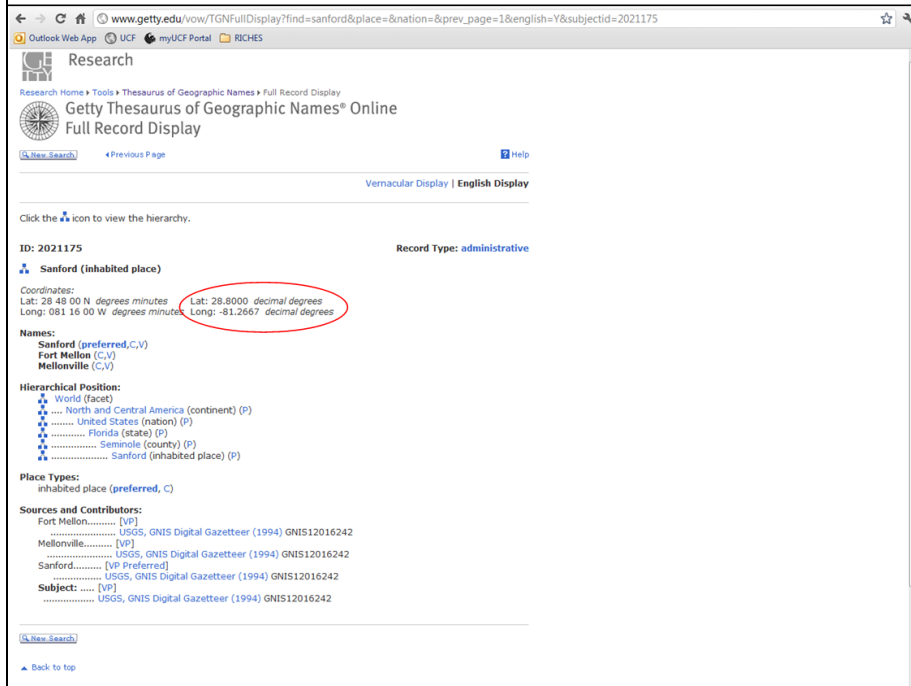
¹⁹ “Using Dublin Core – Dublin Core Qualifiers.”

Table 2.7: DCMI Coverage Qualifiers		
Qualifier	Definition	Guidelines
Spatial	Spatial characteristics of the intellectual content of the resource	May include geographic names, latitude/longitude, or other established georeferenced values.
Temporal	Temporal characteristics of the intellectual content of the resource.	Include those aspects of time that relate to the intellectual content of a resource and not its lifecycle. Example might include a resource describing some aspect of the 19 th century but itself create this year [in 2003]. In that case, the Temporal Coverage would be the 19 th century, and the Date (or Date Created) would be 2003.

Metadata creators for RICHES projects have to complete both refinement qualifiers for each metadata entry. The content provided in the *Coverage* metadata element is essential in the CFMI. When users conduct searches using the map portion of the interface, search results will appear as both latitude/longitude coordinates and as a specific year on a timeline. To complete the *Coverage.Spatial* element, metadata creators are required to define the significant latitude and longitude coordinates and the name of the location. There are various tools metadata creators use to help define this information. Both the name and coordinates of a location can be found using the Getty Thesaurus of Geographic Names Online (TGN).²⁰ For example, Figure 2.5 shows displays the search results when a search for “Sanford” is conducted using TGN. Notice that there are two ways TGN has defined the geographic coordinates of Sanford. Metadata creators for RICHES projects are required to only use the decimal degrees format of the latitude and longitude coordinates, which are circled in red.

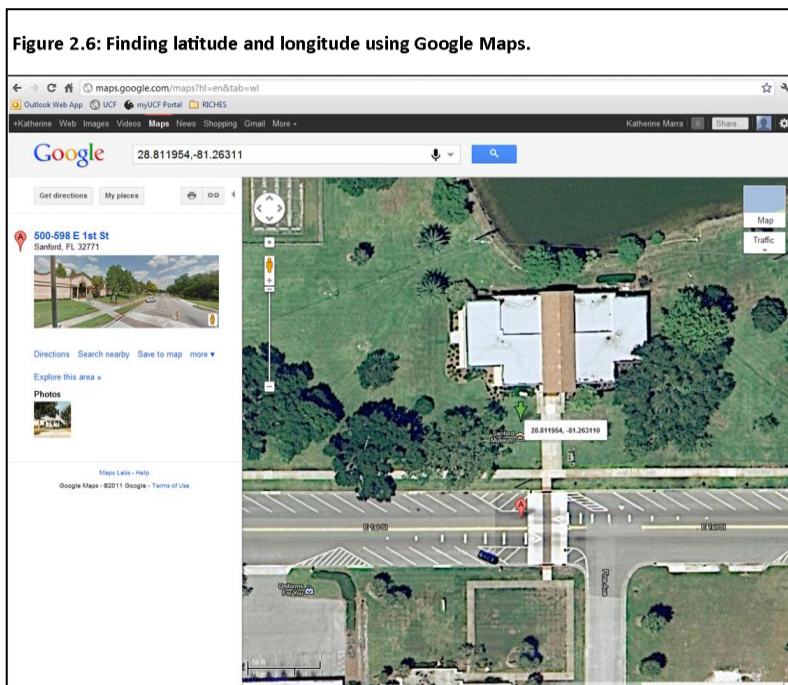
²⁰ “Getty Thesaurus of Geographic Names Online,” *The Getty Research Institute*, 2000, <http://www.getty.edu/research/tools/vocabularies/tgn/>.

Figure 2.5: Searching for latitude and longitude coordinates using the Getty Thesaurus of Geographic Names.



Sometimes TGN can be difficult to navigate, so Google Maps is another useful tool to help define the latitude and longitude coordinates of a particular location. Figure 2.6 is a zoomed in view of the Sanford Museum in Sanford, Florida. By following a series of steps, the coordinates for the Museum can be obtained:

- Go to maps.google.com and enter the location in the search box



- When the results appear, zoom in to the designated location on the map (usually labeled with a pink pinpoint with the letter "A")
- Right click on the pinpoint, then click "What's here?" from the drop down menu
- The latitude and longitude coordinates will appear in the search box above, and if you hover or click on the green arrow.

RICHES metadata creators are also required to complete the *Coverage.Temporal* element in their

metadata work. As previously mentioned the *Coverage* element is not defining when the digital reproduction was created. Instead, the date provided in this element can help define the period of historical significance of a particular resource. For example, if a photograph was taken of NAS Sanford during World War II, then the *Coverage.Temporal* element will contain the date range 1939-1945. Important specific historical dates can also be included in this element. Some digitized resources may contain content from a specific date. In this case, the date needs to be entered in the order of year, month, and date. Metadata creators should follow the format YYYY-MM-DD. For example, if a photograph was taken during the attack on Pearl Harbor, the *Coverage.Temporal* element would contain the date “1941-12-07.”

Creator

Element:	Creator
Standard:	Dublin Core
Definition:	An entity primarily responsible for making the resource.

The *Creator* metadata element lists the name(s) of the individual, group of people, organization, or company associated directly connected to the creation of a particular resource. In other words, the creator could be the author of a journal article, the photographer who took a photograph, or the interviewer in an oral history.

The *Creator* metadata element is often confused with the *Contributor* element. Whereas the entity in the *Creator* element is primarily responsible for the creation of the resource, the *Contributor* is the responsible for making contributions to the project. In other words, the *Contributor* has secondary responsibility for the content of a particular resource.²¹

Metadata creators need to adhere to a specific format when identifying the creator of a resource. When listing a person, the content should read “last name, first name, middle initial, birth (and death).” For example, if a metadata creator were to identify the creator of this metadata guidebook, the information “Marra, Katherine, J.” would be listed.

Publisher

Element:	Publisher
Standard:	Dublin Core
Definition:	An entity responsible for making the resource.

The publisher of a resource can take two forms when considering digital collections. One type of publisher is the one responsible for publishing the original resource. For example, the company Harlan Davidson published the book *America’s Civil War*, by Brooks D. Simpson. Publishers of other original resources, such as postcards, photographs, maps, or oral histories, can also be included. The publisher

²¹ Miller, 80.

can also include the publisher of the digital resource. For example, if a student takes a photograph for an assigned RICHES project, the publisher would be RICHES.

When entering information into the *Publisher* metadata element, metadata creators for RICHES projects are encouraged to follow the same guidelines detailed in the *Creator* element: individual names are to be entered in inverted form.

Contributor

Element:	Contributor
Standard:	Dublin Core
Definition:	An entity responsible for making contributions to the resource.

As mentioned in the *Creator* metadata element explanation, the contributor holds secondary responsibility in the creation of a resource. This includes an illustrator of a book, editor of a book, translator of a book, and so forth. Using the same example in the *Publisher* element explanation, Arthur S. Link is the editor for *America’s Civil War*, by Brooks D. Simpson. Since the editor contributes in the creation of the resource, he should be included as the *Contributor* in the metadata entry for the book and entered as “Link, Arthur S.”

Date

Element:	Date	
Standard:	Dublin Core	
Definition:	A point or period of time associated with an event in the lifecycle of the resource.	
Qualifiers:	Created	Modified
	Valid	Date Accepted
	Available	Date Copyrighted
	Issued	Date Submitted

The DCMI *Date* element has a total of eight refinement qualifiers (Table 2.8).²² All are important in identifying when the original resource was created, copyrighted, submitted, and so forth. Metadata creators for RICHES projects are required to complete the *Date.Created* metadata element using the normalized format “YYYY-MM-DD.” When entering date ranges, metadata creators should continue to follow the same year, month, and date format, “YYYY-MM-DD/YYYY-MM-DD.”

²² “Using Dublin Core – Dublin Core Qualifiers.”

