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;;;LEARNINGTIMES 4/9/2013

>> HELLO, EVERYBODY, AND WELCOME
TO TODAY'S WEBINAR.

IT'S PART THREE OF OUR COURSE.
MY NAME IS MIKE MORTAR KNOW, I'M
WITH LEARNING TIMES.

I'LL BE YOUR TECHNICAL PRODUCER
TODAY.

IF ANYBODY HAS ANY TECHNICAL
ISSUES YOU CAN FEEL FREE TO LET
US KNOW IN THE CHAT WINDOW.

WE CAN SEE JUDGING FROM THE --
IN THE LIST OF ATTENDANCE THAT
THERE ARE A FEW PEOPLE WHO ARE
LOGGED IN MULTIPLE TIMES.

THIS MAY RESULT IN AN ECHO.
SO IF YOU ARE HEARING AN ECHO,
THAT IS WHY.

FOR THOSE OF YOU WHO ARE NOT
HEARING ANYTHING AT THIS POINT
IN TIME, PLEASE, YOU MAY WANT TO
CONSIDER CLOSING YOUR BROWSER
AND COMING BACK IN BECAUSE WE
ARE TRANSMITTING AT THIS TIME AS
YOU CAN SEE FROM THE CLOSED
CAPTIONING.

>>

JUST ONE MOMENT PLEASE.

OKAY, SO SORRY.

WHEN WE MOVE THE DISCUSSION POD
FROM THE LEFT, YOU WILL BE
PRESENTED WITH A
QUESTION-AND-ANSWER POD.

IF YOU SUBMIT A QUESTION FOR THE
PRESENTERS, THE QUESTIONS WILL
BE MODERATED.

THAT MEANS THAT THE QUESTION
WILL NOT APPEAR IMMEDIATELY.
WHEN IT DOES APPEAR, YOU WILL
SEE IT TWICE.

PLEASE DON'T PANIC, THAT DOESN'T
MEAN THAT YOU'VE SUBMITTED IT

TWICE, IT JUST MEANS THAT THE FIRST TIME YOU SEE IT IT'S TO INDICATE THAT IT HAS BEEN PUT THROUGH, THE SECOND TIME IT APPEARS IT'S TOO INDICATE THAT IT'S BEEN MADE PUBLIC.

AND SO THAT'S WHY.

SO WITHOUT FURTHER DELAY WE ARE AT THE TOP OF THE HOUR.

I WILL NOW PASS THE AUDIO OFF TO YOUR HOSTS KRISTEN AND DANIELLE. PLEASE GO AHEAD WHENEVER YOU'RE READY.

>> THANK YOU SO MUCH, MIKE.

THIS IS KRISTEN, I'M JOINING YOU FROM WASHINGTON, D.C. IN THE OFFICES OF HERITAGE PRESERVATION AND WE'RE SO PLEASED TO BE BRINGING YOU OUR NEXT ONLINE COURSE, CARING FOR DIGITAL MATERIALS: PREVENTING A DIGITAL DARK AGE.

YOU'VE PROBABLY JOINED US ON OUR PREVIOUS TWO WEBINARS AND WANTED TO JUST, AGAIN, THANK LEARNING TIMES FOR HELPING PRODUCE THESE WEBINARS AND OUR WEB SITE AND ALSO TO THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES FOR MAKING THESE AVAILABLE FREE OF CHARGE TO YOU.

IT'S A TREMENDOUS SERVICE THAT WE'RE ABLE TO OFFER THIS CONTINUING EDUCATION AT NO CHARGE TO YOU.

AND SO WE ARE VERY APPRECIATIVE OF I.M.L.S. FOR THAT.

AGAIN, THIS IS OUR THIRD COURSE -- OUR THIRD CLASS IN THIS COURSE AND AND WE WILL BE TALKING ABOUT METADATA TODAY.

THE TERM YOU HEAR A LOT IN DIGITAL PRESERVATION AND IF YOU EVER HAD ANY QUESTIONS THEY WILL BE ANSWERED TODAY.

I WANT TO BRIEFLY GO OVER A FEW POINTS.

A COUPLE OF YOU IN THE CHAT HAVE BEEN ASKING WHERE YOU CAN GET THE POWER POINT FOR TODAY. AND WE HAVE PUT THAT UP AS A PDF HANDOUT ON OUR COURSE WEB SITE. YOU'LL ALSO FIND LINKS TO THE HOME WORK ASSIGNMENT AND DANIELLE WILL TALK A LITTLE BIT MORE ABOUT HOME WORK LATER TODAY.

SHE'S PREFERENCED A FEW LINKS AND I'VE PUT THOSE HYPERLINKS ON THE COURSE PAGE.

IF THERE ARE QUESTIONS THAT WE DON'T GET TO OR THERE'S MORE INFORMATION WE NEED TO PROVIDE YOU'LL FIND THAT THERE.

LINKS TO HELPFUL RESOURCES THAT ALL OF OUR SPEAKERS HAVE PULLED TOGETHER.

SO I THINK YOU WILL FIND THAT VERY HANDY.

JUST NOTE THAT WE WILL BE E-MAILING IT TO YOU.

YOU ARE NOT REQUIRED TO WORK TOWARDS A CERTIFICATE BUT IF YOU WISH TO YOU WILL RECEIVE A PAPER CERTIFICATE IN A DIGITAL CREDENTIAL AND YOU SHOULD HAVE REGISTERED, SENT IN YOUR PERMISSION FORM, WATCH EACH WEBINAR IN THE COURSE EITHER LIVE OR THROUGH THE RECORDING. COMPLETE ALL OF OUR FIVE HOME WORK ASSIGNMENTS.

THANK YOU FOR ALL OF YOU WHO HAVE COMPLETED THEM SO FAR.

DANIELLE WILL GIVE A LITTLE FEEDBACK IN HER TALK TODAY.

WE ALSO ASK YOU TO JOIN OUR COMMUNITY AT

www.collectingtoconnections.org.

THIS IS ALSO A GREAT PLACE TO ASK YOUR PEERS ABOUT THEIR OPINIONS.

THERE COULD BE A CONVERSATION GOING ON ABOUT LARGE FLAT BED

SCANNERS.

IT'S A GREAT WAY TO GET FURTHER CONVERSATION WITH YOUR PEERS AND HOPEFULLY EXPERTS WILL CHIME IN AND HELP YOU WITH ANY QUESTIONS YOU MIGHT HAVE.

ANY QUESTIONS ABOUT THE COURSE FEEL FREE TO CONTACT US AT OUR INFO AT HERITAGEPRESERVATION.ORG AND WE'LL TRY TO GET YOU WHAT YOU NEED.

YOU'VE HEARD FROM DANIELLE IN OUR PREVIOUS TWO WEBINARS, SHE'S BEEN A GREAT RESOURCE IN THE CHAT AND SHE'S ALSO PLANNED ALL THE SPEAKERS FOR THIS COURSE AND HELPED US COORDINATE OUR SCHEDULE.

