



RICHS
CENTRAL FLORIDA

RICHS Metadata Guidebook

Version 5.4

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

RICHS Students, Volunteers, and Partner Organization Members
Summer 2016

This is the Summer 2016 RICHS Metadata Guidebook Version 5.4 for RICHS students, volunteers, and partner organization members. Content may be added, deleted, or revised as needed. Please check the RICHS Website for updated versions.

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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 RICHES 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

RICHES 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: RICHES 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 RICHES Mosaic Interface.

Apopka Hope CommUnity Center

About: 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.

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 RICHES Mosaic Interface (MI)?

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 RICHES Mosaic Interface (RICHES MI). The RICHES MI 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 RICHES MI will be entered into the database for online publication, with credit given to the appropriate source as an author or creator. The RICHES MI will also pull-in sources from outside of UCF, making it a comprehensive research resource on Central Florida.

The RICHES MI 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 RICHES MI, but the ultimate goal for the interface is that all the identified find utility in the resource.

The RICHES Mosaic Interface

The RICHES MI 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 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.

RICHES MI's Search Capabilities

The RICHES MI 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 RICHES MI 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.

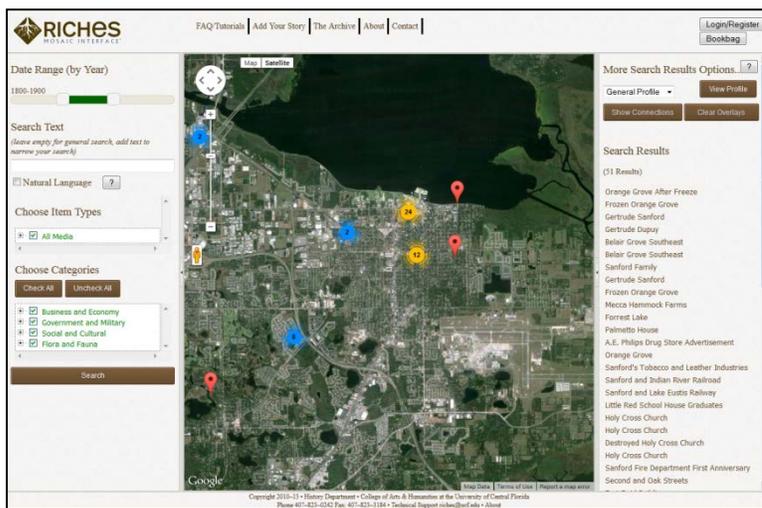


Figure I.1: Map and timeline view of RICHESMI with search markers.

Two slightly more advanced search modes within the RICHES MI 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 RICHES MI 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 RICHES MI 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.



Figure I.2: RICHESMI digital archive with user search on Omeka.

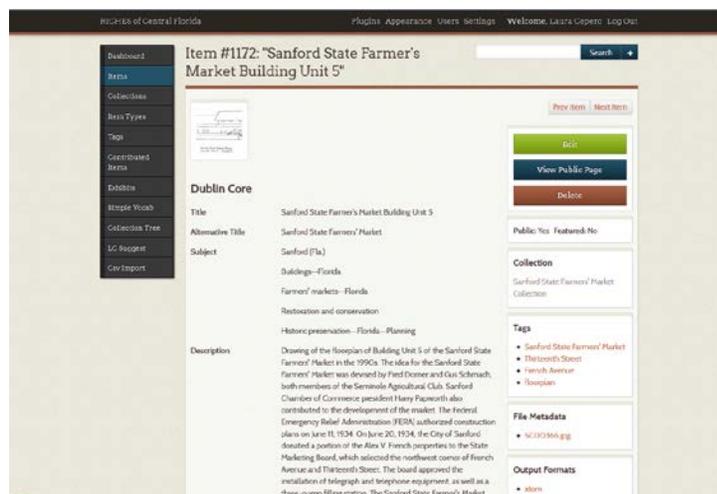


Figure I.3: Content management interface of Omeka.

RICHES MI and Omeka

The RICHES MI 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

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.

RICHES MI and Metadata

In order for images and other content to be displayed on RICHES MI, 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.

Digital Collections @ UCF Libraries	
Martin, Henry A.	
Access this item.	
Name	Martin, Henry A.
Date of Birth	1941-07-08
Place of Birth	Savoy, VA
Description	Oral history interview of Henry A. Martin. Interview conducted by Carmen Carroquino at VFW in Winter Springs.
Gender	Male
Race	White - Non Hispanic
Home State	VA
War or Conflict	Vietnam Era
Status	Veteran
Dates of Service	1960-1961
Entrance into Service	Enlisted
Branch of Service	U.S. Army
Unit of Service	ORD, ENG.
Location of Service	Bally, Germany, Vietnam, Korea
Highest Rank	Sergeant First Class
Prisoner of War	No
Service Related Injury	Yes
Begin Date of Service	1960-01-01
End Date of Service	1961-07-01
Battles	Vietnam
Medals	Good Conduct Medal Sustainer of the Month Letters
Achievements	Unknown
Note	Not applicable
Country of Birth	US
Interviewer	Carroquino, Carmen
Date of Interview	2010-11-18
Subject	Martin, Henry A. United States Army.
Abstract	Not applicable
Log	Beginning Enlist questions/basic training (bood camp); 11:09 Vietnam experience/duties/home for (RR) rest; 20:00 Family, life in the military, travel, culture; 33:20 Left the military-life after; 35:30 Afterthoughts on military career and how he feels about young veterans
Transcript	Not applicable
Contributor	RICHES
Affiliation/Organization	University of Central Florida
Contributors	Not applicable
Format	DVD
Length of Interview	41 minutes
Publisher	Not applicable
Type	Video

Figure I.4: Metadata associated with an audio/video file from the UCF CVHP.

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 Henry A. Martin’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.

Title	"Lefty" Wyatt, baseball player for the Jacksonville Tarpons
Tag	DP0010420
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 J 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.

Figure I.5: Metadata associated with photograph on Central Florida Memory.

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

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/>.

The metadata in Figure I.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 I.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 I.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 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.

RICHES MI 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

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

RICHES MI. 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 RICHES MI 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 RICHES MI. 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.

Section 2 outlines guidelines for digitizing various types of items.