Table 2.8: DCMI Date Qualifiers

Qualifier	Definition	Guidelines
Available	Date (often a range) that the resource will become or did become available.	In general, the term Available should be used in the case of a resource for which the date of availability may be distinct from the date of creation, and the date of availability is relevant to the use of the resource.
Created	Date of creation of the resource.	If the date of creation of the resource is known, and that date is important to note specifically ..., use the term Created for the creation date of the resource. Note that the “one-to-one” rule requires that the creation date be that of the resource being described, not an early version from which the current resource is derived.
Date Accepted	Date of acceptance of the resource (e.g. of thesis by university department, of article by journal, etc.).	If, in the lifecycle of a resource, the date of acceptance by a formal body or entity is relevant to the use of the resource, dateAccepted may be used.
Date Copyrighted	Date of a statement of copyright.	If, in the lifecycle of a resource, the date of copyright is relevant to the use of the resource, dateCopyrighted may be used.
Date Submitted	Date of submission of the resource (e.g. thesis, articles, etc.).	If, in the lifecycle of a resource, the date of submission to a body or entity is relevant to the use of the resource, dateSubmitted may be used.
Issued	Date of formal issuance (e.g., publication) of the resource.	The term Issued should be applied when a formal date of issuance or publication is relevant to the resource, and is distinct from other dates that may be used with the resource.
Modified	Date on which the resource was changed.	Modified dates may be used to record either all instances of modification or only the latest. When only one modified date is recorded, it is assumed to be the latest.
Valid	Date (often range) of validity of a resource.	If the resource is only valid or relevant for a particular date or range of dates, the term Valid may be used to express those dates. This may be particularly important if the resource will be retained over time but its use is valid only during a particular period or until a particular date.

Format

Element:	Format
Standard:	Dublin Core
Definition:	The file format, physical medium, or dimensions of the resource.
Qualifiers:	Extent Medium

The *Format* metadata element has a total of two refinement qualifiers (Table 2.9).²³ The *Extent* qualifier helps identify the format of the digital reproduction of an original, or analog, resource. For example, when creating metadata for a photograph, the size of the digital file should be entered into the *Format.Extent* element, such as “35 KB.” The format of the original resource can also be identified using the *Medium* qualifier. For example, if a RICHES student takes a picture of a set of dinnerware from the Mayfair Inn to add to the CFMI, then a description of those plates should be included in the *Format.Medium* element, such as “Two white dinner plates with green detailing from the Mayfair Inn.”

Qualifier	Definition	Guidelines
Extent	The size or duration of the resource.	Because the refinement Extent is used in a variety of situations, it generally consists of both a numeric value and a caption that is needed to interpret the numeric value. Best practice is to separate the numeric value and the caption with a space, whether the caption appears before or after the value.
Medium	The material or physical carrier of the resource.	Medium is generally used when the resource is of a physical nature, for instance a painting or model, where the physical carrier or material used is relevant to the user. For instance, if the resource is a movie on DVD, and is only available as a physical object, it should be described as such. If it is available digitally, for download or presentation on a website, its format would be reflected in the Format element.

Those creating metadata for RICHES projects are required to complete the *Format* metadata element and the qualifier *Format.Extent*. Where the size of the file is described in the *Format.Extent* element, metadata creators also need to include the type of file format in the *Format* element. RICHES utilizes the controlled vocabulary scheme known as the MIME Media Types provided by the Internet Assigned Numbers Authority.²⁴ Table 2.10 provides some examples on what types to use when identifying the format of a particular digital item. For example, if the described resource is a journal article in “.pdf” format, the metadata creator should enter “application/pdf” into the *Format* element.

²³ “Using Dublin Core – Dublin Core Qualifiers.”

²⁴ “MIME Media Types,” *Internet Assigned Numbers Authority*, updated March 6, 2007, <http://www.iana.org/assignments/media-types/index.html>.

Resource	Content Type	Subtype
Journal article in PDF format	application	pdf
Digital reproduction of a photograph saved as a JPEG	image	jpeg
Audio recording of an oral history saved as a mp4	audio	mp4
Video recording of an oral history saved as a mp4	video	mp4

Language

Element:	Language
Standard:	Dublin Core
Definition:	A language of the resource.

The *Language* metadata element identifies the primary language used in the described resource. Rather than just write English, Spanish, French, and so forth, into the *Language* metadata element, the language of the described resource is identified using a three letter code established by the Library of Congress known as ISO639-2.²⁵ If a metadata entry is describing a rare book written in English, then the metadata creator would enter “eng” into the *Language* element based on the ISO639-2 chart listing provided by the Library of Congress.

Audience

Element:	Audience
Standard:	Dublin Core
Definition:	A class of entity for whom the resource is intended or useful.
Qualifiers:	Mediator Education Level

According to Miller, the *Audience* metadata element is not widely implemented by digital collections and metadata creators.²⁶ Since the CFMI is meant to be an educational tool to be used by both students and teachers, RICHES has decided to utilize the *Audience* metadata element as a way to identify specific digital items that would best fit curriculum standards established by the Florida Department of Education. Known as the Sunshine State Standards, teachers are required to implement these curriculum standards while teaching certain subject areas. RICHES is only interested identifying standards listed under Social Studies, which includes a total of 766 benchmarks.²⁷

²⁵ “ISO 639.2 Registration Authority: Codes for the Representation of Names of Languages,” *Library of Congress*, updated October 18, 2010, http://loc.gov/standards/iso639-2/php/code_list.php.

²⁶ Miller, 76.

²⁷ “Social Studies Standards,” *Florida Department of Education* (2008-2010), <http://www.floridastandards.org/Standards/FLStandardSearch.aspx>. A list of these benchmarks can be found in the Wiggio RICHES student group in the “Katie Marra Metadata” folder.

There are two qualifiers associated with the *Audience* metadata element. Table 2.11 identifies both qualifiers and provides a definition and explanation for each. The *Mediator* qualifier is meant to identify the person who is mediating access to the digital item. For example, if a lesson plan on the CFMI contains information about Florida history, then the metadata creator can enter “History Teacher” into the *Mediator* qualifier element. The Sunshine State Standards should be referenced when entering information into the *Education Level* qualifier element. Therefore, the benchmark codes listed under Social Studies by the Sunshine State Standards is considered a controlled vocabulary set. The *Education Level* element helps teachers define the digital items that pertain to a particular standard in Social Studies. For example, benchmark SS.4.A.1.2 requires fourth grade students to, “Synthesize information related to Florida history through print and electronic media.”²⁸ If an item in the CFMI pertains to this benchmark, then the metadata creator enters the benchmark code into the *Education Level* metadata element. Completing both qualifiers can be helpful for teachers who are trying to identify digital items to reference during their lessons.

Prior to completing the *Audience* metadata element, metadata creators are required to contact a RICHES metadata specialist to discuss how RICHES plans to make the digital items accessible to teachers and students by assigning appropriate curriculum standards to each item.

Qualifier	Definition	Guidelines
Mediator	A class of entity that mediates access to the resource and for whom the resource is intended or useful. The audiences for a resource are of two basic classes: (1) an ultimate beneficiary of the resource, and (2) frequently, an entity that mediates access to the resource. The mediator element refinement represents the second of these two classes.	In an educational setting, a teacher might be designated the Mediator for a resource intended for use by a teacher in a classroom of student of a particular level or sharing other similar characteristics. Resources intended to be used directly by those same students would not include a Mediator. Mediators may be expressed in more or less specific terms, depending on the needs of the implementation. Controlled vocabularies can be useful in distinguishing Mediators.
Education Level	A general statement describing the education or training context. Alternatively, a more specific statement of the location of the audience in terms of its progression through an education or training context.	Commonly, this term would be used for a grade level for materials intended for an education setting. Although no specific controlled vocabulary has been recommended for use with educationLevel, consistent use of terminology or reliance on an available controlled vocabulary enables more consistent results.

²⁸ “Social Studies Standards,” <http://www.floridastandards.org/Standards/FLStandardSearch.aspx>.

Provenance

Element:	Provenance
Standard:	Dublin Core
Definition:	A statement of any changes in ownership and custody of the resource since its creation that are significant for its authenticity, integrity, and interpretation.

Provenance is a term often used by archivists when trying to identify who created a collection and how a collection arrived at a particular repository. Most archival institutions maintain case files which identify the acquisition history of a particular collection.

The *Provenance* metadata element is meant to identify where the original described item originated. For example, if a Joseph Smith created a photographic collection and donated it to the Sanford Museum where it was later called the “Joseph Smith Photographic Collection,” then the metadata creator would enter “Originally created and owned by Joseph Smith” into the *Provenance* metadata element. RICHES metadata creators are encouraged to complete this metadata entry, but it is not required.

Rights Holder

Element:	Rights Holder
Standard:	Dublin Core
Definition:	A person or organization owning or managing rights over the resource.

The *Rights Holder* metadata element essentially details who or what maintains the copyright of the digital resource. Since RICHES harvests and displays a majority of the digital images for the CFMI from other repositories, the rights holder should be the repository holding the item. For example, if an original photograph from the Sanford Museum is digitized and displayed on the CFMI, then the Sanford Museum holds the rights to that photograph.

RICHES has created a statement that should always be entered into the *Rights Holder* metadata element with the proper information inserted in the designated spots. If a resource is digitally born for a RICHES project or any other resource that is copyrighted by RICHES, the metadata creator should enter the following rights holder information, “RICHES of Central Florida.” If the resource being described by the metadata is copyrighted by a repository other than RICHES and the CFMI, the statement should read, “Copyright to this resource is held by the Seminole Little Sentinel and is provided here by RICHES of Central Florida for educational purposes only.” For example, if the Sanford Museum is the copyright holder to a particular resource, then the metadata creator will enter, “Copyright to this resource is held by the Sanford Museum and is provided here by RICHES of Central Florida for educational purposes only.”, into the *Rights Holder* metadata element.

Instructional Method

Element:	Instructional Method
Standard:	Dublin Core
Definition:	A process, used to engender knowledge, attitudes and skills, that the described resource is designed to support.

Similar to the *Audience* metadata element is the *Instructional Method* element. According to the DCMI, this metadata element, “will typically include ways of presenting instructional materials or conducting instructional activities, patterns of learner-to-learner and learner-to-instructor interactions, and mechanisms by which group and individual levels of learning are measured.”²⁹ For example, if a lesson plan on the CFMI requires that students participate in a role playing exercise, then the metadata creator should enter “Student role play exercise,” or something similar, into the *Instructional Method* metadata element. Like the *Audience* metadata element, metadata creators are required to contact a RICHES metadata specialist prior to completing the *Instructional Method* element to discuss how RICHES plans to make the digital items accessible to teachers and students by supplying appropriate information to each item.

Accrual Method

Element:	Accrual Method
Standard:	Dublin Core
Definition:	The method by which items are added to a collection.