SHE IS CURRENTLY A CONSULTANT WORKING WITH CULTURAL HERITAGE INSTITUTIONS WHO WANT TO PUT THEIR COLLECTIONS ONLINE.

FROM 2005 TO 2011 SHE COORDINATED THE TEXAS HERITAGE ONLINE PROGRAM AT THE TEXAS STATE LIBRARY AND ARCHIVES COMMISSION.

SO SHE'S VERY SKILLED AT HELPING LIBRARIES, ARCHIVES, MUSEUMS OF ALL TYPES AND SIZES AND IT MAKES HER AN ASSET WITH ALL OF YOU AND TRYING TO COORDINATE THIS COURSE SHE HAS AN M.S. IN INFORMATION STUDIES FROM THE UNIVERSITY OF TEXAS IN BOSTON AND A Ph.D. IN LITERATURE.

SHE SERVES ON THE JOINT COMMITTEES ON ARCHIVES, LIBRARIES AND MUSEUMS AND THIS IS A COLLABORATIVE GROUP THAT INVOLVE IT IS SOCIETY OF AMERICAN ARCHIVISTS, THE AMERICAN LIBRARY ASSOCIATION AND THE AMERICAN ALLIANCE OF MUSEUM. IT'S A GREAT JOINT GROUP THAT HELPS US ALL KIND OF COMMUNICATE ON THIS INTERESTING ISSUES LIKE

WE'RE TALKING ABOUT TODAY.
SO WITH THAT I'M GOING CLOSE THE
HELLO BOX OVER HERE.

AND I DON'T MEAN TO CUT ANYBODY
OFF, BUT WE'RE GOING MOVE TO OUR
MODERATED CHAT YOU CAN KEEP
ASKING TECHNICAL OR COURSE
QUESTIONS AND WE'LL GET YOU AN
ANSWER AND IF YOU HAVE ANY
COURSE -- SUBJECT MATTER
QUESTIONS TYPE THOSE IN AND WE
WILL GET TO THOSE DURING OUR
BREAKS AND AT THE END.

SO WITH THAT I'M GOING TO TURN
IT OVER TO YOU, DANIELLE.

>> WELL, HELLO TO EVERYBODY.
IT LOOKS LIKE WE HAVE OVER 300
PEOPLE ON THE CALL TODAY AND I
HOPE THAT WE CAN HAVE A GREAT
CONVERSATION WITH SOME OF THE
ISSUES INVOLVING METADATA FOR
DIGITAL MATERIALS.

I JUST WANT TO REMIND EVERYBODY
ABOUT THE GOALS OF THIS SERIES.
THE FIRST ONE IS THAT YOU WILL
HAVE A BETTER UNDERSTANDING OF
THE INHERENT FRAGILITY OF
DIGITAL OBJECTS.

THE SECOND IS THAT YOU WILL
ACQUIRE INFORMATION TO HELP YOU
SELECT PRESERVATION FORMATS,
METADATA AND BACKUP SYSTEMS FOR
YOUR DIGITAL OBJECTS.

AND THE THIRD IS THAT YOU WILL
BE ABLE TO IDENTIFY ONE OR MORE
ACTIONS THAT YOU CAN TAKE TO
IMPROVE YOUR INSTITUTION'S
DIGITAL PRESERVATION EFFORTS.

THERE ARE FIVE SESSIONS.
THEY EACH HAVE A DIFFERENT TOPIC
BUT THEY DO KIND OF TIE TOGETHER
SO WE LOVE IT WHEN YOU COME TO
MORE THAN ONE.

WE STARTED WITH AN OVERVIEW OF
DIGITAL PRESERVATION AND THEN
DID A SESSION ON CONVERSION AND
DIGITIZATION.

WE'RE HERE TODAY WITH METADATA,
FINDING AIDS AND ASSET
MANAGEMENT.

THEN TOMORROW WE'LL COME BACK
WITH A SESSION ON BACKUPS,
COPIES, AND WHAT CAN DO WRONG.
AND FINALLY WE'LL WRAP UP WITH A
SESSION ON PARTNER TO PRESERVE,
DIGITAL PRESERVATION NETWORKS
AND COLLABORATION.

SO OVERALL WE'RE JUST ABOUT AT
THE HALFWAY MARK, STICK WITH US
AND WE WILL GET THROUGH IT ALL.
TODAY I'M GOING TO DO A BIT OF
AN INTRODUCTION TO METADATA.
IN THE FIRST SECTION WE HAD
PEOPLE ASKING WHAT IS METADATA.
WE'LL COVER THAT TODAY.

WE'LL GO OVER SOME TYPES OF
METADATA AND TALK ABOUT
COLLECTION INVENTORIES AND
FINDING AIDS, DISTRIBUTIVE
METADATA AND THEN WE'LL GO INTO
ADMINISTRATIVE METADATA AND TALK
QUITE A BIT MORE ABOUT THAT
BECAUSE THE FOCUS HERE IS ON HOW
TO PRESERVE DIGITAL CONTENT.
THE ADMINISTRATIVE METADATA
BECOMES MUCH MORE IMPORTANT AND
FINALLY IF WE HAVE TIME I'LL
CLOSE WITH A BIT ON METADATA
QUALITY.

SO THE QUESTION ABOUT WHAT IS
METADATA.

YOU CAN THINK OF METADATA AS
BEING ANYTHING YOU USE TO
DESCRIBE AN OBJECT, A FILE, A
THING.

SO METADATA IS EVERYWHERE.

IT'S AROUND US AND IT'S SUCH A
GENERIC TERM IN SOME WAYS IT'S
USELESS.

BUT WE'VE TRIED TO COME TO AN
UNDERSTANDING ABOUT HOW WE CAN
USE METADATA AND THAT HELPS US
COME UP WITH A DEFINITION THAT
IS MORE PRACTICAL FOR OUR

PURPOSES.

SO ACCORDING TO THE NATIONAL INFORMATION STANDARDS ORGANIZATION WHO PUBLISHED A BOOK IN 2004 CALLED "UNDERSTANDING METADATA" METADATA IS STRUCTURED INFORMATION THAT DESCRIBES, EXPLAINS, LOCATES OR OTHERWISE MAKES IT EASIER TO RETRIEVE, USE OR MANAGE AN INFORMATION RESOURCE.

AND INFORMATION RESOURCE CAN BE JUST ABOUT ANYTHING YOU IMAGINED BUT THE KEY CONCEPTS FOR OUR PURPOSES ARE STRUCTURED INFORMATION, EASE OF USE AND FORMAL STANDARDS AND WE'RE GOING TO GO OVER SOME OF THOSE STANDARDS TODAY.