The basics of metadata will be discussed in *Section 3*. Emphasis will be placed on metadata standards that are utilized and displayed on the RICHES MI. Each digital item on the RICHES MI 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 RICHES MI. 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.

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

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 RICHES Mosaic Interface (RICHES MI).

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*.⁹

RICHES Archive Release

Students who are conducting research and collecting archival materials to be digitized for the RICHES MI 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.

⁹ “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 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 RICHES Mosaic Interface (RICHES MI), 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 RICHES MI, 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.¹⁰

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.

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

¹⁰ "[Forms](#)," *UCF Community Veterans History Project*. All forms are listed online and either in .pdf or .doc format.

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 (RICHES MI).

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.

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 (RICHES 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 *RICHES 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 RICHES project

Step Four: Organize and submit work to RICHES office

Once a student or volunteer completes a RICHES project, all RICHES students and volunteers are required to turn in all project materials to the RICHES 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 RICHES 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.

RICHES students and volunteers are told to turn in hard and digital copies of their work. For example, from the list above, RICHES 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 RICHES staff member can transfer the information onto the RICHES server.

To help students and volunteers in the submission process, RICHES has created a *RICHES Project Completion Checklist* (Appendix A). This checklist is meant to help students and volunteers organize their projects, as well as provided background information for RICHES 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 RICHES MI 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 RICHES MI.

- Step 1: Students and volunteers need to upload all digital images, audio files, and other project files to a designated folder on Wiggio.¹¹ 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.

¹¹ 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).

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.

Section 2: Digitization Standards

These digitization standards were adopted from those used by the University of Central Florida Libraries Special Collections Department. The purpose of this guide is to provide general guidelines and instructions for RICHES and PHC employees, students, and volunteers to use when digitizing materials. The Public History Center (PHC) shares the same digitization protocols as RICHES.

Overview

The digitization standards utilized by RICHES and PHC are based on the Western States Digital Imaging Best Practices General Principles:

1. Scan at the highest resolution appropriate to the nature of the source material.
2. Avoid rescanning and re-handling of the originals in the future by scanning at the appropriate level of quality once.
3. Create and store a master image file that can be used to produce derivative image files and serve a variety of current and future user needs.
4. Use system components that are non-proprietary.
5. Use image file formats and compression techniques that conform to standards within the cultural heritage community.
6. Create backup copies of all files on a stable medium.
7. Create meaningful metadata for image files or collections.
8. Store materials in an appropriate environment.
9. Monitor and recopy data as necessary.
10. Document a migration strategy for transferring data across generations of technology.
11. Anticipate and plan for future technological developments.
12. Scan an original or first generation (i.e., negative rather than print) of the source material to achieve the best quality image possible.

The Master Image

Capture one, high resolution image from item being digitized. This is called the *master image*. This image will be scanned in at full size and at very high resolution, then saved unaltered as a lossless Tagged Image File (TIF) in RGB color. Scan the master image in RGB color, even if the original image is in black and white. Create one derivative file at the time of scanning: the *archive image*. The archive image will be a lower resolution image suitable for uploading to Omeka. Each item should only have to be scanned once.

Scanning

Before scanning an item, evaluate the best method to use. Most photographs, documents, and ephemera can be scanned with a flatbed scanner. However, some fragile items may be damaged if scanned on a flatbed scanner. Each item should be carefully considered to avoid irreparable damage. Sending the items to Digital Systems to be scanned on the reprographic scanner or using a high quality digital camera are viable alternatives to a flatbed.

For items that are too large to fit on the flatbed scanner, a hand scanner or digital camera may be used. 3-D objects, such as artifacts, cannot be scanned using a flatbed scanner and must be photographed with a digital camera.

The best option however, would be to take a high quality photograph of the image and scan the negative on a professional quality scanner. Carefully wipe of the scanner glass and original with a clean soft glove. Do not use any cleaning solutions or abrasive materials on either.

Using the Flatbed Scanner

When using a flatbed scanner, the highest resolution possible should be used. Generally, scans should be made at 600 DPI, however this will produce a very large file. Files over 1 megabyte are not permitted on the GLBT History Website. The website should automatically adjust the image to the restricted size when you upload it.

In digitizing historical items, the goal is to scan an unedited image that is close to the original item as possible. There should be no adjustments automatic or otherwise to the scanning mode. Resolution should be set appropriate to the size and condition of the item being scanned (see “Resolution” below), but no lower than 600 DPI. Scanning at a DPI higher than 1200 is only necessary when an image is unusually small or is being digitized from a negative or slide.

Save the file as a Non-Compressed TIF.

Resolution

Ensure that the proper scan resolution is selected. Image resolution is usually referred to as “dpi” (dots per inch) or “ppi” (pixels per inch). Dpi usually refers to hardware like printers (how many dots per inch the printer is capable of printing), while ppi is usually used when referring to image files displayed on a screen. The greater the ppi, the more detailed and clear the image, and the larger the file size. The bare minimum for most images is 600 ppi. However, the image should be scanned at a high resolution. Still, the best resolution for a particular image can vary on a case by case basis. Smaller images, images of poor quality, and images with lots of small details like maps should be scanned at a higher resolution, such as 1200ppi.

Scanning Text

Table 2.1: Scanning Text			
	Master	Access	Thumbnail
Resolution	600 ppi (minimum for a standard page of text) 400-600 ppi(minimum for larger [over 8.5 x 11 inches], oversized or folio materials)	72 ppi	72 ppi
Bit Depth	24 bit Color	8 bit Color	8 bit Color
File Format	TIFF	JPEG	JPEG
Size	100%	600 pixels across long dimension	150 pixels across long dimension

When scanning text, features such as text size should be taken into consideration. The smaller the text or other details, the higher the resolution needs to be. A page with very small text may require a resolution higher than 600ppi. Always check the scans to ensure satisfactory results, and rescan at a higher resolution if necessary. If the page of text includes color elements, it should be scanned in color mode. Pages that are strictly black and white may be scanned in grayscale.