Archivists often acquire collections for their designated repositories. When an acquisition takes place, archivists need to determine whether the materials were donated, transferred, loaned, or an accrual of a collection already maintained by the archive. The *Accrual Method* metadata element is similar in that it tells the viewer of a particular digital item how the digital collection acquired the image. DCMI has identified six different vocabulary terms to help metadata creators define how a particular digital item was acquired (Table 2.12).³⁰

RICHES metadata creators are required to use the standardized vocabulary for the *Accrual Method* metadata element established by the DCMI. When considering the appropriate vocabulary term to enter, metadata creators should ask themselves “How did RICHES obtain the digital image?” If describing a digitally born image, metadata creators are required to enter “Item Creation” into the *Accrual Method* metadata element.

²⁹ “DCMI Metadata Terms,” <http://dublincore.org/documents/dcmi-terms/>.

³⁰ “Dublin Core Collection Description Accrual Method Vocabulary,” *Dublin Core Metadata Initiative*, last updated March 9, 2007, <http://dublincore.org/groups/collections/accrual-method/2007-03-09/>.

Table 2.12: DCMI Collection Description Accrual Method Vocabulary	
Label	Definition
Deposit	The permanent addition of items to the collection, where the transfer of ownership is conditional on certain requirements or restrictions, but without financial payment or reciprocal transfer of items.
Donation	The permanent addition of items to the collection through the transfer of ownership, without financial payment.
Purchase	The permanent addition of items to the collection through the transfer of ownership, accompanied by one or more financial payments.
Loan	The temporary addition of items to the collection with no transfer of ownership, without financial payment.
License	The temporary addition of items to the collection with no transfer of ownership, accompanied by one or more financial payments.
Item Creation	The permanent addition of items to the collection as a result of item creation by the owner of the collection.

CFMI Content Type

Element:	CFMI Content Type
Standard:	RICHES
Definition:	The spatial or temporal topic of the resource, the spatial applicability of the resource, or the jurisdiction under which the resource is relevant.

The *CFMI Content Type* metadata element is an essential component to all metadata created for RICHES projects. The CFMI content types is a hierarchical list of important terms generated by the CFMI and RICHES staff that help identify photographs, artifacts, and other digital items. The content types entered into each metadata element allow viewers of the CFMI website to search digital items based on various subject fields. Each digital item can be placed into three primary groups: Business and Economy; Government and Military; and Social and Cultural. These primary groups are then have their own Secondary and Tertiary content types that need to be completed when creating metadata for RICHES projects. Table 2.13 provides a list of these content types and their associated terms. If none of the Secondary Content fit a particular entry, metadata creators are allowed to create their own. Metadata creators who make changes to the list need to let any of the RICHES metadata editors know of the new types changes can be made to the CFMI Content Type list.

Table 2.13: CFMI Content Types

Primary Content Type	Secondary Content Type	Tertiary Content Type
Business and Economy	Agricultural	Citrus; Cattle; Celery; Dairy; Timber; Fishing; Horticulture; Cotton; Crops; Farming; Hay; Peas; Sugarcane; Sweet Potatoes; Vegetables; Corn
	Industry	Hospitality and Tourism; Space; Defense; Simulation; Optics and Lasers; Construction; Energy; Packing and Processing; Smithing; Milling; Turpentine; Phosphate/fertilizer/pesticide
	Commerce	Main Street (includes retail stores, services); Warehousing/Distribution; Import/Export; Farmers' Market; Banking/Investment/Accounting; Real Estate; Insurance; Hospitals/Health Care
	Tourism	Attractions; Activities; Places; Hotels/Motels; Restaurants
	Transportation	Waterways; Railways; Roadways; Airways; Ports; Shipping
	Professional	Legal; Medical; Architecture; Engineering; Science
	Labor	Unions; Statistics; Sharecropping/tenancy; Migrant Workers; Convict Leasing
	Government and Military	Politics
Government		City; County; State; Federal
Military		Fort and Bases; Branches of the Military (Choose one: Army, Navy, Air Force, Marines, Coast Guard, Army National Guard, Air National Guard)
Florida Wars		Seminole Wars; Civil War; Spanish-American War
Veterans		Medal of Honor Recipients
Social and Cultural	Education	K-12 Schools; Vocational/Technical Schools, Colleges and Universities; Educators; Libraries
	Religion	Places of Worship; Religious Leaders
	Arts	Music; Theater; Dance; Painting; Graphic Arts; Literature; Sculpture; Pottery; Venues
	Demography/Population	Neighborhoods; Ethnic Groups; Statistics; Socio-economic Groups; Religious Groups
	Culture	Folklore; Folk Architecture; Folk Art; Crafts; Cooking; Social Clubs; Customs; Museums
	Sports	Amateur/Clubs; High School; College; Professional; Venues
	Entertainment	Performers; Gaming; Fairs; Festivals; Events; Venues
	Media	Television; Radio; Telephone; Radio; Newspaper; Movies/Video; Internet

CFMI Resource Type

Element:	Coverage
Standard:	RICHES
Definition:	The spatial or temporal topic of the resource, the spatial applicability of the resource, or the jurisdiction under which the resource is relevant.

Table 2.14: CFMI Resource Types	
Primary Resource Type	Secondary Resource Type
Documents	Manuscripts; Letters; Journals and Diaries; Government Documents; Newspaper Articles
Ephemera	Bank Checks; Brochures; Business Cards; Greeting Cards; Invitations; Menus; Pamphlets; Postcards; Programs; Tickets
Map Overlays	
Images	Paintings; Photographs; Artwork; Maps; Drawings
Audio	Music; Podcasts; Oral Histories; Clips
Video	
Visualization	Animations; Charts; Graphs; Tables
Interactive Media	Games; Online Worlds; Software Applications

The information entered into the *CFMI Resource Type* metadata element allows viewers of the CFMI website to search digital items based on a particular medium, such as images, ephemera, video, and so forth. The resource types are broken down into different Primary Resource Types, which are then broken down further into Secondary Resource Types (Table 2.14). If none of the resource types fit a particular entry, metadata creators are allowed to create their own. Metadata creators who make changes to the list need to let any of the RICHES metadata editors know so changes can be made to the list.

Contributing Project

Element:	Contributing Project
Standard:	RICHES
Definition:	The RICHES Project supplying access to the resource.

RICHES is partnered with various organizations and projects who help in the creation and accrual of digital items posted on the CFMI. If any one particular project is associated with any type of contribution to the acquisition or digitization of an item, the metadata creator should credit the appropriate source. For example, Central Florida Memory has been an integral part in digitizing many of the digital images on the CFMI. All digital items digitized by Central Florida Memory should put “Central Florida Memory” in the *Contributing Project* metadata element. Also, if a student submits to RICHES digitally born photographs for the Building Blocks project, then the metadata creator should include “Building Blocks” into the *Contributing Project* metadata element.

Curator

Element:	Curator
Standard:	RICHES
Definition:	The person entering the resource into the CFMI.

The metadata creator responsible for acquiring and completing each metadata element for a described resource should be included in the *Curator* metadata element. Like in the *Creator* element, names should be listed “[last name], [first name].” If more than one person is responsible for the completion of a particular metadata entry, separate each name with a semi-colon.

Digital Collection

Element:	Digital Collection
Standard:	RICHES
Definition:	The name of the digital repository the digital resource is housed.

If a digital item on the CFMI can be found in another digital repository, then that name should be included in the *Digital Collection* metadata element. This is an important metadata element because the CFMI harvests, or takes metadata from a different digital repository with the appropriate permissions and places that metadata into the CFMI database, many digital items from other repositories. For example, the oral histories conducted and recorded by UCF Community Veterans’ History Project (CVHP) are available online via the UCF Libraries Digital Collections. RICHES has access to all of the oral history records (metadata, audio recordings, transcripts) and is able to harvest available metadata. When a metadata creator is harvesting information from the UCF CVHP, “UCF Community Veterans History Project, Digital Collection, University of Central Florida Libraries” should be included in the *Digital Collection* metadata element. Also include the permalink if a digital repository provides one.

Source Repository

Element:	Source Repository
Standard:	RICHES
Definition:	The name of the physical repository in which the item resides.

Many of the items displayed digitally on the CFMI are from other museums and archives. These repositories need to be included in the metadata so viewers of the CFMI know where to locate the original item for further research. For example, if an original photograph from the Orange County Regional History Center is displayed digitally on the CFMI, the metadata creator should include “Orange County Regional History Center” in the *Source Repository* metadata element.

External Reference

Element:	External Reference
Standard:	RICHES
Definition:	List of sources relevant to the resource being described.

The information entered into the *External Reference* metadata element connects researchers and viewers of the CFMI to other outside resources related to the source being described by a particular metadata entry. As mentioned earlier, this metadata element is essentially the bibliography associated with the content included in the *Description* metadata element. All resources listed (primary and secondary) need to be listed in alphabetical order and present enough information so each resource can be found easily. When listing multiple resources, make sure to separate each resource with a semi-colon. End the list with a period.

External Reference Title

Element:	External Reference Title
Standard:	RICHES
Definition:	Title given for each external reference listed.

The title of each resource listed in the *External Reference* metadata element should be listed here. The titles must be separated by semi-colons and listed in the same order as the external references.

Examples of metadata entries created for RICHES projects

Digitally Born Images

Digitally born images are those images that are created in a digital format. Students and volunteers working on RICHES projects often create digitally born images as they take pictures with their digital cameras. The following is an example of how to generate metadata for a digitally born image for RICHES. Notice that none of the *Relation* metadata elements contain any information. Since the image is digitally born, the image itself cannot be related to any other sources since it does not exist in any other format.

Figure 2.7: Digitally born image of the New Tribes Mission in Sanford, Florida.