I WANT TO FIRST ADDRESS A METADATA MYTH.

THERE ARE LOTS OF JOKES ABOUT METADATA ONE THAT I LEARNED WHEN I FIRST STARTED LIBRARY SCHOOL WAS THAT CATALOGING, LIBRARY CATALOGING WAS FOR WOMEN AND METADATA WAS FOR MEN.

THAT'S CLEARLY NOT TRUE ONE THING I'VE HEARD FROM HISTORY MUSEUMS IS THAT THEY DON'T HAVE METADATA BECAUSE OBJECTS DON'T HAVE TITLES AND THEY THINK METADATA IS FOR ART MUSEUMS AND LIBRARIES.

SO TO ANSWER THAT I TURNED TO THE DUBLIN CORE.

DUBLIN CORE IS ONE OF THE MOST UBIQUITOUS SCHEMAS OR SYSTEMS OF METADATA OUT THERE.

AND THERE ARE 15 SIMPLE ELEMENTS AND YOU DON'T NEED TO KNOW WHAT THEY ARE RIGHT NOW.

BUT, YOU KNOW, THEY'RE BASICALLY THE SORTS OF THINGS YOU WOULD USE TO DESCRIBE A BOOK OR A WEB PAGE.

THE SYSTEM PAST PERFECT, WHICH IS USED IN A LOT OF HISTORY MUSEUMS TO TRACK THEIR COLLECTIONS PUTS THE INFORMATION ABOUT THE OBJECTS IN STRUCTURED FIELDS.

AND THEY HAVE A PRODUCT CALLED PAST PERFECT ONLINE AND THIS IS A SCREEN SHOT OF A COLLECTION OR AN OBJECT THAT IS IN PAST PERFECT ONLINE FROM THE ANGELA STATE UNIVERSITY WEST TEXAS COLLECTION IS WHERE I GOT IT FROM.

SO AS YOU CAN SEE, THERE ARE A NUMBER OF PIECES OF STRUCTURED INFORMATION ON THIS RECORD.

THERE'S A CATALOG NUMBER, AN OBJECT NAME, DESCRIPTION, DATE, PHOTOGRAPHER, COLLECTION, ETC. WELL, IF WE COMPARE THOSE TO DUBLIN CORE WE'LL SEE THERE'S A PRETTY CLOSE MATCH.

SO IF WE GO THROUGH CATALOG NUMBER BECOMES AN IDENTIFIER. OBJECT NAME IS REALLY THE FORMAT OF IT.

DESCRIPTION, THAT'S JUST A TEXT DESCRIPTION OF WHAT IS SHOWN IN THE PHOTOGRAPH.

DATES CIRCA 1890, PHOTOGRAPHER BECOMES CREATOR COLLECTION BECOMES SOURCE.

PERSON BECOMES SUCH A SUBJECT, SUBJECT BECOMES A SUBJECT AND IMAGE HERE BECOMES THE TITLE OF THE OBJECT.

SO REALLY IT'S JUST ABOUT THE NAMES WE USE FOR THINGS.

YOU DON'T -- YOU USE METADATA BUT YOU MAY NOT EVER HAVE CALLED IT METADATA.

YOU MAY NOT THINK OF IT AS METADATA BUT REALLY EVERYBODY USES IT AND THERE ARE ONLY A FEW BASIC TYPES OF METADATA THAT MOST OF US COLLECT.

ONE RESOURCE I WANT TO POINT YOU TO IS THE -- AGAIN, THIS IS FROM THE NATIONAL INFORMATION STANDARDS ORGANIZATION.

THEY HAVE A PUBLICATION CALLED A FRAMEWORK OF GUIDANCE FOR BUILDING GOOD DIGITAL COLLECTIONS AND THIS IS IN THE THIRD EDITION CURRENTLY.

IT'S AVAILABLE, I'VE PUT THE LINK ON THE RESOURCES FOR THIS PAGE -- FOR THIS COURSE BUT ONE OF THEIR PRINCIPLES HERE IS THAT A GOOD OBJECT HAS ASSOCIATED METADATA.

AND SPECIFICALLY THEY SAY A GOOD OBJECT WILL HAVE DESCRIPTIVE AND ADMINISTRATIVE METADATA AND COMPOUND OBJECTS-- OBJECTS THAT HAVE MORE THAN ONE VIEW, MORE THAN ONE IMAGE, BOOKS, FOR EXAMPLE, THAT HAVE MULTIPLE PAGES ARE COMPOUND OBJECTS-- WILL HAVE STRUCTURAL METADATA TO DOCUMENT THE RELATIONSHIPS BETWEEN THE COMPONENTS OF THE OBJECT AND ENSURE PROPER PRESENTATION AND USE OF THE COMPONENTS.

SO WE'LL GO THROUGH THAT A LITTLE BIT MORE AS WE GO THROUGH BUT THIS IS A GOOD BASELINE FOR US TO REMEMBER.

THEY BROKE METADATA UP INTO THREE BASIC CATEGORIES-- DISTRIBUTIVE, STRUCTURAL, AND ADMINISTRATIVE.

AND WITHIN ADMINISTRATIVE THERE'S TECHNICAL METADATA, RIGHTS MANAGEMENT METADATA AND PRESERVATION METADATA.

WE'RE GOING TO TALK ABOUT EACH OF THESE JUST A LITTLE BIT TODAY SOME OF THE FUNCTIONS OF METADATA-- AND YOU CAN PROBABLY THINK OF MORE-- THE FIRST IS TO DISCOVER RESOURCES.

HOW DO YOU FIND SOMETHING
EXISTS?

OFTEN WE USE METADATA.

WE LOOK FOR AN OBJECT BY ITS
TITLE, BY ITS CREATOR PERHAPS BY
SUBJECT ACCESS.

WE USE METADATA TO MANAGE
DOCUMENTS.

THE FILE NAMES THAT APPEAR WHEN
YOU OPEN YOUR COMPUTER FOLDERS
AND LOOK FOR WHAT DO YOU HAVE ON
A PARTICULAR SUBJECT ARE MANAGED
BY THEIR FILE NAMES IN LARGE
PART AND THAT'S METADATA.

WE USE METADATA TO CONTROL
INTELLECTUAL PROPERTY RIGHTS.

WE USE METADATA TO IDENTIFY
VERSIONS OF DIFFERENT DOCUMENTS.

WE USE METADATA TO CERTIFY THAT
AN OBJECT IS AUTHENTIC, THAT IS
IT'S THE SAME OBJECT THAT IT WAS
FIVE DAYS AGO OR IT'S THE SAME
OBJECT THAT WE ACTUALLY GOT FROM
THE THE PERSON WHO ORIGINALLY
GAVE IT TO US.

WE USE METADATA TO INDICATE A
STATUS.