Scanning Photographs

Table 2.2: Scanning Photographs			
	Master	Access	Thumbnail
Resolution	3000 to 5000 pixels across the long dimension. (no less than 600 ppi)	72 ppi	72 ppi
Bit Depth	24 bit Color	8 bit Color	8 bit Color
File Format	TIFF	JPEG	JPEG
Size	100%	600 pixels across long dimension	150 pixels across long dimension

Although the table above outlines general scanning protocols for photographs, the size, type, and conditions of various photographs should be taken into consideration. Smaller photographs and photographs of poor quality, require higher resolutions than larger, higher quality images. Sepia photographs should be scanned in color mode. If the negative for a photograph is available, it is usually best to scan from the negative for highest quality, unless there are features of the photo you want preserved, such as the photographer’s manipulation. If there is significant information on the back of the photograph, the back should be scanned as a separate image. The backs of postcards should always be scanned as well.

Scanning Maps

Table 2.3: Scanning Maps			
	Master	Access	Thumbnail
Resolution	At least 5000pixels across the long dimension. (no less than 600 ppi)	72 ppi	72 ppi
Bit Depth	48 bit Color	8 bit Color	8 bit Color
File Format	TIFF	JPEG	JPEG
Size	100%	600 pixels across long dimension	150 pixels across long dimension

The resolution used to scan maps must be high enough to capture the size of the smallest detail in the map. A map with large details and fonts will not require as high a resolution as a map with small details and fonts. Maps with color should always be scanned in color.

Scanning Graphic Images

Table 2.4: Scanning Graphic Images			
	Master	Access	Thumbnail
Resolution	3000 to 5000 pixels across the long dimension. (no less than 600 ppi)	72 ppi	72 ppi
Bit Depth	24 bit Color	8 bit Color	8 bit Color
File Format	TIFF	JPEG	JPEG
Size	100%	600 pixels across long dimension	150 pixels across long dimension

Quality Evaluation

After the image has been scanned and the bit depth adjusted, it can be evaluated for quality before it is saved. This can be done with the naked eye and with the help of imaging software. First, view the image at 100% magnification and check to make sure there are no visible flaws, such as blurring or pixilation. Also, make sure that the smallest details of the item have been captured and that the image has been properly cropped. If the image is satisfactory, check to make sure it was scanned with the proper resolution, color mode, and size.

Saving the Master Image

Items should be saved as is, with no resizing or editing, in the TIF format. TIF is a nonproprietary lossless file format and can viewed across platforms without losing information when it is saved, ensuring a high quality image. This high quality TIF will become the master image from which other images can be derived.

If the item already has a defined title, enter that when naming the file. If the item does not have a title, create one that describes what the item is. Do not use generic names, such as "Image 1."

Saving the Archive Image

Once the master image has been created, create the archive image before closing the item. In most programs, you will be able to select File, Save As. Then save the image as a JPG image (select the highest quality) and use the same file name as the master image.

Section 3: 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 3.1).¹² 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.¹³ The 15 core elements have been modified since the DCMI’s existence in 1995. Known as Qualified Dublin Core (Table 3.2), the extended version of the original element set allows digital collections to define items with more detail.¹⁴

¹² [“Dublin Core Metadata Element Set, Version 1.1,”](http://www.dublincore.org/document) *Dublin Core Metadata Initiative*, <http://www.dublincore.org/document>.

¹³ [“North Carolina Dublin Core, Implementation Guidelines,”](http://www.ncecho.org/dig/ncdc2007.shtml) *North Carolina Exploring Heritage Online*, <http://www.ncecho.org/dig/ncdc2007.shtml>.

¹⁴ [“Using Dublin Core – Dublin Core Qualifiers,”](http://dublincore.org/documents/usageguide/qualifiers.shtml) *Dublin Core Metadata Initiative, 1995-2011*, <http://dublincore.org/documents/usageguide/qualifiers.shtml>.

RICHS Metadata

RICHS utilizes Qualified Dublin Core and has even created its own metadata elements (Table 3.3). These locally generated elements were created in order to satisfy and enrich the search capabilities in the RICHS MI. The RICHS elements will also be discussed and included in the following metadata element listing.

Table 3.2: Qualified Dublin Core	
DCMES Element	Qualifier(s)
Title	Alternative
Description	Table Of Contents Abstract
Relation	Is Version Of Requires Is Format Of Has Version Is Part Of Has Format Is Replaced By Has Part Conforms To Replaces Is Referenced By Is Required By References
Coverage	Temporal Spatial
Date	Created Modified Submitted Valid Date Accepted Issued Copyrighted
Format	Extent Medium
Rights	Access Rights
Audience	Mediator Education Level
Provenance	
Rights Holder	
Instructional Method	
Accrual Method	
Accrual Periodicity	
Accrual Policy	

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 RICHS MI on Omeka. When staff, students, and groups are given the task to create metadata for RICHS 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 RICHS does not use all of the Dublin Core metadata elements. The element listing below reflects only those elements used by RICHS in the RICHS MI.

Table 3.3: RICHS Metadata Element Set
Keywords
RICHS MI Content Type
RICHS MI 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.¹⁵ 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

Chicago-Turabian 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*).”¹⁶

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 help describe and give a name to a digital item, known as a supplied title.¹⁷ Table 3.1 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.



Figure 3.1: Image with possible titles.

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

¹⁵ 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.

¹⁶ 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>.

¹⁷ Steven J. Miller, *Metadata for Digital Collections: A How-To-Do-It Manual* (New York and London: Neal-Schuman Publishers, Inc., 2011), 60-61.

the formal title of the resource,” which includes abbreviations of the title and translations.¹⁸ 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 3.2, 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.



Figure 3.2: Alternative title for a building with a former name.

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

topical, personal, family, or corporate body terms reflected by the digital item.¹⁹ RICHES utilizes the controlled vocabulary list found in the Library of Congress Subject Headings (LCSH).²⁰

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.”²¹ 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

¹⁸ “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.”

¹⁹ *North Carolina Exploring Heritage Online*, <http://www.ncecho.org/dig/ncdc2007.shtml>.

²⁰ “[Library of Congress Authorities](http://authorities.loc.gov/),” *The Library of Congress*, last updated November 10, 2011, <http://authorities.loc.gov/>.

²¹ Miller, 100-101.

this picture taken? When was this artifact created? Why is this photograph historically significant? Figure 3.3 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?” 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 3.4 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.