Table 2.15: Writing Metadata for a Digitally Born Image

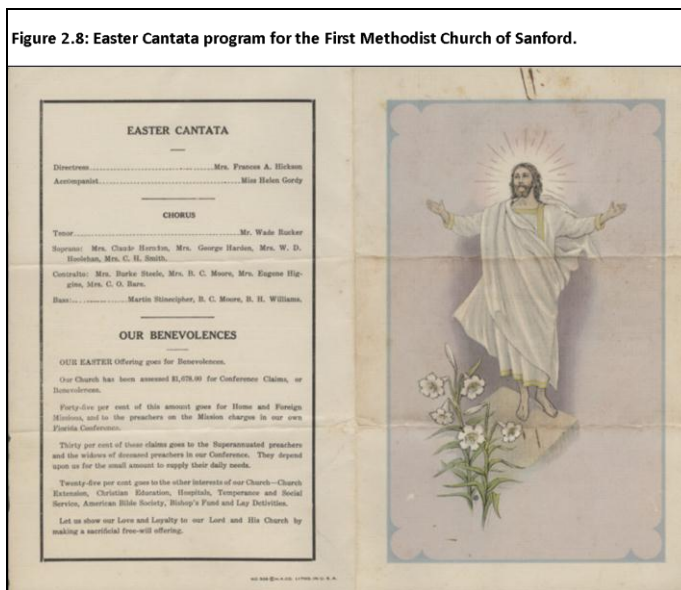
Metadata Element	Information Written By the Metadata Creator
Title	New Tribes Mission
Title.Alternative	Former Hotel Forrest Lake, Mayfair Inn, and Sanford Naval Academy
Subject	Sanford (Fla.); Buildings--Florida; Religious Organizations--United States; Charitable Organizations; New Tribes Mission--History; Missions
Keywords	New Tribes Mission; Charity; Tour; Forrest Lake Hotel; Mayfair Hotel; Mayfair Inn
Description	The front of the New Tribes Mission headquarters in 2011. Originally called the Forrest Lake Hotel in 1925 after the Sanford Mayor and president of Seminole County Bank, the building has also been known as the Mayfair Hotel and the Mayfair Inn. Prior to the New Tribes Mission obtaining the building, the hotel was owned by numerous people and businesses, including the New York Giants. Since 1977, the once opulent resort has been the headquarters to the New Tribes Mission, an organization seeking to spread the Gospel to primitive tribes throughout the world.
Description.TableOfContents	
Description.Abstract	
Type	Still Image
Source	
Relation.IsVersionOf	
Relation.HasVersion	
Relation.IsReplacedBy	

Relation.Replaces	
Relation.IsRequiredBy	
Relation.Requires	
Relation.IsPartOf	
Relation.HasPart	
Relation.IsReferencedBy	
Relation.References	
Relation.IsFormatOf	
Relation.HasFormat	
Relation.ConformsTo	
Coverage.Temporal	2011
Coverage.Spatial (Lat-Long)	28.811748, -81.257222
Coverage.Spatial (Place)	Sanford
Creator	Smith, Joseph
Publisher	RICHES of Central Florida
Contributor	
Date.Created	2011-06-10
Date.Valid	
Date.Issued	
Date.Modified	
Date.Accepted	
Date.Copyrighted	
Date.Submitted	
Format	image/tiff
Format.Extent	7.89 MB
Format.Medium	
Language	eng
Audience	
Audience.Mediator	
Audience.EducationLevel	
Provenance	
RightsHolder	RICHES of Central Florida.
InstructionalMethod	
AccrualMethod	Item Creation
CFMI Primary Content Type	Social and Cultural
CFMI Secondary Content Type	Demography/Population
CFMI Tertiary Content Type	Religious Groups
CFMI Primary Resource Type	Images
CFMI Secondary Resource	Photographs

Type	
Contributing Project	Central Florida Memory
Curator	Smith, Joseph
Digital Collection	Hotel Forrest Lake Collection, Central Florida Mosaic Interface, RICHES of Central Florida
Source Repository	RICHES of Central Florida
External Reference	Hotel Forrest Lake - 1925. Sanford Historic Preservation Board, 2009. http://www.sanfordfl.gov/wt26.html .
External Reference Title	Hotel Forrest Lake – 1925

Ephemera Example Describing a Program

Students and volunteers working on a research project for RICHES often come across archival collections which contain ephemera. According to the Ephemera Society of America, ephemera consist of “a broad range of minor (and sometimes major) everyday documents intended for one-time or short-term use.”³¹ Documents such as advertisements, brochures, pamphlets, tickets, greeting cards, menus, and posters are considered ephemera. If given permission by the appropriate source, students and volunteers can digitize ephemera and display the digital reproduction on the CFMI. The following is an example of how a RICHES metadata creator would describe a program found on Central Florida Memory.³²



³¹ “What is Ephemera?,” *The Ephemera Society of America*, 2011, <http://www.ephemerasy.org/whatisephemera.html>.

³² Program, First Methodist Church of Sanford Easter Cantata, DP0008215, Central Florida Memory, <http://digitalcollections.lib.ucf.edu/u?/CFM,119795>. The image in Figure 2.8 and the majority of the information presented in Table 2.16 derive from the catalog entry created by Central Florida Memory (CFM). In order to utilize the information already associated with the digital image, RICHES harvests the metadata and completes those metadata elements that are not completed by CFM.

Table 2.16: Writing Metadata for a Program Found in Another Digital Collection	
Metadata Element	Information Written By the Metadata Creator
Title	First Methodist Church of Sanford Easter Cantata Program
Title.Alternative	
Subject	Cantatas--Florida--Sanford
Keywords	First Methodist Church of Sanford; East Cantata; Programs
Description	Easter Cantata program for the First Methodist Church of Sanford. Includes the name of the person delivering the sermon, and the hymns to be sung by the choir and solo singers. Includes an envelope for the tithes.
Description.TableOfContents	
Description.Abstract	
Type	Still Image
Source	Original 22cm. x 28 cm. four page colored program created for the First Methodist Church of Sanford by the H.A. Co. Litho., Program No. 308: Special Collections & University Archives, University of Central Florida Libraries.
Relation.IsVersionOf	
Relation.HasVersion	
Relation.IsReplacedBy	
Relation.Replaces	
Relation.IsRequiredBy	
Relation.Requires	
Relation.IsPartOf	Special Collections & University Archives, University of Central Florida Libraries
Relation.HasPart	
Relation.IsReferencedBy	
Relation.References	
Relation.IsFormatOf	Digital reproduction of original four page program on Central Florida Memory, http://digitalcollections.lib.ucf.edu/u?/CFM,119791 .
Relation.HasFormat	
Relation.ConformsTo	
Coverage.Temporal	1933
Coverage.Spatial (Lat-Long)	28.8083,-81.2672
Coverage.Spatial (Place)	Sanford
Creator	Smith, Joseph
Publisher	H.A. Co. Litho.
Contributor	
Date.Created	
Date.Valid	

Date.Issued	1993-04-16
Date.Modified	
Date.Accepted	
Date.Copyrighted	
Date.Submitted	
Format	image/jpeg
Format.Extent	97.8 KB
Format.Medium	Four page program with envelope
Language	eng
Audience	
Audience.Mediator	
Audience.EducationLevel	
Provenance	
RightsHolder	Copyright to this resource is held by Special Collections and University Archives at the University of Central Florida Libraries and is provided here by RICHES of Central Florida for educational purposes only.
InstructionalMethod	
AccrualMethod	Donation
CFMI Primary Content Type	Social and Cultural
CFMI Secondary Content Type	Religion
CFMI Tertiary Content Type	Places of Worship
CFMI Primary Resource Type	Ephemera
CFMI Secondary Resource Type	Programs
Contributing Project	Central Florida Memory
Curator	Smith, Joseph
Digital Collection	First Methodist Church of Sanford Collection, Central Florida Mosaic Interface, RICHES of Central Florida
Source Repository	Special Collections and University Archives, University of Central Florida Libraries
External Reference	<i>A Time to Keep: History of the First United Methodist Church of Oviedo, Florida, 1873-1973.</i> Union Park, Florida: University Printing, 1973. Digital reproduction available on PALMM Project, CF00001726, http://digitool.fcla.edu/R/47KQDTFVTUBA8JYFVLAUAA66Q6XTFE2AMS6G7CBL5DSG39G186-00105?func=results-full .
External Reference Title	<i>A Time to Keep</i>

Metadata Describing a Photograph

When describing a photograph in metadata format, students and volunteers should refer to the example below as a way to complete all of the necessary metadata elements. Notice that the “Relation.IsReferencedBy” metadata element contains the title of a book, *Images of America: Sanford*.³³ Students and volunteers are allowed to use the *Images of America* series to help with the initial process of researching, but all of the metadata elements need to be completed accurately. Make sure to credit the appropriate source and publisher, and to include *Images of America* in the *Relation* metadata element.

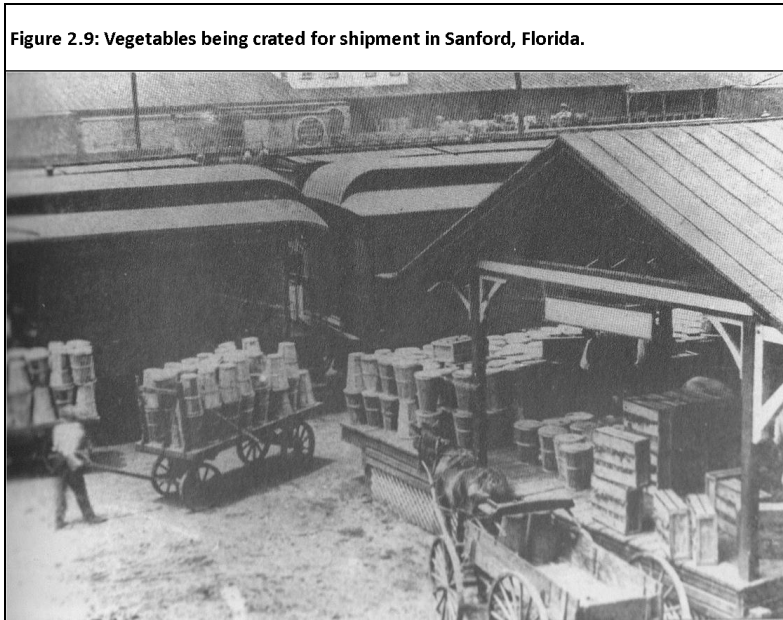


Table 2.17: Writing Metadata for a Photograph Housed in a Different Repository	
Metadata Element	Information Written By the Metadata Creator
Title	Vegetables Being Crated for Shipment by Rail
Title.Alternative	
Subject	Sanford (Fla.); Ice industry--United States--History; Vegetables--United States; Vegetables--Transportation
Keywords	Vegetables; Box cars; Ice house; Refrigeration
Description	Refrigerated box cars filled with ice were used by farmers to ship their crops to outside markets. With the introduction of ice houses and refrigeration, farmers were able to harvest their crops more efficiently and to take in more profits from the better preserved fruits and vegetables. Farmers in relied on local ice houses to better preserve their crops before and during transport to markets. Box cars were also refrigerated to ensure that produce crops remained fresh until they were

³³ *Images of America: Sanford* (Charleston, South Carolina: Arcadia Publishing, 2003).