IN LIBRARY THIS IS MIGHT BE LIKE
A BOOK IS CHECKED OUT OR IT
MIGHT BE IN THE CONSERVATION LAB
INSTEAD OF IN THE EXHIBIT.

WE USE METADATA MARKED CONTENT
STRUCTURE TO SITUATE OBJECTS IN
SPACE AND TIME SO GEOTAGGING OR
PUTTING THE GEOGRAPHIC
COORDINATES OF THINGS IN
METADATA IS BECOMING MORE AND
MORE COMMON.

WE'VE USED METADATA TO DESCRIBE
PROCESSES AT OUR INSTITUTIONS.
AND I'M SURE YOU CAN THINK OF A
LOT OF OTHER SORTS OF THINGS YOU
DO WITH METADATA AS LONG AS YOU
REMEMBER METADATA IS PRETTY MUCH
ANYTHING YOU MIGHT EVER DO.

SO HERE'S SOME EXAMPLES ABOUT
HOW TO USE METADATA YOU USE

METADATA TO DESCRIBE.

AND IN PARTICULARLY YOU USE METADATA TO-- AND I SAY MORE OR LESS-- UNIQUELY IDENTIFY AN ITEM.

AND YOU USE IT TO IDENTIFY PARTS OF AN ITEM AND THEIR RELATIONSHIP TO THE WHOLE.

SOL IN THIS CASE I HAVE A BOOK THAT HAS, IN FACT, BEEN DIGITIZED IT HAS AN AUTHOR, DAVIS, ELLIS A..

IT HAS A TITLE, THE ENCYCLOPEDIA OF TEXAS COMPILED AND EDITED BY ALICE DAVIS.

AND IT HAS AN IMPRINT, DALLAS, TEXAS, DEVELOPMENT BUREAU 1922.

WE NEED THAT BECAUSE THERE ARE MANY EDITIONS OF THIS BOOK.

IN FACT, SOME HAVE MULTIPLE VOLUMES SO WE NEED TO DISTINGUISH THEM AND ALL THAT INFORMATION TOGETHER HELPS US TO DO THAT.

WE USE METADATA FOR LOCATION TO SHOW YOU WHERE TO FIND OBJECT.

IN THIS CASE IT'S A BOOK AND WE'RE NOT TALKING ABOUT THE DIGITAL OBJECT RIGHT AT THE MOMENT WE'RE TALKING ABOUT THE PHYSICAL OBJECT.

WE INCLUDE A CALL NUMBER AND, IN FACT, THE CATALOG INCLUDES A LOCATION.

WILLIS, FORTH FLOOR WITH AN IDENTIFIER WHICH IS THE CALL NUMBER, 976.4 D 2929 T D-1.

SO THAT GIVES US INFORMATION ABOUT WHERE TO LOOK FOR IT.

WE USE METADATA TO DOCUMENT THE CONDITION OF AN ITEM AND WE USE IT SOMETIMES TO RECORD THE ACTIONS TAKE WITHIN RESPECT TO THE ITEM'S CONDITION.

WE DON'T ALWAYS MAKE THAT PUBLIC BUT WE DO IT OR OUGHT TO DO IT FOR OUR UNIQUE COLLECTIONS.

IN THIS CASE BINDING IS FULL LEATHER.
THE BOOK CONDITION IS FAIR AND THE JACKET CONDITION, NO JACKET. SO WE JUST REPORT BASIC INFORMATION ABOUT THE ITEM. WE USE METADATA TO EXPLAIN HOW TO USE AN ITEM AND THIS IS TIED TO BY SBI LECH WHICH YOU WILL PROPERTY.
SO THIS IS IN THE PUBLIC DOMAIN. THERE'S NO COPYRIGHT WHATSOEVER. WE ALSO USE IT TO DESCRIBE THE PHYSICAL OBJECT AND WE SAY LIBRARY IS ONLY THE FRAGILE ITEM AND CAN'T BE TAKEN HOME. DIGITAL IS DIFFERENT. WE'VE BEEN TALKING ABOUT A PHYSICAL OBJECT WITH THOSE PREVIOUS EXAMPLES BUT DIGITAL DOES MAKE THINGS A LITTLE BIT DIFFERENT. WE NEED TO DECIDE, DOES THE METADATA WE'RE GOING TO BE USING DESCRIBE THE PHYSICAL ITEM OR THE DIGITAL ITEM OR ARE WE GOING TO DESCRIBE BOTH. IN TERMS OF THE PHYSICAL ITEM THE METADATA BECOMES A SURROGATE FOR THE PHYSICAL ITEM. YOU MANAGE THE PHYSICAL ITEM BY PUTTING IT ON A SHELF, BY TAKING IT IN THE CONSERVATION LAB, PUTTING IT ON EXHIBIT, ETC. BUT YOU MANAGE THE METADATA IN TERMS OF -- TO HELP YOU MAINTAIN YOUR INVENTORY AND ENSURE THAT YOU HAVE ACCESS TO THAT PHYSICAL ITEM WHEREVER IT MAY PHYSICALLY BE. WE ADVOCATE THAT FOR USE IN CATALOGS WHICH IS A SYSTEM OF BRINGING INFORMATIONING TOGETHER. NEXT WEEK THERE WILL BE A ROLLOUT OF A NEW SYSTEM CALLED THE DIGITAL PUBLIC LIBRARY OF

AMERICA.

LIBRARIES HAVE BEEN DOING THIS FOR A LONG TIME.

IT'S A NEWER THING FOR MUSEUMS. WITH REGARD TO THE DIGITAL ITEMS METADATA ISN'T NECESSARILY SEPARATE FROM THE PHYSICAL ITEM. IT'S A COMPONENT OF THE DIGITAL OBJECT ITSELF.

IT CAN BE USED AS A WAY OF POINTING TO THE DIGITAL OBJECT WHEN IT'S USED AS A METADATA AGGREGATION SUCH AS THE DIGITAL PUBLIC LIBRARY OF AMERICA BUT A LOT OF WHAT WE'RE GOING TO DO HERE TODAY IS TALK ABOUT HOW WE DEEP METADATA OF AN OBJECT TOGETHER WITH THE DIGITAL OBJECT BECAUSE THE CLOSER THEY ARE TOGETHER THE HARDER IT'S GOING TO BE TO LOSE THE METADATA OVER TIME.

IN DIGITAL OBJECTS, METADATA CAN BE IN THE DIGITAL OBJECT.

THE DIGITAL FILE HEADERS, PARTS OF THE OBJECT YOU NEVER SEE RECORD METADATA AND SO FOR FORMATS LIKE I HAVE TO, IMAGE FORMATS, THERE'S A HEADER YOU CAN WRITE IT INTO.