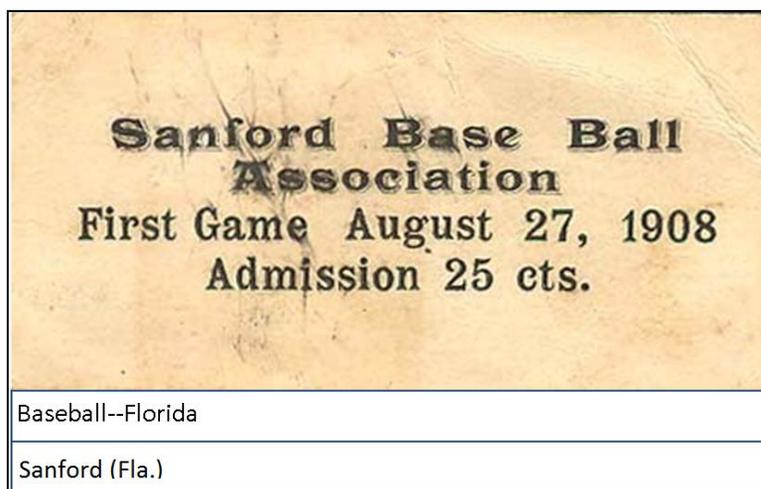


Figure 3.3: Item with associated LCSH subjects.

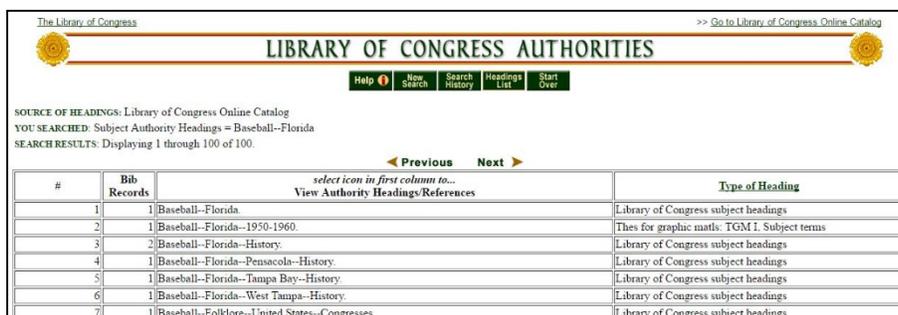


Figure 3.4: Search results using Library of Congress Authorities.

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 RICHES MI. 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 RICHES MI 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
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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.”²² 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 *Table Of Contents* 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 *Table Of Contents* 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.”²³ 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 other information associated with it, include the information in the *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 3.4 (above) shows the different DCMI Types that can be included in the *Type* metadata

²² “Using Dublin Core – Dublin Core Qualifiers.”

²³ *Ibid.*

element.²⁴ Currently, the majority of the items displayed on the RICHES MI 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.²⁵

Table 3.4: DCMI Type Vocabulary		
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.
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

²⁴ “[DCMI Type Vocabulary](http://dublincore.org/documents/dcmi-type-vocabulary/),” *Dublin Core Metadata Initiative*, date issued 2010, <http://dublincore.org/documents/dcmi-type-vocabulary/>.

²⁵ “[DCMI Metadata Terms](http://dublincore.org/documents/dcmi-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).

		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.

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.”²⁶ Source information can include, and is not limited to, an item from 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...”, “Original 3 x 5 inch black and white photograph by...”, “Photocopy of original newspaper article...” 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;
- Adhere to the Chicago-Turabian citation style when applicable.

Table 3.5 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 3.5: Source Examples	
Original Resource	Source
Book	Original book: Fry, Joseph A. <i>Henry S. Sanford: Diplomacy and Business in Nineteenth-Century America</i> (Reno, Nevada: University of Nevada Press, 1982).
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, State Library and Archives of Florida, Tallahassee, Florida.

²⁶ Ibid., 123.

Letter housed in Special Collections and University Archives at the University of Central Florida Libraries	Original 2-page handwritten letter from Mattie B. Laugh to Virgil G. Harty, April 29, 1922: Special Collections & University Archives, University of Florida Libraries, University of Florida, Gainesville, Florida.
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Relation

Element:	Relation			
Standard:	Dublin Core			
Definition:	A related resource.			
Qualifiers:	Is Version Of	Is Required By	Has Part	Is Format Of
	Has Version	Requires	Is Referenced By	Has Format
	Is Replaced By	Is Part Of	References	Conforms To
	Replaces			

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 3.6 provides a list of all the DCMI qualifiers and their definitions.²⁷

Table 3.6: DCMI Relation Qualifiers	
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, 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.

²⁷ “[Using Dublin Core – The Elements](http://dublincore.org/documents/usageguide/elements.shtml),” *Dublin Core Metadata Initiative*, date issued 2005, <http://dublincore.org/documents/usageguide/elements.shtml>.

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.”²⁸ For this field, the metadata creator should list the site names of any places, along with the city and state (and country, if outside the U.S.) that are relevant to the

item. For example, if a newspaper article discusses the various institutions that have occupied a particular building, the metadata creator should list locations as such: Sanford High School, Sanford, Florida; Westside Grammar Elementary School, Sanford, Florida; Sanford Grammar School, Sanford, Florida; Student Museum and Center for Social Studies, Sanford, Florida; UCF Public History Center, Sanford, Florida.

DCMI has identified two refinement qualifiers associated with the *Coverage* element.²⁹ However, RICHES has replaced these two qualifiers with *GeoChrons* (see page 45).

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.³⁰

²⁸ Miller, 114.

²⁹ “Using Dublin Core – Dublin Core Qualifiers.”

³⁰ Miller, 80.

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 name/initial, suffix.” For example, if a metadata creator were to identify the creator of this metadata guidebook, the information “Smith, John James, Jr.” 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 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:	Date Created Date Valid Date Available Date Issued Date Modified Date Accepted Date Copyrighted Date Submitted

The DCMI *Date* element has a total of eight refinement qualifiers (Table 3.7).³¹ 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 format as “ca. YYYY-YYYY.”

³¹ “Using Dublin Core – Dublin Core Qualifiers.”

Table 3.7: DCMI Date Qualifiers		
Qualifier	Definition	Guidelines
Date Available	Date (often a range) that the resource will become or did become available.	In general, the term Date 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.
Date 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 Date 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, Date Accepted 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, Date Copyrighted 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, Date Submitted may be used.
Date 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.
Date 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.
Date 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 3.8).³² The *Extent* qualifier helps identify the format of the digital reproduction of an original, or analog, resource.