	sold. Many farmers in Sanford grew celery during the early-1900s and utilized the local ice houses to store their produce. It was recommended that celery kept in ice refrigeration be stored at 32-34 degrees Farenheit.
Description.TableOfContents	
Description.Abstract	
Type	Still Image
Source	Original black and white photograph: Sanford Historical Society, City of Sanford.
Relation.IsVersionOf	
Relation.HasVersion	
Relation.IsReplacedBy	
Relation.Replaces	
Relation.IsRequiredBy	
Relation.Requires	
Relation.IsPartOf	Sanford Museum
Relation.HasPart	
Relation.IsReferencedBy	<i>Images of America: Sanford, page 71</i>
Relation.References	
Relation.IsFormatOf	
Relation.HasFormat	
Relation.ConformsTo	
Coverage.Temporal	1900s
Coverage.Spatial (Lat-Long)	28.8000, -81.2667
Coverage.Spatial (Place)	Sanford
Creator	Smith, Joseph
Publisher	Unknown
Contributor	
Date.Created	1900s
Date.Valid	
Date.Issued	
Date.Modified	
Date.Accepted	
Date.Copyrighted	
Date.Submitted	
Format	image/tiff
Format.Extent	812 KB
Format.Medium	Black and white photograph
Language	eng
Audience	
Audience.Mediator	

Audience.EducationLevel	
Provenance	
RightsHolder	Copyright to this resource is held by the Sanford Historical Society, Inc. and is provided here by RICHS of Central Florida for educational purposes only.
InstructionalMethod	
AccrualMethod	Donation
CFMI Primary Content Type	Business and Economy
CFMI Secondary Content Type	Industry
CFMI Tertiary Content Type	Packing and Processing
CFMI Primary Resource Type	Images
CFMI Secondary Resource Type	Photographs
Contributing Project	Building Blocks
Curator	Smith, Joseph
Digital Collection	Sanford Ice Houses Collection, Central Florida Mosaic Interface, RICHS of Central Florida
Source Repository	Sanford Museum
External Reference	Hiles, Theron L. <i>The Ice Crop, How to Harvest, Store, Ship and Use Ice: A Complete Practical Treatise for Farmers, Dairymen, Ice Dealers, Produce Shippers, Meat Packers, Cold Storers, and All Interested in Ice Houses, Cold Storage and the Handling or Use of Ice in Any Way.</i> New York: Orange Judd Company, 1893.; <i>Images of America: Sanford.</i> Charleston, South Carolina: Arcadia Publishing, 2003. ISBN 978-0-7385-1542-7.; Wallis-Taylor, Alexander James. <i>Refrigeration, Cold Storage and Ice-making: A Practical Treatise on the Art and Science of Refrigeration.</i> London: Crosby Lockwood and Son, 1902. Digital reproduction on Google Books, http://books.google.com/books?id=OPZMAAAAMAAJ&printsec=frontcover#v=onepage&q&f=false .
External Reference Title	<i>The Ice Crop, How to Harvest, Store, Ship and Use Ice; Images of America: Sanford; Refrigeration, Cold Storage and Ice-making</i>

Additional Metadata Resources

Metadata Access Guidelines for Digital Collections for the State University Libraries of Florida

In 2010, the Florida Center for Library Automation (FCLA) created a document with the purpose of guiding librarians and archivists in the state university libraries in “the description of digital resources using MARC21, Dublin Core, and other descriptive metadata formats as appropriate . . .”³⁴ This document is especially useful for those students and volunteers working on RICHES metadata projects because it provides further description on the various Dublin Core metadata elements and examples.

Metadata for Digital Collection Companion Website³⁵

Steven J. Miller’s *Metadata for Digital Collections: A How-To-Do-It Manual* is referenced throughout this manual and is a great resource for students and volunteers just learning how to create metadata. A copy of the textbook is available in the RICHES office and is available on a first come first serve basis. As a supplement to the textbook, the publisher has also created a companion website. The website contains reviews, exercises, and other recommended readings for each chapter in the textbook. There is also a list of resources and glossaries which students and volunteers should refer to if they have any questions while creating metadata.

³⁴ “Purpose,” *Metadata and Access Guidelines for Digital Collections for the State University Libraries of Florida*, last updated May 21, 2010,

<http://fclaweb.fcla.edu/uploads/Metadata%20and%20Access%20Guidelines%20for%20Digital%20Collections%20for%20the%20State%20University%20Libraries%20of%20Florida.pdf>.

³⁵ “Metadata for Digital Collections: A How-To-Do-It Manual, Companion Website,” *Neal-Schuman Publishers, Inc.*, <http://neal-schuman.com/metadata-digital-collections/>.

Appendix A: RICHES forms

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RICHS Student Work Release

I understand that I am a student participating in the Regional Initiative for Collecting the History, Experiences, and Stories of Central Florida (RICHS of Central Florida), an initiative based out of the University of Central Florida (UCF) History Department Public History Program to collect, preserve, and present the history of Central Florida. I understand that RICHS of Central Florida will house the finished product of my efforts. I consent to the reproduction and dissemination of the finished product of my efforts in the future for various educational and promotional purposes in various formats by the project directors and distributors of RICHS of Central Florida.

The works I am contributing to RICHS of Central Florida are (hereinafter the "Works"):

- 1. _____ 2. _____
3. _____ 4. _____

I grant the owners of RICHS of Central Florida, the right to exhibit and reproduce the Works I am contributing for educational, advertising, proposal or other purposes in any print, digital or other media format, including but not limited to walking tour brochures, mobile phone applications, publications, exhibits, displays, advertisements, podcasts, the internet, or DVDs. I understand that the Works may be archived and available for exhibition and reproduction by scholars who are not part of RICHS of Central Florida.

By signing this form, I acknowledge and understand that the Works will be used by the RICHS of Central Florida project directors and distributors, and scholars who are not part of RICHS, in any media format, publicly or privately.

If applicable, the directors and distributors of RICHS of Central Florida will properly attribute authorship of the Works to me in the form of citations, captions, credits or any other format that is appropriate for the medium in which the image is shown; however, I do not expect and will not receive monetary compensation for exhibition or reproduction of the Works.

I waive any rights, claims, or interest that I may have to control the use of the Works, including the right to approve the use of the Works before they are shown in public. I understand that this release will apply to my heirs and any personal representatives. I have read and understood the above statement, and am competent to execute this consent and release.

Student Name:

Signature:

Address:

Email:

Date:



RICHS Volunteer Work Release

I understand that I am a volunteer participating in the Regional Initiative for Collecting the History, Experiences, and Stories of Central Florida (RICHS of Central Florida), an initiative based out of the University of Central Florida (UCF) History Department Public History Program to collect, preserve, and present the history of Central Florida. I understand that RICHS of Central Florida will house the finished product of my efforts. I consent to the reproduction and dissemination of the finished product of my efforts in the future for various educational and promotional purposes in various formats by the project directors and distributors of RICHS of Central Florida.

The works I am contributing to RICHS of Central Florida are (hereinafter the "Works"):

- 2. _____ 2. _____
4. _____ 4. _____

I grant the owners of RICHS of Central Florida, the right to exhibit and reproduce the Works I am contributing for educational, advertising, proposal or other purposes in any print, digital or other media format, including but not limited to walking tour brochures, mobile phone applications, publications, exhibits, displays, advertisements, podcasts, the internet, or DVDs. I understand that the Works may be archived and available for exhibition and reproduction by scholars who are not part of RICHS of Central Florida.

By signing this form, I acknowledge and understand that the Works will be used by the RICHS of Central Florida project directors and distributors, and scholars who are not part of RICHS, in any media format, publicly or privately.

If applicable, the directors and distributors of RICHS of Central Florida will properly attribute authorship of the Works to me in the form of citations, captions, credits or any other format that is appropriate for the medium in which the image is shown; however, I do not expect and will not receive monetary compensation for exhibition or reproduction of the Works.

I waive any rights, claims, or interest that I may have to control the use of the Works, including the right to approve the use of the Works before they are shown in public. I understand that this release will apply to my heirs and any personal representatives. I have read and understood the above statement, and am competent to execute this consent and release.

Volunteer Name:

Signature:

Address:

Email:

Date:



RICHES Biographical Data Sheet

Name: _____ Home Phone: _____

Address: _____ Cell Phone: _____

_____ Email: _____

Date of Birth: _____ Did you serve in the military? _____

School(s) Attended: _____ If so, which branch and when? _____

Spouse: _____ Occupation(s): _____

Children: _____

_____ Affiliations: _____

Hobbies: _____

When did you first move to Central Florida?: _____

What are your earliest memories of Central Florida?: _____

What are your most vivid memories of Central Florida?: _____



RICHEs Oral History Release

I understand that I am a participant in the Regional Initiative for Collecting the History Experiences and Stories of Central Florida (RICHEs of Central Florida), an initiative based out of the University of Central Florida History Department, Public History Program to collect, preserve, and present the history of Central Florida. I understand that collecting oral histories for use in the classroom, public programs, exhibits, websites, DVDs, and other formats is an important component of the initiative. I understand that RICHEs of Central Florida will house the finished product of my interview and any accompanying artifacts. I transfer to the RICHEs of Central Florida project directors and distributors all copyright interests to my interview and accompanying materials.

I grant RICHEs of Central Florida the right to exhibit and reproduce my oral history interview and accompanying materials, including photographs, drawings, videos, 3-D artifacts, letters and other documents (hereinafter "My Collection") in any print, digital or other media format. Formats may include but are not limited to publications, exhibits, displays, advertisements, podcasts, the internet, mobile phone applications, or DVDs. I understand that My Collection will be archived and available for exhibition and reproduction by researchers who are not part of RICHEs of Central Florida. By signing this form, I acknowledge and understand that My Collection may be reproduced by researchers who are not part of UCF, in any media format, publicly or privately.

My participation in this oral history interview is voluntary, and if I choose not to participate or withdraw from the program at any time, it will not result in any repercussions. I do not expect and will not receive monetary compensation for exhibition or reproduction of the My Collection. I understand that this release will apply to my heirs and any personal representatives.

I waive any rights, claims, or interest that I may have to control the use of My Collection, including the right to approve its use before appearing in public. I relinquish and transfer to RICHEs of Central Florida (1) all legal and literary property rights that I have or may be deemed to have in My Collection and works derived therefrom; and (2) all my rights, title and interest in copyright which I have or may be deemed to have in My Collection and works derived therefrom. I have read and understood the above statement, and am competent to execute this consent and release.