AND THAT'S JUST INVISIBLE TO THE PERSON WHO'S LOOKING AT THE PHOTO EMBEDDED IN THE HEADER. IF YOU USE THE TEXT ENCODING INITIATIVE TO MARK UP TEXT, THOSE HAVE HEADERS THAT RECORD METADATA OBJECT THE DIGITAL OBJECT WITHIN THE DIGITAL OBJECT ITSELF.

BROADCAST WAVE, THE FORMAT WE TALKED ABOUT ALSO HAS A FILE HEADER IN WHICH YOU CAN RECORD METADATA SO THERE ARE PLACES TO DO THAT IN THE OBJECT, IT WILL NEVER BE SEPARATED FROM THAT OBJECT.

YOU CAN STORE METADATA NEAR THE

DIGITAL OBJECT SO THIS IS -- FOR EXAMPLE, YOU CAN CREATE A FILE IN THE SAME FOLDER AS THE OBJECT THAT HAS THE METADATA.

YOU CAN SAY THAT IN AN ASSET MANAGEMENT SYSTEM OR DATABASE OR A SPREADSHEET ON THE SAME HARD DRIVE OR THE SAME NETWORK AS THE DIGITAL OBJECT AND THAT WHEN YOU DO YOUR FILE PATH TO SAY WHERE THE OBJECT IT IS IT'S EASY TO DO.

YOU DON'T HAVE TO DO A LOT OF SPECIFICATION BECAUSE YOU COPY THE LINK FROM YOUR FILE EXPLORER BUT METADATA CAN BE FAR FROM THE DIGITAL OBJECT.

IT CAN BE IN ANOTHER STATE OR COUNTRY.

THERE WE HAVE A FEW EXTRA ISSUES WE NEED TO RESOLVE.

I REFERRED TO THE FRAMEWORK OF GUIDANCE EARLIER.

THERE ARE ACTUALLY SIX METADATA PRINCIPLES, I BELIEVE.

GOOD METADATA CONFORMS TO COMMUNITY STANDARDS IN A WAY THAT IS APPROPRIATE TO THE MATERIALS OF THE COLLECTION, THE USERS OF THE COLLECTION AND CURRENT AND POTENTIAL FUTURE USES OF THE COLLECTION SO WE HAVE TO THINK A LITTLE BIT ABOUT HOW DO PEOPLE ACTUALLY USE OUR MATERIALS AND THE USERS MAY BE PEOPLE IN YOUR INSTITUTION.

THEY MAY BE RESEARCHERS.

THEY MAY BE VISITORS, THEY MAY BE CHILDREN, THEY MAY BE ADULTS BUT YOU NEED TO THINK ABOUT ALL OF THEM AND HOW THEY MIGHT WANT TO ACCESS THE MATERIAL IN QUESTION.

GOOD METADATA SPORTS INTEROPERABILITY.

YOU'RE ALMOST GUARANTEED NOT TO BE USING THE SAME SYSTEM,

DATABASE, ASSET MANAGEMENT SYSTEM, WHATEVER, IN FIVE YEARS THAT YOU ARE TODAY.

EITHER YOU'LL UPGRADE THE VERSIONS OR SWITCH SYSTEMS SO INTEROPERABILITY IS ONE WAY TO ENSURE YOU CAN TAKE YOUR METADATA FROM ONE SYSTEM AND PUT IN THE ANOTHER ONE.

GOOD METADATA USES AUTHORITY CONTROL AND CONTENT STANDARDS TO DESCRIBE OBJECTS AND CO-LOCATE RELATED OBJECTS.

AUTHORITY CONTROL BASICALLY MEANS YOU HAVE A LIST OF TERMS AND YOU ALWAYS TRY TO USE THE SAME TERMS FOR THE SAME THINGS. SO YOU'RE NOT JUST INTRODUCING TYPOS, ET CETERA.

GOOD METADATA INCLUDES A CLEAR STATEMENT OF THE CONDITIONS AND TERMS OF USE FOR THE DIGITAL OBJECT.

THIS IS NOT JUST COPYRIGHT BUT COPYRIGHT IS PART OF IT.

GOOD METADATA SUPPORTS THE LONG-TERM CURATION AND PRESERVATION OF OBJECTS AND COLLECTIONS AND THAT'S ONE OF THE THINGS WE'RE REALLY GOING TO TALK ABOUT TODAY.

AND GOOD METADATA RECORDS ARE OBJECTS THEMSELVES AND THEREFORE SHOULD HAVE THE QUALITIES OF GOOD OBJECTS INCLUDING AUTHORITY PERSISTENCE AND UNIQUE IDENTIFICATION AND WE'RE GOING TO GO THROUGH A LOT OF THOSE ELEMENTS TODAY.

SO I'M GOING TO PAUSE AND WE'LL SEE IF THERE ARE ANY QUESTIONS AT THIS POINT.

KRISTEN, DO YOU SEE ANYTHING COME UP IN THE CHAT BOX?

>> YES, WE HAD A FEW QUESTIONS AND ACTUALLY GROUP HAS BEEN HELPING EACH OTHER OUT QUITE A

LOT, WHICH IS GREAT TO SEE AND I THINK BASICALLY THESE WERE COVERED BUT LET ME JUST QUICKLY ASK SOME QUESTIONS.

COULD METADATA BE CONSIDERED KEY WORDS?

THE ANSWER FROM VARIOUS PEOPLE IN THE GROUP WERE THAT KEY WORDS ARE CONSIDERED METADATA.

CAN YOU JUST CLARIFY?

>> ABSOLUTELY.

KEY WORDS DEFINITELY ARE METADATA.

SOMETIME THIS IS HAS BEEN CALLED TAGGING.

IF YOU USE A SYSTEM LIKE FLICKR YOU ADD TAGS TO IT.

AND THOSE ARE, AGAIN, JUST WORDS THAT YOU USE TO ASSOCIATE SOME SEMANTIC CONCEPT WITH THE ITEM IN QUESTION.

DEFINITELY THAT'S METADATA.

WHEN WE START TALKING ABOUT ARCHIVAL AND PRESERVATION METADATA IS WHEN WE START THINKING WELL, WE MAYBE NEED TO USE CONTROLLED VOCABULARYS SO WE'RE ENSURING THAT WE'RE NOT USING TERMS THAT WE DON'T KNOW WHAT THE MEANING IS OR THAT DON'T -- THAT DIFFERENT PEOPLE DON'T AGREE ON A SINGLE MEANING. SO KEY WORDS ARE ONE FORM BUT NOT NECESSARILY THE BEST FORM.

>> OKAY, AND YOU MAY HAVE JUST ANSWERED THIS BUT ROBERT RICHARD SAID THAT HE SAW THAT THE DEFINITION OF METADATA IS DATA ABOUT DATA.

AND HE WONDERED IF THIS DEFINITION IS THE SAME AS ARCHIVAL.

I THINK WHAT HE MEANS IS ARCHIVAL METADATA?

>> METADATA LITERALLY MEANS DATA ABOUT DATA OR THE DATA ABOUT THE THING ITSELF.