³² “Using Dublin Core – Dublin Core Qualifiers.”

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.

For example, when creating metadata for a photograph, the size of the digital file should be entered into the *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 RICHES MI, then a description of those plates should be included in the *Medium* element, such as “Two white dinner plates with green detailing from the Mayfair Inn.”

Those creating metadata for RICHES projects are required to complete the *Format* metadata element and the qualifier *Extent*. Where the size of the

Resource	Content Type	Subtype
Journal article in PDF format	application	pdf
Digital reproduction of a photograph saved as a JPEG	image	jpg
Audio recording of an oral history saved as a mp4	audio	Mp3
Video recording of an oral history saved as a mp4	video	mp4

file is described in the *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.³³ Table 3.9 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.

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 ISO639-2.³⁴ If a metadata entry is describing a rare book written in English, then the metadata creator

³³ “[MIME Media Types](http://www.iana.org/assignments/media-types/index.html),” *Internet Assigned Numbers Authority*, updated March 6, 2007, <http://www.iana.org/assignments/media-types/index.html>.

³⁴ “[ISO 639.2 Registration Authority: Codes for the Representation of Names of Languages](http://loc.gov/standards/iso639-2/php/code_list.php),” *Library of Congress*, updated October 18, 2010, http://loc.gov/standards/iso639-2/php/code_list.php.

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.³⁵

Since the RICHES MI 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 Common Core 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.³⁶

There are two qualifiers associated with the *Audience* metadata element. Table 3.10 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.

Table 3.10: DCMI Audience Qualifiers		
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 Education Level, consistent use of terminology or reliance on an available controlled vocabulary enables more consistent results.

³⁵ Miller, 76.

³⁶ “[Social Studies Standards](#),” Florida Department of Education (2008-2010), <http://www.cpalms.org/Public/search/Standard#0>. A list of these benchmarks can be found in the Wiggio RICHES student group in the “Katie Marra Metadata” folder.

The *Mediator* element options include: History Teacher, Civics/Government Teacher, Economics Teacher, Geography Teacher, Humanities Teacher, Music Teacher, Theater Teacher, Dance Teacher, Visual Arts Teacher, Psychology Teacher, and Science Teacher. The metadata creator may choose more than one *Mediator*, as some items may be used for several school subjects.

The *Educational Level* element is now included in the *Cats* element (see page 38).

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 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 RICHES MI 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 RICHES MI, 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 RICHES MI, 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.”³⁷ For example, if a lesson plan on the RICHES MI 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 3.11).³⁸

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.

Table 3.11: 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.

³⁷ “[DCMI Metadata Terms](http://dublincore.org/documents/dcmi-terms/),” <http://dublincore.org/documents/dcmi-terms/>.

³⁸ “[Dublin Core Collection Description Accrual Method Vocabulary](http://dublincore.org/groups/collections/accrual-method/2007-03-09/),” *Dublin Core Metadata Initiative*, last updated March 9, 2007, <http://dublincore.org/groups/collections/accrual-method/2007-03-09/>.

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.

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 RICHES MI. 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 RICHES MI. 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 RICHES MI.

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 RICHES MI 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 RICHES MI harvests, or takes

metadata from a different digital repository with the appropriate permissions and places that metadata into the RICHES MI 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 RICHES MI are from other museums and archives. These repositories need to be included in the metadata so viewers of the RICHES MI 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 RICHES MI, 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 RICHES MI 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. When listing multiple resources, make sure to end each entry with a period and separate each resource with a semi-colon.

External Link

Element:	External Link
Standard:	RICHES
Definition:	An external link not housed at the RICHES MI Omeka website.

If an item is housed on an external website, such as YouTube, the link to that item is placed in the *External Link* field.

URL

Element:	URL
Standard:	RICHES
Definition:	The name of the digital file.

The file name, followed by the file type (i.e. SC00001.jpg). This field eliminates confusion as to which line of metadata applies to which file.

Cats

Element:	Cats
Standard:	RICHES
Definition:	Categories for content types, resource types, education standards, and grade levels.

The *Cats* metadata element is a combination of three previous elements: *RICHES MI Content Type*, *RICHES MI Resource Type*, and *Education Level*.

The *RICHES MI Content Type* metadata element is an essential component to all metadata created for RICHES projects. The RICHES MI content types is a hierarchical list of important terms generated by the RICHES MI and RICHES staff that help identify photographs, artifacts, and other digital items. The content types entered into each metadata element allow viewers of the RICHES MI 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 have their own Secondary and Tertiary content types that need to be completed when creating metadata for RICHES projects. Table 3.12 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.

Table 3.12: RICHES MI Content Types			
Primary	Secondary	Tertiary	Quaternary
Business and Economy	Agricultural	Fruits	Citrus; Peas; Strawberries; Tomatoes; Peaches; Peppers; Cucumbers; Nuts; Guava; Apples; Cantaloupe and Melons; Plums; Grapes and Berries; Pineapples; Beans; Pumpkins and Squash; Pears; Cherries Bananas;
		Vegetables	Celery; Cabbage and Lettuce; Onions; Corn; Endive; Radishes; Spinach; Potatoes
		Forestry	Rubber; Timber and Lumber; Turpentine
		Livestock	Cattle; Ivory; Poultry; Mules and Donkeys; Sheep
		Fodder and Forage	Hay
		Grains	Rice; Legumes; Oats; Rye; Barley
		Fibers	Cotton
		Plants	Sugarcane and Syrup; Tobacco; Tea; Ferns; Flowers; Herbs; Cassava
		Fishing; Horticulture; Farming; Dairy; Manure; Sponges	
	Industry	Space; Defense; Simulation; Optics and Lasers; Packing and Processing; Smithing; Milling; Phosphate, Fertilizer, and Pesticide; Water; Carpentry; Mining; Manufacturing; Breweries and Wineries; Textiles; Chemicals; Refrigeration; Energy; High Technology	
	Commerce	Main Street; Warehousing and Distribution; Import and Export; Farmers' Market; Banking, Investment, and Accounting; Insurance; Real Estate; Groceries; Local Businesses; Telecommunications; Retail and Sales; Shipping; Marketing and Advertising; Restaurants and Cafes; Restaurants and Cafes; Barber and Beauty	