Interviewee Name:

Interviewer Name:

Signature:

Signature:

Address:

Address:

Email:

Email:

Date:

Date:



RICHES Audio-Video Recording Log

1. Interviewer Contact Information.

Name: Home Phone:
Address: Cell Phone:
Email:

2. Name and birth date of the interviewee as it appears on the Biographical Data Sheet.

Name: Birth Date: Month/Day/Year

3. Recording Format.

Video: Digital Video DVD-Video MPEG MPEG-2 MPEG-3 MPEG-4 Other
Audio: CD-Audio WAV Cassette Other

4. Equipment used

5. Estimated length of recording (in minutes) Date of recording

6. Location of recording

7. Key topics discussed in the interview

8. Interview Abstract

9. Please log the topics discussed in the interview in sequence.

For example:

1:45 enlisted with best friend 22:30 on board troop ship to Europe
2:50 chose Signal Corps and reasons why 26:30 part of 2nd wave at Omaha Beach on D-Day



Abstract Template for Interviews

Oral history interview of [Interviewee's Name]. Interview conducted by [Interviewer's Name] at [Location of Interview, if interviewee's home address, only include "the Interviewee's City, State"] on [Date of Interview]. Interview topics include [List All Topics from Interview Audio-Video Recording Log].



RICHES Archive Release

On this form, I _____, represent the archive, _____ (hereinafter the "Archive").

I grant the Regional Initiative for Collecting the History, Experiences, and Stories of Central Florida (RICHES of Central Florida) project directors and distributors the right to exhibit and reproduce postcards, maps, drawings or other images housed in the Archive (hereinafter "Images"), for educational, advertising, or other purposes in any print, digital or other media format, including the Central Florida Mosaic Interface. Formats may include but are not limited to walking tour brochures, mobile phone applications, publications, exhibits, displays, advertisements, podcasts, the internet (i.e. CFMI), or DVDs. The Images from the Archive that may be reproduced by RICHES of Central Florida are:

- 1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

By signing this form, I acknowledge and understand that the Images will be used by the RICHES of Central Florida project directors and distributors in any media format, publicly or privately.

The directors and distributors of RICHES of Central Florida will properly attribute the Images to the Archive in the form of citations, captions, credits or any other format that is appropriate for the medium in which the image is shown; however, the Archive does not expect and will not receive monetary compensation for exhibition or reproduction of the Images.

The Archive has the right to give this permission to reproduce and distribute the Images. The Archive will indemnify and hold harmless RICHES, its officers, directors, employees, legal representatives, agents, successors and assigns, from and against an damages, liabilities, costs and expenses arising out of any third party claims based on a claim that data, information, images, or any other materials provided to RICHES infringe on any U.S. Patent, copyright, or trademark of a third party. The Archive waives any rights, claims, or interest that it may have to control the use of the Images, including the right to approve the use of the Images before they are shown in public. I understand that this release will apply to all current and future administrators of the Archive. I have read and understood the above statement, and am competent to execute this consent and release on behalf of the Archive.

Name: _____

Signature: _____

Institution Address: _____

Institution Phone: _____

Institution Email: _____

Date: _____

RICHS Archive Release Conditions

Please include as much information as possible.

Description of Materials (copy of Deed of Gift and other case file materials also acceptable):

Number of Images: _____

Creator/Publisher: _____

Provenance: _____

Collection Name: _____

Box and Folder Number: _____

Call/Accession Number: _____

Subject Content of Materials (i.e. African American history in Sanford, Florida): _____

Medium (Are the Images in black and white, or color? Are the Images photonegatives, 3x5" photographs, newspaper articles, correspondence, ephemera, etc.): _____

Restrictions (check all options that apply):

_____ It is the Archives wish to make the Images immediately available to RICHS, therefore there are no restrictions. This includes displaying the Images on the Central Florida Mosaic Interface (CFMI).

_____ It is the Archives wish that the Images NOT be displayed and accessed on the CFMI.

Explain: _____

_____ It is the Archives wish that all Images be retained and accessed only after (date) _____.

Explain: _____

_____ Other (explain): _____



Copyright Statement (check one option that applies):

Since the Images described above are housed in the defined Archive, RICHS understands that it does not have copyright to the original or digital copies of the Images (by signing the form, the Archive understands that although RICHS does not have copyright to the Images, RICHS is still given permission to use and reproduce the Images). When displayed on the CFMI the metadata for all the listed Images will include a rights holder statement created by RICHS identifying the appropriate repository with the copyright to the Images. The statement reads, "Copyright to this resource is held by the [name of repository] and is provided here by RICHS of Central Florida for educational purposes only."

_____ The Archive accepts the copyright statement created by RICHS and will allow all of the Images displayed on the CFMI to contain the above copyright statement.

Name of Repository (no abbreviations): _____

_____ The Archive does NOT accept the copyright statement created by RICHS, and would rather have the following copyright statement below included for all of the Images displayed on the CFMI:

CFMI Staff Use Only:

Name of CFMI Collection: _____

CFMI Image Identifiers: _____

Date of Acquisition: _____

Staff Name and Initials: _____



RICHS Image and Item Individual Release

I, _____, (hereinafter the "Donor") grant the Regional Initiative for Collecting the History, Experiences, and Stories (RICHS) of Central Florida project directors and distributors the right to exhibit and reproduce the Donor's collection, which may include postcards, maps, drawings, other images, and audio and video items (hereinafter known as "Images" and "Items") for educational, advertising, or other purposes in any print, digital or other media format, including the Central Florida Mosaic Interface (CFMI). Formats may include but are not limited to walking tour brochures, mobile phone applications, publications, exhibits, displays, advertisements, podcasts, the internet (i.e. CFMI), or DVDs. The Images and Items that that may be reproduced by the Central Florida Mosaic Interface are:

- 1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

By signing this form, the Donor acknowledge and understand that the Images and Items will be used by the RICHS of Central Florida project directors and distributors in any media format, publicly or privately.

The directors and distributors of RICHS of Central Florida will properly attribute the Images and Items to the Donor in the form of citations, captions, credits or any other format that is appropriate for the medium in which the image is shown; however, the Donor do not expect and will not receive monetary compensation for exhibition or reproduction of the Images and Items.

The Donor has the right to give this permission to reproduce and distribute the Images and Items. The Donor will indemnify and hold harmless RICHS of Central Florida, its officers, directors, employees, legal representatives, agents, successors and assigns, from and against an damages, liabilities, costs and expenses arising out of any third party claims based on a claim that data, information, images, or any other materials provided to RICHS of Central Florida infringe on any U.S. Patent, copyright, or trademark of a third party. The Donor waives any rights, claims, or interest that I may have to control the use of the Images and Items, including the right to approve the use of the Images and Items before they are shown in public. The Donor understands that this release will apply to all current and future administrators of the Images and Items. The Donor has read and understood the above statement, and is competent to execute this consent and release.

Name: _____
Signature: _____
Address: _____
Phone: _____
Email: _____
Date: _____



RICHES Image and Item Individual Release Conditions

Please include as much information as possible.

Description of Materials:

Number of Images: _____

Number of Items: _____

Creator/Publisher: _____

Subject Content of Materials (i.e. African American history in Sanford, Florida): _____

Medium (Are the Images in black and white, or color? Are the Images photonegatives, 3x5" photographs, newspaper articles, correspondence, etc.? What type of Items are there?): _____

Restrictions (check all options that apply):

_____ It is the Donor's wish to make the Images and/or Items immediately available to RICHES, therefore there are no restrictions. This includes displaying the Images on the Central Florida Mosaic Interface (CFMI).

_____ It is the Donor's wish that the Images and/or Items will NOT be displayed and accessed on the CFMI.

Explain: _____

_____ It is the Donor's wish that all Images and/or Items be retained and accessed only after (date) _____

Explain: _____

_____ Other (explain): _____



Copyright Statement (check one option that applies):

Since the Images and/or Items described above are the property of the Donor, RICHES understands that it does not have copyright to the original or digital copies of the Images and/or Items (by signing the form, the Donor understands that although RICHES does not have copyright to the Images, RICHES is still given permission to use and reproduce the Images and/or Items). When displayed on the CFMI the metadata for all the listed Images and/or Items will include a rights holder statement created by RICHES identifying the appropriate individual with the copyright to the Images and/or Items. The statement reads, "Copyright to this resource is held by the [name of donor] and is provided here by RICHES of Central Florida for educational purposes only."

The Donor accepts the copyright statement created by RICHES and will allow all of the Images and/or Items displayed on the CFMI to contain the above copyright statement.

Name of Donor (no abbreviations):

The Donor does NOT accept the copyright statement created by RICHES, and would rather have the following copyright statement below included for all of the Images and/or Items displayed on the CFMI:

Blank lines for custom copyright statement

CFMI Staff Use Only:

Name of CFMI Collection:
CFMI Image Identifiers:
Date of Acquisition:
Staff Name and Initials:



RICHS Copyright Material Release

The _____ (hereafter known as the "Organization") grants the Regional Initiative for Collecting the History, Experiences, and Stories of Central Florida (RICHS of Central Florida) project directors and distributors the right to exhibit and reproduce the copyrighted materials listed below for educational, advertising, or other purposes in any print, digital or other media format.

- 1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

By signing this form, the Organization acknowledges and understands that the digital reproductions of the listed copyrighted materials will be used by the RICHS of Central Florida project directors and distributors in any media format, publicly or privately.

The directors and distributors of RICHS of Central Florida will properly attribute the digital reproductions of the licensed materials to me in the form of citations, captions, credits or any other format that is appropriate for the medium in which the image is shown.

The Organization has the right to give this permission to reproduce and distribute the digital reproductions of the licensed materials. The Organization will indemnify and hold harmless RICHS, its officers, directors, employees, legal representatives, agents, successors and assigns, from and against all damages, liabilities, costs and expenses arising out of any third party claims based on a claim that data, information, images, or any other materials provided to RICHS infringe on any U.S. Patent, copyright, or trademark of a third party.

Name: _____
Signature: _____
Address: _____
Email: _____
Date: _____

Copyright Material Data Sheet

Please include any information about the copyrighted materials that the Organization may have.