AND, AGAIN, GOING BACK TO THAT FIRST DEFINITION I GAVE YOU, WE'RE FOCUSED ON THINGS LIKE STRUCTURED INFORMATION AND EASE OF USE.

METADATA THAT SUPPORTS THE SORT OF LONG-TERM CURATION OF OUR DIGITAL OBJECTS.

SO THAT'S THE FUNDAMENTAL DIFFERENCE.

METADATA CAN BE ANYTHING BUT SOME TYPES OF METADATA ARE MORE USEFUL TO US FOR PRESERVATION THAN OTHERS.

>>

>> OKAY.

SO CASSIE SAID SHE HAD A LOT OF WORD DOCUMENTS AND SHE HAD NOT CONSCIOUSLY CREATED METADATA FOR THEM.

DOES METADATA EXHIBIT AND HOW DOES SHE ACCESS IT OR CHANGE IT?

>> WELL, METADATA MAY BE IN THE DOCUMENT AND YOU DON'T KNOW IT. IN MICROSOFT WORD AND MOST OF THE MICROSOFT SUITE AND IN MANY TYPES OF OFFICE PRODUCTS THERE ARE SOME CALLED FILE PROPERTIES AND THAT'S WHERE THE METADATA FOR THE OBJECT IS PRIMARILY STORED SO IN THE NEWER VERSIONS OF WORD THERE ARE WAYS TO REVIEW THOSE PROPERTIES AND EVEN TO CLEAR THEM OUT IF YOU DON'T WANT THEM ONE OF THE MOST COMMON PROBLEMS IS PEOPLE START WITH ONE DOCUMENT AND MODIFY IT EXTENSIVELY AND DECIDE TO USE THAT SAME TEMPLATE AND MAKE IT A TOTALLY DIFFERENT DOCUMENT AND THEY NEVER GO BACK AND LOOK AT THE PROPERTIES AND IT RECORDS THINGS LIKE THE CREATOR WAS. SO EVEN IF THIS IS A DOCUMENT YOU GOT FROM SOMEONE ELSE IN YOUR ORGANIZATION AND YOU COMPLETELY CHANGED IT THAT

CREATOR MIGHT STILL BE WRONG.
SO LOOKING AT THE METADATA FILE
PROPERTIES IS USEFUL IN THOSE
SORTS OF DOCUMENTS.

THERE'S SOME OTHER TOOLS TO DO
IT BUT ONE BY ONE THAT WOULD BE
THE WAY TO DO IT.

>> I GUESS THAT'S ALONG THE
LINES OF MAGGIE'S QUESTION THAT
HOW DOES IT APPLY TO A HEADER.

>> I'LL TALK ABOUT THAT LATER.

>> OKAY.

DENNIS WONDERED WHAT DOES
NON-EMBEDDED METADATA LOOK LIKE?
A TEXT FILE IN THE SAME FOLDER
AS A TRADITIONAL IMAGE FILE?
ONE TEXT FILE WITH METADATA FOR
ALL THE FILES IN THAT FOLDER?

>> THAT'S ONE OF THE WAYS THAT
PEOPLE ARE DOING THIS NOW.

THIS IS SOMETHING THAT EVERY
INSTITUTION HAS TO FIGURE OUT
FOR THEMSELVES, HOW TO MANAGE
THIS.

BUT ONE OF THE WAYS IS TO HAVE
-- IF YOU HAVE AN IMAGE TO PUT A
TEXT FILE WITH THE METADATA, PUT
THOSE TWO TOGETHER IN ONE FOLDER
AND THEN HAVE SEPARATE FOLDERS
FOR EVERY SINGLE DIGITAL OBJECT
THAT SEEMS LIKE A LOT OF FOLDERS
AND IT IS.

BUT THAT KEEPS THE METADATA AND
THE OBJECT TOGETHER.

IF YOU HAVE A BOOK ARE W A LOT
OF DIFFERENT PAGES YOU MIGHT
HAVE ALL OF THE IMAGES AND ONE
METADATA FILE.

BUT DIFFERENT PEOPLE DO IT
DIFFERENTLY AND WE'LL TALK ABOUT
A FEW DIFFERENT APPROACHES TO
NOT DOING ONE METADATA RECORD
FOR EVERY SINGLE OBJECT.

>> OKAY, GREAT.

AND ONE LAST QUESTION BEFORE YOU
GO BACK, IS THERE RECOMMENDED
SOFTWARE FOR CATALOGING THAT

BEST MANAGING METADATA?

THERE'S A LOT OF APPRECIATION FOR YOU GIVING THE PAST PERFECT EXAMPLE BUT OTHERS USE FILE MAKER.

>> WELL, ANY SYSTEM, ANY ASSET MANAGEMENT SYSTEM WE CALL THEM WILL, SOMETIMES PEOPLE CALL THEM DIGITAL ASSET MANAGEMENT SYSTEMS BECAUSE WE HAVE FUN SAYING DAMS. BUT THOSE ALL MANAGE METADATA AND I DON'T KNOW THAT THERE'S A BEST ONE.

BUT THIS IS SOMETHING TO REMEMBER.

A LOT OF WHAT YOU NEED TO DO WITH METADATA IN YOUR INSTITUTION WILL DEPEND ON THE ASSET MANAGEMENT SYSTEM YOU USE BECAUSE THEY KIND OF FORCE YOU TO DO CERTAIN THINGS IN CERTAIN WAYS.

SO YOU CAN CERTAINLY CREATE A FILE MAKER DATABASE THAT HAS ALL OF THE METADATA YOU WANT TO TRACK OR ACCESS OR MY SEQUEL OR ANYTHING LIKE THAT.

THERE ARE LOTS OF DIFFERENT SYSTEMS, WE'RE NOT REALLY GOING TO TALK ABOUT INDIVIDUAL SYSTEMS TOO MUCH TODAY.

AND THE RIGHT SYSTEM FOR YOU DEPENDS A LOT ON THE CIRCUMSTANCES THAT YOUR INSTITUTION SO THAT'S WHERE I USUALLY SAY TO PEOPLE CONTACT ME OFFLINE AND I'M ALWAYS HAPPY FOR ANY OF YOU TO SEND ME AN E-MAIL AND WE CAN CHAT ABOUT WHAT WOULD BE RIGHT FOR YOUR INSTITUTION.

>> OKAY.

I THINK YOU CAN GO AHEAD AT THIS POINT.

I'LL JUST KEEP TRACKING QUESTIONS AS THEY'RE COMING IN.

>> OKAY, GREAT.

SO I REFER TO THE IDEA THAT WE

MAY NOT ALWAYS CATALOG EACH DIGITAL OBJECT SEPARATELY AND ONE OF THE THINGS I WANT YOU TO START THINKING ABOUT IS THE IDEA THAT YOU NEED TO START TRACKING OBJECTS IN A GLOBAL -- AGGREGATE SENSE FIRST.