Business and Economy	Commerce	Shops; Hardware; Furniture; Printing and Publishing; Moving and Storage; Chambers of Commerce	
		Health Care	Hospitals; Pharmacies; Private Practices
	Tourism	Attractions	Historic Sites and Museums; Cultural Landmarks; Theme Parks; Natural Wonders
		Activities; Hotels and Motels; Souvenirs	
	Transportation	Waterways	
		Railways	
		Roadways	
		Airways	
	Professional	Legal; History and Historic Preservation; Morticians and Undertakers; Journalism; Public Administration; Interior Design; Explorers	
		Science	Medical; Engineering; Environmental Conservation; Aeronautics and Astronautics; Botany; Meteorology and Climatology; Biochemistry
		Social Science	Archaeology and Anthropology; Geography and Cartography; Demography; Urban and Regional Planning; Psychology and Psychiatry
		Crafting and Repair	Plumbing; Cobbling; Tailoring; Jewelry-Making; Tanning; Electricians; Carpenters
	Labor	Unions; Sharecropping and Tenancy; Migrant Labor; Convict Leasing; Wages and Salaries; Laborers; Indentured Servitude; Slavery; Child Labor; Unemployment	
	Government and Military	Politics	Politicians
Parties			Democratic; Republican; Communist

Government and Military	Politics	Campaigns and Elections; Protests and Demonstrations; Laws and Legislation	
	Government	City; County; State; Federal	
	Branches	Executive; Legislative; Judicial	
	Services	Fire Protection; Law Enforcement; Postal Service; Sanitation	
	Military	Forts and Bases; Army; Navy; Air Force; Marine Corps; Coast Guard; National Guard; Training Centers	
	Wars	War of Jenkins' Ear ; French and Indian War; American Revolutionary War; Napoleonic Wars; Seminole Wars; Mexican-American War; Cuban War of Independence; Spanish-American War; World War I; World War II; Korean War; Vietnam War; Yom Kippur War; Operation Urgent Fury ; Persian Gulf War; Global War on Terror; War in Afghanistan; Iraq War	
	Veterans	Medals; Memorials and Monuments; Veterans Affairs; Auxiliary Services	
Social and Cultural	Education	K-12 Schools; Vocational and Technical Schools; Colleges and Universities; Educators; Libraries; Students; Literacy Special Education; Religious Education; Military Education and Training	
	Religion	Places of Worship	Churches; Synagogues; Mosques; Temples
		Religious Leaders	Clergy; Saints; Prophets
		Religions and Denominations	Baptist Church; Episcopal Church; Salvation Army; Catholicism; Judaism; Hinduism; Methodism; Presbyterianism; Unitarianism; Pentecostalism; Congregational Church; Mormonism; Eastern Orthodox Church; Lutheranism; Indigenous Religions; Non-

Social and Cultural	Religion	Religions and Denominations	Denominational Church; Puritanism; Adventism; Calvinism
		Rites and Rituals	Baptism; Matrimony; Burial
		Cemeteries; Religious Texts; Missions and Missionaries; Icons and Idols; Magic and the Occult	
	Arts	Music; Dance; Painting; Graphic Arts; Literature; Sculpture; Pottery; Architecture; Fashion; Theater; Woodworking; Photography; Cinema; Metalworking; Printmaking; Illustration; Interior Design	
	Demography/ Population	Neighborhoods; GLBT Community; Population; Immigration; People with Disabilities	
		Ethnic Groups	African Americans; Native Americans; European Americans; Hispanic Americans; Asian Americans
		Socio-Economic Groups	Lower Class; Middle Class; Upper Class
		Age Groups	Senior Citizens; Children; Adolescents; Adults
		Gender Groups	Men; Women
	Culture	Folklore; Crafts; Cooking and Baking; Social Clubs; Customs; Museums and Historic Sites	
		Holidays	Epiphany; Martin Luther King, Jr. Day; Valentine's Day; St. Patrick's Day ; Easter; May Day; Father's Day; Fourth of July; Labor Day; Yom Kippur; Halloween; Veterans Day/Armistice Day; Christmas; New Year's Eve and Day; Ramadan
Sports	Amateur and Club; High School; College; Professional; Baseball; Golf ; Football; Basketball; Soccer; Tennis; Swimming; Cheerleading; Track and Field; Volleyball; Water Skiing; Softball; Archery; Equestrian Sports; Cycling; Jai Alai; Diving; Boxing; Auto Racing; Special		

Social and Cultural	Sports	Olympics; Weightlifting; Wrestling; Lacrosse; Logrolling; Twirling	
		Extreme Sports	Skateboarding; Wakeboarding; Surfing; BMX; Motocross
	Entertainment	Performers; Gaming; Fairs and Festivals; Events; Bars and Nightclubs; Pools and Billiards	
	Media	Television; Radio; Telephone; Movies and Video; Internet; Telegraph; Telegram	
	Recreation	Fishing; boating; Hiking; Hunting; Canoeing; Parks; Camping; Picnics; Beaches; Dog Racing; Cruises; Horseback Riding; Bird Watching; Gardens; Zoos and Aquariums; Tubing; Kite Flying	
Flora and Fauna	Trees	Cypress; Palm; Oak; Pine; Holly; Myrtle; Gordonia	
	Flowers	Hyacinths; Azaleas; Magnolias; Poinciana; Orchids; Camellias; Hibiscus; Gardenias; Tulips; Roses; Passion Flowers; Lilies; Daises; Bougainvillea; Petunias; Birds-of-Paradise; Bluebonnets; Cherry Blossoms	
	Animals	Land Mammals	Raccoons; Cattle; Elephants and; Rhinoceroses; Horses; Deer; Bears; Dogs; Cattle; Zebras; Bobcats; Rabbits and Hares; Armadillos; Mules and Donkeys; Cats; Lions and Tigers; Primates; Llamas
		Fish	Catfish; Stingrays; Eels; Mudfish; Sharks; Swordfish; Tuna
		Birds	Pelicans; Owls; Ducks; Ostriches and Emus; Exotic Birds; Flamingos; Chickens; Pigeons; Quails; Penguins; Herons and Egrets
		Reptiles	Alligators and Crocodiles; Snakes
		Marine Mammals	Dolphins; Otters; Seals; Whales
		Insects and Arachnids	Mosquitoes; Flies; Spiders
		Crustaceans	Shrimp
	Plants	Spanish Moss; Vines; Ferns; Seagrass; Grass; Taro; Banyan	

The information entered into the *RICHEs MI Resource Type* metadata element allows viewers of the RICHES MI 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 3.13. 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.