Item (The name given to the item, such as “Jackie Robinson Autographed Baseball.”): _____

Original Owner (If you are the original owner, place your name here. If not, who had the item and how did you obtain it?): _____

Description (How would you describe this item to someone? What is the history behind the item?): _____

Date (The date the item was created, or given to you.): _____

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Item (The name given to the item, such as “Jackie Robinson Autographed Baseball.”): _____

Original Owner (If you are the original owner, place your name here. If not, who had the item and how did you obtain it?): _____

Description (How would you describe this item to someone? What is the history behind the item?): _____

Date (The date the item was created, or given to you.): _____



Item (The name given to the item, such as “Jackie Robinson Autographed Baseball.”): _____

Original Owner (If you are the original owner, place your name here. If not, who had the item and how did you obtain it?): _____

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Date (The date the item was created, or given to you.): _____



Item (The name given to the item, such as “Jackie Robinson Autographed Baseball.”): _____

Original Owner (If you are the original owner, place your name here. If not, who had the item and how did you obtain it?): _____

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Date (The date the item was created, or given to you.): _____

Item (The name given to the item, such as “Jackie Robinson Autographed Baseball.”): _____

Original Owner (If you are the original owner, place your name here. If not, who had the item and how did you obtain it?): _____

Description (How would you describe this item to someone? What is the history behind the item?): _____

Date (The date the item was created, or given to you.): _____

Podcast and Documentary Consent and Release Form

I consent and agree that the producers and distributors of the RICHES podcast may take photographs or record film or videotape of me (and of my property), and record my voice, and use all these in any media format.

I also agree that my name, identity, and the content of my spoken words may be revealed in these media or by descriptive text, transcription or commentary. I understand that my likeness, my voice, images of me, and my personal name may be used and edited by the producers or distributors and disseminated through various media, including the Internet, radio and television and DVD. These photographs, films, audiotapes or videotapes may be posted on a web site or included in the photographs, film, audiotape or videotape archive, which may be accessible to the public, and used in educational presentations and similar aids.

I release to the producers all rights to exhibit the described works in print, photographic, audio and electronic form publicly or privately.

I waive any rights, claims or interest I may have to control the use of my identity or likeness in the photographs or videos taken of me, as well as any rights I may have in my recorded voice, or to images of my property or business, and agree that any of these uses of the video/photograph/audio may be made without compensation.

I represent that I have read and understand the above statement, and that I am competent to execute this consent and release.

Signature:

Address:

Phone:

Email:

Date:

Required for minor-Parent or Guardian's Name
(print):

Parent or Guardian's Signature:



The University of Central Florida Community Veterans History Project

Please fill out this form so the project staff can determine how to best fit your interests, talents, and needs with the UCF Community Veterans History Project. Please return the form to RICHES of Central Florida and call (407)823-0242 if you have any questions.

Fax: 407-823-3184
 riches@mail.ucf.edu

Department of History, CNH
 4000 Central Florida Blvd.
 Orlando, FL 32816-1350

Name _____ Email _____
 Address _____ Phone _____
 _____ Affiliation/Department _____

Are you an American veteran? Yes No
 How did you hear about the UCF Community VHP?
 Website Event UCF Program Newspaper Other: _____

Please tell us how you would be interested in helping UCF Community VHP, or a few personal interests to help us provide you with the best opportunities.

Please list any employers or volunteer work you would like us to know about.

Organization/Company	Location/Dates	Position and Responsibilities	Accomplishments

Do you have experience with any of the following:
 MS Word MS Excel MS Powerpoint Website Design
 Adobe Photoshop Adobe Dreamweaver Photography Video Editing
 Podcasts Public Relations Journalism/Writing Event Planning
 Military Service War-time Service Other: Other:

Additional Comments: _____

I would like to receive the RICHES of Central Florida newsletter electronically.



The University of Central Florida Community Veterans History Project

Biographical Data Form

To ensure inclusion in the Veterans History Project, this form must accompany each submission. Please use reverse or additional sheet if service was in more than one war or conflict.

PLEASE PRINT CLEARLY

Veteran Civilian first middle last maiden name

Address

City State ZIP

Telephone () - Email month/day/year

Place of Birth Birth Date

Race/Ethnicity (optional) Male Female

Branch of Service or Wartime Activity

Commissioned Enlisted Drafted Service dates to

Highest Rank

Unit, Division, Battalion, Group, Ship, etc. (Do not abbreviate.)

War, operation, or conflict served in

Locations of military or civilian service

Battles/campaigns (please name)

Medals or special service awards. If so, please list (be as specific as possible):

Special duties/highlights/achievements

Was the veteran a prisoner of war? Yes No

Did the veteran or civilian sustain combat or service-related injuries? Yes No



Additional Service History Information

Branch of Service or Wartime Activity _____

Commissioned Enlisted Drafted Service dates _____ to _____

Highest Rank _____

Unit, Division, Battalion, Group, Ship, etc. (Do not abbreviate.) _____

War, operation, or conflict served in _____

Locations of military or civilian service _____

Battles/campaigns (please name) _____

Medals or special service awards. If so, please list (be as specific as possible): _____

Special duties/highlights/achievements _____

Was the veteran a prisoner of war? Yes No

Did the veteran or civilian sustain combat or service-related injuries? Yes No

Additional Biographical Information

Multiple horizontal lines for biographical information input.



UCF Community Veterans History Project Oral History Release

I understand that I am a participant in the Regional Initiative for Collecting the History Experiences and Stories of Central Florida (RICHES of Central Florida), an initiative based out of the University of Central Florida History Department, Public History Program to collect, preserve, and present the history of Central Florida. I understand that collecting oral histories of veterans for use in the classroom, public programs, exhibits, websites, DVDs, and other formats is an important component of the initiative. I understand that RICHES of Central Florida will house the finished product of my interview and any accompanying artifacts, and that my oral history may also be part of the Library of Congress Veterans History Project. I transfer to the RICHES of Central Florida project directors and distributors all copyright interests to my interview and accompanying materials.

I grant RICHES of Central Florida the right to exhibit and reproduce my oral history interview and accompanying materials, including photographs, drawings, videos, 3-D artifacts, letters and other documents (hereinafter "My Collection") in any print, digital or other media format. Formats may include but are not limited to publications, exhibits, displays, advertisements, podcasts, the internet, mobile phone applications, or DVDs. I understand that My Collection will be archived and available for exhibition and reproduction by researchers who are not part of RICHES of Central Florida. By signing this form, I acknowledge and understand that My Collection may be reproduced by researchers who are not part of UCF, in any media format, publicly or privately.

My participation in this oral history interview is voluntary, and if I choose not to participate or withdraw from the program at any time, it will not result in any repercussions. I do not expect and will not receive monetary compensation for exhibition or reproduction of the My Collection. I understand that this release will apply to my heirs and any personal representatives.

I waive any rights, claims, or interest that I may have to control the use of My Collection, including the right to approve its use before appearing in public. I relinquish and transfer to RICHES of Central Florida (1) all legal and literary property rights that I have or may be deemed to have in My Collection and works derived therefrom; and (2) all my rights, title and interest in copyright which I have or may be deemed to have in My Collection and works derived therefrom. I have read and understood the above statement, and am competent to execute this consent and release.

Interviewee Name:

Interviewer Name:

Signature:

Signature:

Address:

Address:

Email:

Email:

Date:

Date:

I am interested in donating historical objects, such as photos, letters, drawings, or medals.

REQUIRED

Interviewer's Release Form (See reverse for Veteran's Release Form)

TO BE COMPLETED BY INTERVIEWERS, RECORDING OPERATORS, AND PHOTOGRAPHERS
(Please circle appropriate category.)

I, _____, am a participant in the Veterans History Project (hereinafter "VHP") of the Library of Congress American Folklife Center. I understand that the purpose of the VHP is to collect audio- and video-recorded oral histories of America's war veterans and of those who served in support of them, as well as selected related documentary materials such as photographs and manuscripts, for inclusion in the permanent collections of the Library of Congress. These oral histories and related materials serve as a record of American veterans' wartime experiences and as a scholarly and educational resource for Congress and the general public.

I understand that the American Folklife Center plans to retain the product of my participation in the VHP, including but not limited to my interview, presentation, video, photographs, statements, name, images or likeness, voice, and written materials ("My Collection") as part of its permanent collections.

I hereby grant to the Library of Congress ownership of the physical property comprising My Collection. Additionally, I hereby grant to the Library of Congress, at no cost, the perpetual, nonexclusive, transferable, worldwide right to use, reproduce, transmit, display, perform, prepare derivative works from, distribute, and authorize the redistribution of the materials in My Collection in any medium. By giving this permission, I understand that I retain any copyright and related rights that I may hold.

I hereby release the Library of Congress, and its assignees and designees, from any and all claims and demands arising out of or in connection with the use of My Collection, including but not limited to any claims for copyright infringement, defamation, invasion of privacy, or right of publicity.

Should any part of My Collection be found to include materials that the Library of Congress deems inappropriate for retention with the collection or for transfer to other collections in the Library, the Library may dispose of such materials in accordance with its procedures for disposition of materials not needed for the Library's collections.

ACCEPTED AND AGREED

Signature _____ Date _____
month/day/year

Printed Name _____

Signature of Parent or Guardian (if interviewer is a minor) _____ Date _____
month/day/year

Printed Name of Parent or Guardian _____

Address _____

City _____ State _____ ZIP _____ - _____

Telephone (_____) - _____ Email _____

Name of Veteran _____

Organization affiliation (if any) _____

Library of Congress American Folklife Center VETERANS HISTORY PROJECT

REQUIRED

Veteran's Release Form

(See reverse for Interviewer's Release Form)

TO BE COMPLETED BY VETERAN OR CIVILIAN

(In cases of deceased veterans, to be completed by the donor of the material.)

I, _____, am a participant in the Veterans History Project (hereinafter "VHP") of the Library of Congress American Folklife Center. I understand that the purpose of the VHP is to collect audio- and video-recorded oral histories of America's war veterans and of those who served in support of them, as well as selected related documentary materials such as photographs and manuscripts, for inclusion in the permanent collections of the Library of Congress. These oral histories and related materials serve as a record of American veterans' wartime experiences and as a scholarly and educational resource for Congress and the general public.

I understand that the American Folklife Center plans to retain the product of my participation in the VHP, including but not limited to my interview, presentation, video, photographs, statements, name, images or likeness, voice, and written materials ("My Collection") as part of its permanent collections.