THERE ARE A LOT OF DIGITAL OBJECTS OUT THERE AND WE DON'T REALLY HAVE ENOUGH TIME FOR IT TO GO THROUGH AND PUT DETAILED METADATA ON EVERY SINGLE ONE OF THEM.

A LOT OF THE TIMES THE BEST WE CAN DO IS TO TAKE GROUPS OF ITEMS AND CREATE METADATA ABOUT THEM.

SO LAUREN TALKED ABOUT COLLECTION INVENTORIES.

AT ITS MOST FUNDAMENTAL LEVEL, A COLLECTION INVENTORY IS THE LIST OF ITEMS IN YOUR COLLECTION.

NOW, THAT MAY BE WHETHER IT'S PHYSICAL OR DIGITAL DO YOU RECOMMEND DOING THE DIGITAL COLLECTION INVENTORY SEPARATELY BECAUSE THERE MAY BE DIFFERENT PIECES OF INFORMATION YOU WANT TO GATHER.

IT COULD BE A WORD DOCUMENT, AN EXCEL FILE OR A DATABASE.

SO COLLECTIONS MANAGEMENT SOFTWARE WILL LET YOU DO THIS SORT OF INVENTORY.

AND IT INCLUDES INFORMATION ABOUT THE ITEMS SO IT WILL PROBABLY INCLUDE A NAME.

IT MIGHT INCLUDE A LOCATION.

IT'S THE FILE FOLDER STRUCTURE IN WHICH IT LIVES PLUS THE OBJECT NAME.

FOR A GROUP OF OBJECTS IT WOULD JUST BE THE FOLDER.

IT OFTEN INCLUDES INFORMATION ON DATES AND THEN NOTES ABOUT RIGHTS.

LAUREN FOR COURSE ONE IN THIS

SERIES PROVIDED SOME INFORMATION AND SOME SAMPLE DOCUMENTS FOLLOWING THE SESSION SO THAT'S A GOOD THING TO LOOK AT.

SO THIS IS HER EXAMPLE AND I KNOW YOU CAN'T READ IT SO I WENT THROUGH AND I MADE MY NOTES ABOUT WHAT THE FIELDS ARE HERE. THE FIRST FIELD IS COLLECTION TITLE SO SHE'S NOT LOOKING AT INDIVIDUAL OBJECTS, SHE'S LOOKING AT WHOLE COLLECTIONS OF THINGS.

COLLECTION TITLE, THE COLLECTION NUMBER WHICH IS FROM THEIR MAIN RECORDKEEPING SYSTEM, SERIES INFORMATION ABOUT IT SO IT MAY BE THAT THIS IS SOME OF HER EXAMPLES ARE THINGS LIKE V.H.S. TAPES, AUDIO CASSETTE AND A PUBLIC LIBRARY THAT MIGHT INCLUDE PERIODICALS, BIOGRAPHIES ET CETERA.

DESCRIPTIONS.

SO JUST A BRIEF DESCRIPTION OF WHAT'S IN THERE.

AM FOLDER DESCRIPTION IF THERE IS ONE.

SHE DOESN'T ALWAYS HAVE ONE.

BOX AND FOLDER INFORMATION ABOUT THE COLLECTION.

AND THEN A NOTE.

DOES IT HAVE AN ITEM LEVEL DESCRIPTION, YES OR NO.

SO SOME OF THEM THEY'VE GONE THROUGH AND RECORDED SINGLE ITEM IN THE COLLECTION BUT A LOT OF THEM THEY HAVE NOT.

INFORMATION ON CONTENT.

SO IF THERE'S PARTICULAR NOTES ESPECIALLY THAT CONDITION, THAT GOES HERE.

DATE RIGHTS AND THEN PHYSICAL CHECK WHICH IS THE FIELD YOU COULD USE FOR INVENTORYING THE PHYSICAL COLLECTION.

THIS IS ANOTHER EXAMPLE AND THIS

IS FROM THE AMERICAN MUSEUM OF
NATURAL HISTORY.

I JUST FOUND IT ONLINE.

THEY'VE GOT DIFFERENT SORTS OF
FIELDS SO THEY HAVE -- AND,
AGAIN, IT'S HARD TO READ.

BUT THEY'VE GOT A BOX NUMBER
WHICH THEY SUBTITLE AS 099,
LOCAL CALL NUMBER.

THEY'RE TYING THEIR COLLECTION
TO THE MARK SCHEMA WHICH IS USED
IN LIBRARIES.

SO THIS WOULD BE A SPREADSHEET
THAT THEY COULD JUST PLUG INTO
THEIR LIBRARY CATALOG.

THEY'VE GOT PHOTOGRAPHER WHO'S
MAPPED TO 1 H XX CREATOR WITH A
NOTE ABOUT AUTHORIZED HEADING
AND THAT WOULD BE -- IS THAT
FROM THE LIBRARY OF CONGRESS
NAME AUTHORITY LIST OF HEADINGS
FOR CREATORS OR NOT?

245: COLLECTION TITLE.

245 SF/G, COLLECTION DATE.

THEY'VE GOT SUBJECT: 520.

SUMMARY NOTES, DESCRIPTION.

545: BIOGRAPHICAL/HISTORICAL
NOTE.

300: PHYSICAL MEDIUM.

340A: PHYSICAL MEDIUM.

SO THERE'S LOTS OF WAYS TO
DECIDE AND START COLLECTING
THEM.

BUT I SUGGEST THAT YOU NOT TRY
TO DO EVERY SINGLE ITEM
INITIALLY.

FINDING AIDS ARE ANOTHER WAY TO
DO -- TO ACCESS COLLECTIONS OF
INFORMATION RATHER THAN
INDIVIDUAL OBJECTS BY THEMSELVES
FINDING AIDS ARE SOMETHING THAT
ARE USED A LOT IN ARCHIVES SO IT
MAY BE A TERM THAT ISN'T
FAMILIAR YOU IF YOU COME FROM A
LIBRARY OR MUSEUM BACKGROUND AND
BASICALLY THEY ARE JUST A GUIDE
TO A SINGLE COLLECTION AND THE

FOCUS HERE IS ON INCLUDING INFORMATION ABOUT THE COLLECTION AND ABOUT THE CREATOR OR CREATORS OF THE COLLECTION.

IT USUALLY INCLUDES INFORMATION ABOUT ACCESS TO AND USE OF THE COLLECTION AND IT MAY INCLUDE A LIST OF CONTENTS.

THIS IS FREQUENTLY ORGANIZED AS SERIES, SUBSERIES, BOX, FOLDER DOWN TO ITEM LEVEL.

IT'S PARTLY WHAT YOU NEED AT ANY GIVEN TIME.