Table 3.13: RICHES MI Resource Types	
Primary	Secondary
Documents	Manuscripts; Letters; Journals and Diaries; Government Documents; Books and Booklets; Newspapers; Monographs; Applications; Deeds; Business Documents; Certificates; Advertisements; Academic Papers; Telegrams; Newsletters and Memoranda; School Assignments; Examinations; Forms; Legislation; Financial Statements; Reports; Facsimiles; Sheet Music; Press Releases; Magazines; Meeting Minutes; Schedules; Speeches
Ephemera	Bank Checks; Brochures; Business Cards; Greeting Cards; Invitations; Menus; Pamphlets; Postcards; Programs; Tickets; Envelopes; Ballots; Scorecards; Report Cards; Notes; Ballots; Calendars; Catalogs; Receipts; Invitations; Currency; Business Cards; Stamps; Bumper Stickers; Manuals
Map Overlays	Railroads
Images	Paintings; Photographs; Artwork; Maps; Drawings; Blueprints; Signs and Flyers; Stereographs; Cartoons; Lithographs; Paintings; Wood Carvings; Seals and Emblems
Audio	Music; Podcasts; Oral Histories
Video	Oral Histories; Podcasts; Films; Commercials
Visualizations	Animations; Charts; Graphs; Tables; Spreadsheets; Timelines; Diagrams
Interactive Media	Games; Online Worlds; Software Applications; Websites

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 RICHES MI contains information about Florida history, then the metadata creator can enter “History Teacher” into the *Mediator* qualifier element. The categories for *Education Level* qualifier element are based on the Next Generation Sunshine State Standards and can be found in Table 3. 14.

Table 3.14: DCMi Collection Description Accrual Method Vocabulary	
Subject	Education Level
American History	History and Historiography; Primary and Secondary Sources; Referential Resources; Timelines and Chronology; American Society and Culture; Exploration and Settlement; Colonial and Pioneer America; French and Indian War; American Revolution; Founding Fathers; Declaration of Independence; Articles of Confederation; U.S. Constitution; Early Republic; Frontier Expansion; Haitian Revolution; Mexican-American War; War of 1812; American Civil War; Reconstruction; Industrial Revolution; Spanish-American War; World War I; Imperialism; Interwar Period; Great Depression and New Deal;

American History	World War II; cold War; Korean War; Civil Rights Movement; Vietnam War; Late 20 th Century; 21 st Century; Florida History
World History	History and Historiography; Primary and Secondary Sources; Timelines and Chronology; Ancient World; Ancient Egypt; Ancient Mesopotamia; Ancient Israel and Phoenicia; Ancient Africa; Ancient China and Mongolia; Ancient India; Ancient Greece and Rome; Medieval Europe; Byzantine Empire; Medieval Americas; Medieval Japan; Medieval India; Medieval Middle East; Renaissance; Reformation; Age of Exploration; Scientific Revolution; Enlightenment; French Revolution and Napoleonic Wars; Latin American Independence; Industrial Revolution; Nationalism and Unification; Imperialism; World War I; Great Depression; Authoritarianism and Fascism; Nazi Germany and Holocaust; World War II; Israeli-Palestinian Conflict; Cold War; Genocide; Terrorism; Post-War Independence Movements
Civics/ Government	Origins of the U.S. Political System; Foundations of the U.S. Political System; Purposes of Government; Federalism and Anti-Federalism; U.S. Constitution; Levels of Government; Branches of Government; Executive Branch; Judicial Branch; Legislative Branch; Federal Government; State Government; Local Government; Laws and Legislation; Citizenship; Civic Rights; Civic Responsibilities; Civic Participation; Voting; Forms of Government; Political Parties and Candidates; Media and Political Communications; Public Policy and Public Issues; International Policy; Florida Constitution
Economics	Currency and Money; Business and Entrepreneurship; Trade; Florida Economy; Role of Government; Types of Economies; Market Economies; Financial Institutions; International Economy
Geography	Study of Geography; Physical Features; Cultural Features; U.S. States and Capitals; Florida Geography; U.S. Territories; Geographic Tools; Latitude and Longitude; Location; Maps and Globes; Boundaries and Divisions; Places and Regions; Bodies of Water; Ecosystems; Environmental Geography; Natural Resources; Weather, Climate, and Vegetation; Cultural Diffusion; North American Cultures; Contributions of Various Ethnic Groups; Demography; Migration; Urbanization; Spatial Studies; U.S. Trade; U.S. Governance; Globalization
Humanities	Art Forms; Historical Context; Cultural Context; Critical Analysis; Audience; Cultural Preservation and Diffusion
Music	Music History; Historical Context; Cultural Context; Elements of Music; Composition and Performance; Instrumentation; Voice and Singing; Improvisation; Audience; Critique and Analysis; Interpersonal Skills; Interdisciplinary Studies; Technology and Copyright Laws; Occupational Preparation; Social and Community Impact
Theater	Theater History; Historical Context; Social, Cultural, and Political Context; Elements of Story; Production; Acting and Performance; Audience; Critique and Analysis; Interpersonal Skills; Interdisciplinary Studies; Social and Community Impact
Dance	Dance History; Historical Context; Cultural Context; Elements of Dance; Composition, Choreography, and Improvisation; Rehearsal and Performance; Movement and Space; Critique and Analysis; Interpersonal Skills; Interdisciplinary Studies; Technology and Innovation; Occupational Preparation; Social and Community Impact
Visual Arts	Visual Art History; Historical Context; Cultural and Religious Context; Social, Political, and Economic Context; Ecological Context; Elements of Visual Art; Artistic Process and Production; Creativity and Exhibition; Critique and Analysis; Interpersonal Skills;

Visual Arts	Interdisciplinary Studies; Technology and Innovation; Occupational Preparation; Social and Community Impact
Psychology	History of Psychology; Perspectives; Cognition; Individual Variations; Mental Health and Treatment; Research; Vocational Applications; Biopsychology; Development and Learning
Science	Earth Science; Organization and Development of Living Organisms; Heredity and Reproduction; Diversity and Evolution of Living Organisms; Interdependence; Practice of Science; Characteristics of Scientific Knowledge; Theories, Laws, Hypotheses, and Models; Science and Society; Properties of and Changes in Matter; Energy Forms, Transfer, and Transformations

The metadata creator must also include grade levels in the *Cats* element: K-5, 6-8, 9-12. Generally, all items include all three groups. However, for items with graphic material or explicit language, the K-5 group should not be included.