I hereby grant to the Library of Congress ownership of the physical property comprising My Collection. Additionally, I hereby grant to the Library of Congress, at no cost, the perpetual, nonexclusive, transferable, worldwide right to use, reproduce, transmit, display, perform, prepare derivative works from, distribute, and authorize the redistribution of the materials in My Collection in any medium. By giving this permission, I understand that I retain any copyright and related rights that I may hold.

I hereby release the Library of Congress, and its assignees and designees, from any and all claims and demands arising out of or in connection with the use of My Collection, including but not limited to any claims for copyright infringement, defamation, invasion of privacy, or right of publicity.

Should any part of My Collection be found to include materials that the Library of Congress deems inappropriate for retention with the collection or for transfer to other collections in the Library, the Library may dispose of such materials in accordance with its procedures for disposition of materials not needed for the Library's collections.

ACCEPTED AND AGREED

Signature _____ Date _____
month/day/year

Printed Name _____

Name of Interviewer (if applicable) _____

Relationship to Interviewer _____

Library of Congress American Folklife Center VETERANS HISTORY PROJECT



The University of Central Florida Community Veterans History Project

Audio-Video Recording Log

1. Name and address of collector or interviewer.

Name of Donor/Interviewer _____

Address _____

City _____ State _____ ZIP _____ - _____

Telephone (_____) - _____ Email _____

Partner organization affiliation (if any) _____

2. Name and birth date of the veteran or civilian being interviewed as it appears on the Biographical Data Form.

Name of Veteran/Civilian _____ Birth Date _____

month/day/year

3. Recording format (please check)

VIDEO type: Betacam VHS 8mm High-8 DVD Other _____

AUDIO type: Cassette CD Digital (DAT) _____ (identify)

4. Estimated length of recording (in minutes) _____ Date of Recording _____

5. Location of recording _____

6. Please log the topics discussed in the interview in sequence.

For example:

1:45 enlisted with best friend 22:30 on board troop ship to Europe
 2:50 chose Signal Corps and reasons why 26:30 part of 2nd wave at Omaha Beach on D-Day

Minute Mark	Topics presented in order of discussion on recording
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

(Continue on back or on additional sheets as needed.)

The University of Central Florida Community Veterans History Project

Completion Checklist

- UCF CVHP Biographical Data Sheet- must be typed; a fillable format is available at: <http://riches.cah.ucf.edu/veterans/files/UCFCVHPBiographicalDataSheet.pdf>
- UCF CVHP Release Form
- Library of Congress Veteran's Release Form
- Library of Congress Interviewer's Release Form
- UCF CVHP Audio and Video Recording Log-must be typed; a fillable format is available at: <http://riches.cah.ucf.edu/veterans/files/UCFCVHPAudioVideoLog.pdf>
- An Interview Abstract- must be typed; a fillable format is available at: <http://riches.cah.ucf.edu/veterans/files/interview-template.pdf>
- Two original copies of the interview (with a **permanent marker**, on the disks and cases, only list the veteran's name and date of the interview)

Formats

Video:

- CD Rom or DVD, not write protected
 - Suggested Formats:
 - MPEG-4 (preferred)
 - WMA (acceptable)
 - WAV (acceptable)
 - AVI (acceptable)
 - MOV (acceptable)

Audio:

- Audio Cassette
- CD Rom or DVD, not write protected
 - Suggested Formats:
 - MPEG-4 (preferred)
 - MP3
 - WMA (acceptable)
 - WAV (acceptable)
 - AVI (acceptable)
 - MOV (acceptable)

- Send the veteran a digital copy of the interview and a thank you letter; a fillable format is available at: <http://riches.cah.ucf.edu/veterans/forms.php>

GLBT History Project Oral History Release

I understand that I am a participant in both the Regional Initiative for Collecting the History Experiences and Stories of Central Florida (RICHEs of Central Florida), and the Central Florida GLBT History Museum’s Gay Orlando History & Archives. I acknowledge that the purpose of this project is to collect, preserve, and present the GLBT history of Central Florida, and that collecting oral histories for use in the classroom, public programs, exhibits, websites, DVDs, and other formats is an important component of the project. I am aware that RICHEs of Central Florida and The Central Florida GLBT History Museum will house the finished product of my interview and any accompanying artifacts. I transfer to the RICHEs of Central Florida project directors and distributors and The Central Florida GLBT History Museum all copyright interests to my interview and accompanying materials.

I grant RICHEs of Central Florida and The GLBT History Museum the right to exhibit and reproduce my oral history interview and accompanying materials, including photographs, drawings, videos, 3-D artifacts, letters and other documents (hereinafter “My Collection”) in any print, digital or other media format. Formats may include but are not limited to publications, exhibits, displays, advertisements, podcasts, the internet, mobile phone applications, or DVDs. I understand that My Collection will be archived and available for exhibition and reproduction by researchers who are not part of RICHEs of Central Florida or The GLBT History Museum. By signing this form, I acknowledge and understand that My Collection may be reproduced by researchers who are not part of UCF, in any media format, publicly or privately.

My participation in this oral history interview is voluntary, and if I choose not to participate or withdraw from the program at any time, it will not result in any repercussions. I do not expect and will not receive monetary compensation for exhibition or reproduction of the My Collection. This release will apply to my heirs and any personal representatives.

I waive any rights, claims, or interest that I may have to control the use of My Collection, including the right to approve its use before appearing in public. I relinquish and transfer to RICHEs of Central Florida (1) all legal and literary property rights that I have or may be deemed to have in My Collection and works derived therefrom; and (2) all my rights, title and interest in copyright which I have or may be deemed to have in My Collection and works derived therefrom. I have read and understood the above statement, and am competent to execute this consent and release.

Interviewee Name:

Interviewer Name:

Signature:

Signature:

Address:

Address:

Email:

Email:

Date:

Date:



RICHS Project Completion Checklist

Student/Volunteer Name: _____
Contributing Project: _____
Project Supervisor: _____
Date of Submission: _____
Type of Project (Oral history, metadata, etc.): _____

Forms:

Did you conduct an oral history for RICHS? If so, check all forms that have been filled out and submitted to the RICHS office.

- _____ RICHS Biographical Data Sheet
_____ RICHS Oral History Release
_____ RICHS Audio-Video Recording Log
_____ Abstract Template for Interviews

Notes: _____

Did you conduct an oral history for the GLBT History Museum? If so, check all forms that have been filled out and submitted to the RICHS office.

- _____ RICHS Biographical Data Sheet
_____ GLBT History Project Oral History Release
_____ RICHS Audio-Video Recording Log
_____ Abstract Template for Interviews

Notes: _____

Did you conduct an oral history for the UCF CVHP? If so, check "Yes" or "No. If "Yes," then refer to the UCF CVHP Completion Checklist and submit a copy of the completed list to the RICHS office.

_____ Yes
_____ No

Notes: _____

Did you conduct research and digitize **archival materials from a repository**? If so, check all forms that have been filled out and submitted to the RICHS office.

_____ RICHS Archive Release
_____ RICHS Copyright Material Release (if applicable)

Notes: _____

Did you acquire **donated items from an individual for RICHS**? If so, check all forms that have been filled out and submitted to the RICHS office.

_____ RICHS Image and Item Individual Release
_____ RICHS Copyright Material Release (if applicable)

Notes: _____

Did you **create a podcast or other documentary**? If so, check all forms that have been filled out and submitted to the RICHS office.

_____ RICHS Podcast and Documentary Consent and Release Form

Notes: _____

Project Submission:

Students and volunteers need to submit the following items when turning in their final product. Check all that apply and are included in this submission packet.

- _____ Summary of project, printed
- _____ List of contacts, printed
- _____ List of sources used while working on the project (in regard to metadata creators, the sources entered into the "External Reference" metadata element), printed
- _____ CD/DVD/thumb drive with all completed work, including the printed materials listed above (in regard to metadata creators, include completed metadata worksheet and associated digital items)

Bibliography

Books

Images of America: Sanford. Charleston, South Carolina: Arcadia Publishing, 2003.

Miller, Steven J. *Metadata for Digital Collections: A How-To-Do-It Manual*. New York and London: Neal-Schuman Publishers, Inc., 2011.

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Chicago: University of Chicago Press, 1996.

Websites

Veterans History Project at the American Folklife Center of the Library of Congress,
<http://www.loc.gov/vets/>.

Apopka Hope Community Center. <http://hcc-offm.org/>.

Central Florida Memory. <http://www.cfmemory.org/>.

Chicago Manual of Style. <http://www.chicagomanualofstyle.org/home.html>.

Dublin Core Metadata Initiative. <http://dublincore.org/>.

Florida Department of Education. <http://www.floridastandards.org/homepage/index.aspx>.

Florida High Tech Corridor. <http://www.floridahightech.com/index.php>.

Getty Thesaurus of Geographic Names® Online.
<http://www.getty.edu/research/tools/vocabularies/tgn>.

I.S.O 639.2 Registration Authority. Library of Congress.
http://loc.gov/standards/iso639-2/php/code_list.php.

Internet Assigned Numbers Authority. <http://www.iana.org/assignments/media-types/index.html>.

Library of Congress Authorities. <http://authorities.loc.gov/>.

Metadata Access Guidelines for Digital Collections for the State University Libraries of Florida.
<http://fclaweb.fcla.edu/uploads/Metadata%20and%20Access%20Guidelines%20for%20Digital%20Collections%20for%20the%20State%20University%20Libraries%20of%20Florida.pdf>.

Metadata for Digital Collections, Companion Website. <http://neal-schuman.com/metadata-digital-collections/>.

Middle District of Florida Historical Society. <http://mdflhistoricalcommittee.com/>.

Museum of Seminole County History. <http://www.seminolecountyfl.gov/parksrec/museum/index.aspx>.

North Carolina Exploring Heritage Online. <http://www.ncecho.org/>.

Omeka.net. <http://www.omeka.net/>.

Omeka. <http://omeka.org/>.

RICHES of Central Florida. <http://riches.cah.ucf.edu/>.

Sanford Museum. <http://www.sanfordfl.gov/departments/museum.html>.

The Ephemera Society of America. <http://www.ephemerasociety.org/>

The Harry T. & Harriette V. Moore Cultural Complex. <http://www.harryharriette.moore.org/>.

The University of West Florida Next Exit History™. <http://nextexithistory.com/>.

UCF Community Veterans History Project. <http://riches.cah.ucf.edu/veterans/>.

Wiggio. http://wiggio.com/#tpl=posts_0.

Winter Park Health Foundation. <http://www.wphf.org/>.