GeoChrons

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

The *GeoChrons* element consists of three previous Dublin Core elements: *Coverage*, *Spatial Coverage*, and *Temporal Coverage*.

As previously (see page 30), 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.”³⁹ For this field, the metadata creator should list the site names of any places, along with the city and state (and country, if outside the U.S.) that are relevant to the item.

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 RICHES MI. When users conduct searches using the map portion of the interface, search results will appear as both latitude/longitude coordinates and

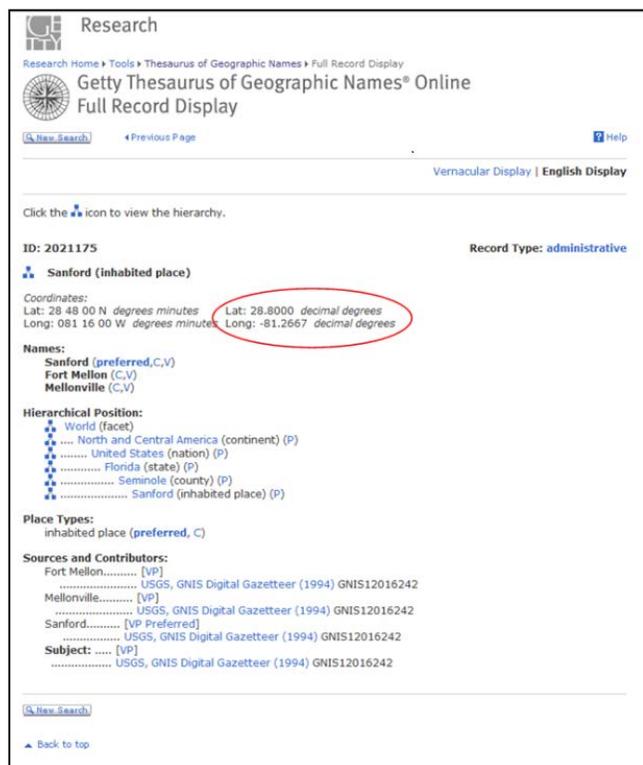


Figure 3.5: Finding latitude and longitude using TGN.

³⁹ Miller, 114.

as a specific year on a timeline. To complete the *Spatial Coverage* 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).⁴⁰ For example, Figure 3.5 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.

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 3.6 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.

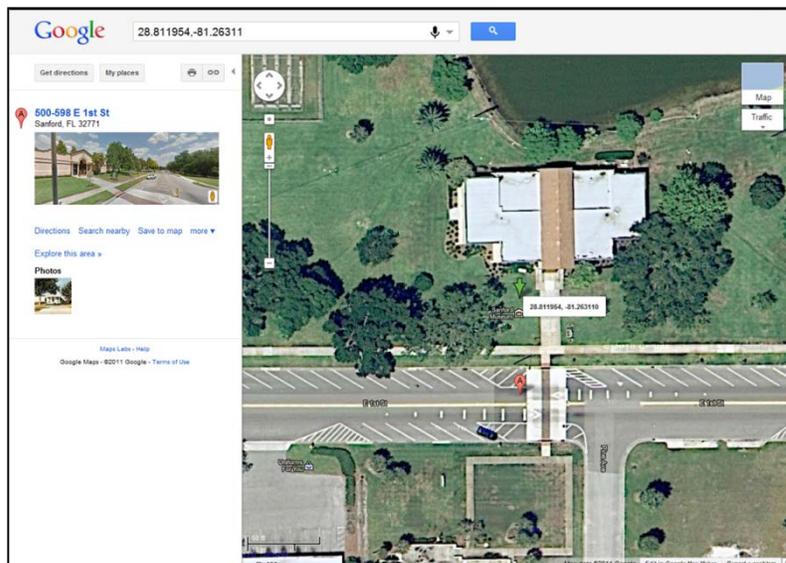


Figure 3.6: Finding latitude and longitude using Google Maps.

RICHES metadata creators are also required to complete the *Temporal Coverage* 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 *Temporal Coverage* element will contain the date range 1939-09-01\1945-09-02 (note: the start date and end date are separated with a backslash “\” instead of a slash “/”).

All three of these former elements will be decline together into the *GeoChrons*, with each separate by a backslash (\). The format will be as follows: *Coverage* (Location, City, State)*Spatial Coverage* (Latitude\Longitude)*Temporal Coverage* (YYYY-MM-DD\YYYY-MM-DD). The metadata creator may list multiple locations and/or date ranges by using a semicolon (;) as a separator. For example, if a metadata

⁴⁰ “[Getty Thesaurus of Geographic Names Online](http://www.getty.edu/research/tools/vocabularies/tgn/),” *The Getty Research Institute*, 2000, <http://www.getty.edu/research/tools/vocabularies/tgn/>.

creator is making metadata on a newspaper article written in 2014 chronicling the history of a building that has been occupied by various institutions, the *GeoChrons* element may look like this:

Sanford High School, Sanford, Florida\ 28.805814\ -81.270562\ 1902-01-01\ 1911-12-31;
Westside Grammar Elementary School, Sanford, Florida\ 28.805814\ -81.270562\ 1911-01-01\ 1984-12-31; Student Museum and Center for Social Studies, Sanford, Florida\ 28.805814\ -81.270562\ 1984-01-01\ 2014-12-31; UCF Public History Center, Sanford, Florida\ 28.805814\ -81.270562\ 2012-01-01\ 2014-12-31

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 . . .”⁴¹ 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 Website⁴²

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.

⁴¹ “[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>.

⁴² “[Metadata for Digital Collections: A How-To-Do-It Manual, Companion Website](#),” *Neal-Schuman Publishers, Inc.*, <http://neal-schuman.com/metadata-digital-collections/>.

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<http://www.loc.gov/vets/>.

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

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

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

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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/>.

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