THIS IS AN EXAMPLE OF A FINDING AID.

IT'S PRETTY SMALL BUT THE QUESTION ABOUT ARCON AS AN ASSET MANAGEMENT SYSTEM CAME UP AND I WANTED TO POINT OUT THAT ARCON ALLOWS YOU TO CREATE FINDING AIDS RELATIVELY SIMPLY.

SIMPLY IN THE FACT THAT IT MAKES THE TECHNOLOGY EASIER, IT DOESN'T MAKE THE BIT ABOUT FIGURING OUT WHAT TO PUT IN THE FIELDS ANY EASIER.

IT INCLUDES A COLLECTION OVERVIEW, SCOPE AND CONTENTS OF THE MATERIALS, BIOGRAPHICAL NOTES, SUBJECT INDEX TERMS, BOX AND FOLDER LISTINGS, ETC.

AND THE WEB SITE

www.archives.library.illinois.edu HAS LOTS OF EXAMPLES OF HOW THIS WORKS AND HOW IT CAN BE LINKED TO INDIVIDUAL DIGITAL OBJECTS IF YOU GO THAT ROUTE.

ENCODED AVENUE KOOIFL.

TESTIMONY DESCRIPTION IS THE FUNDAMENTAL METHOD OF CREATING FINDING AIDS FOR INTERCHANGE AMONGST DIFFERENT ARCHIVES.

A LOT OF ARCHIVES TRADITIONALLY HAVE MADE THEIR FINDINGS AIDS USING MICROSOFT WORD OR OTHER WORD PROCESSING PROGRAMS.

E.A.D. IS AN XML SCHEMA OR

SOMETIMES E.T.D. WHICH IS A VERY TECHNICAL TERM WE DON'T NEED TO WORRY ABOUT THAT ENCODES THE PARTS OF THE FINDING AID IN A SPECIFIC WAY SO THAT YOU CAN TAKE THEM AND YOU CAN SHARE THEM BETWEEN INSTITUTIONS AND EVERYBODY'S KIND OF ON THE SAME PAGE.

THERE'S STILL SOME QUIRKS AND IT'S HARD TO GET THEM TO GO TO ONE SYSTEM OR ANOTHER BUT IT CAN BE DONE.

YOU CAN CONVERT YOUR FINDING AID TO HTML FOR ONLINE DISPLAY. SO THEY CAN BE PRODUCED IN A VARIETY OF WAYS.

YOU CAN USE XML EDITOR SUCH AS METAL OR OXYGEN, THOSE ARE SOMEWHAT EXPENSIVE.

YOU CAN USE A TOOL LIKE ARCON OR THE ARCHIVIST TOOL KIT AND THOSE ARE MERGING INTO A NEW PRODUCT CALLED ARCHIVE SPACE.

OR YOU CAN USE EXCEL.

I PUT A LINK TO THE OR VISION CASCADE ALLIANCE WHO HAD A TOOL ONLINE FOR HOW TO CREATE FINDING AIDS IN EAD.

YOU CAN USE LIBRARY CAT LOG FOR FINDING AIDS AND THIS HAS BEEN DONE FOR QUITE A LONG TIME YOU CAN CERTAINLY CREATE ALL OF THE DISTRIBUTIVE METADATA ABOUT A COLLECTION RATHER THAN ABOUT A SINGLE BOOK IN THE LIBRARY CATALOG.

YOU CAN INCLUDE HOLDINGS, LOCATION INFORMATION, ITEM STATUS AND MORE YOU MAY BE ABLE TO INCLUDE LINKS TO ELECTRONIC MATERIALS, AND IN SOME SYSTEMS YOU CAN INCLUDE THUMBNAIL IMAGES OF THE ITEMS.

SO INCREASINGLY WE'RE FINDING LIBRARY CATALOGS ARE TIED TO SYSTEMS FOR MANAGING ACCESS

PRIVILEGES SO IF THERE ARE SOME MATERIALS YOU HAVE THAT ARE ONLY AVAILABLE TO INTERNAL STAFF THAT OTHERS THAT ARE AVAILABLE TO ANYBODY IN THE WORLD YOUR SYSTEM YOUR LIBRARY CATALOG CAN BE USED TO HELP MANAGE THOSE DIFFERENCES BECAUSE THEY TRACK USERS AS WELL AS MATERIALS.

THAT'S AN EXAMPLE OF ONE WAY THESE THINGS CAN BE USED.

SO WITH THAT I WANTED TO ASK A POLL.

I SEE IN THE CHAT SOME OF YOU ARE TALKING ABOUT SPECIFIC TOOLS YOU USE AND I WANTED TO FIND OUT A LITTLE MORE ABOUT WHAT'S OUT THERE.

SO IF YOU COULD RESPOND AND I'LL LET YOU GIVE THEM INSTRUCTIONS ON THE POLL, KRISTEN.

>> JUST CHECK THE APPLICABLE BOXES.

YOU CAN CHECK AS MANY AS IS APPLICABLE AT YOUR INSTITUTION AND WE SEE THE RESULTS COMING IN NOW.

>>

SOME OF YOU THE DIGITAL COLLECTIONS ARE NOT IN YOUR COLLECTIONS PLAN.

FOR THOSE OF YOU WHO ARE SAYING OTHER OR NOT APPLICABLE I WOULD BE CURIOUS IF YOU WANT TO PUT INFORMATION IN THE CHAT BOX.

WE WON'T BE ABLE TO GET TO EVERYTHING TODAY BUT IT'S ALWAYS GOOD TO KNOW.

AND THERE MAY BE OTHER PEOPLE IN THE SAME POSITION AS YOU.

>> WE'RE GOING TO TAKE A BREAK FOR QUESTIONS AT THIS POINT.

>> LET'S CLOSE THE POLL.

AND, YES.

YES, WE CAN DEFINITELY ASK QUESTIONS NOW.

>> GREAT.

DO YOU SEE CHERYL'S QUESTION ON THE RIGHT-HAND SIDE?

SHE'S SCANNING OBITUARIES AND SAVING THEM AS PDFs AND JUST WONDERED HER NAMING CONVENTION. SURNAME, FIRST NAME, MAIDEN NAME DATE OF DEATH AND PUT IN EACH AN ALPHABETICAL FILE.

THE FIRST LETTER OF THE SURNAME. ANY RED FLAGS ON THAT METHOD? IT ACTUALLY WORKS FAIRLY WELL. ONE OF THE THINGS I USUALLY DO RECOMMEND WITH NAMES IS TO BREAK THEM INTO PARTS.

SO SURNAME AND FIRST NAME SEPARATE SEALED IN YOUR SYSTEM AND THIS IS BECAUSE SOMETIMES YOU WANT IT TO APPEAR ONE WAY, SOMETIMES YOU WANT IT TO APPEAR IN ANOTHER AND THAT MAKES IT MUCH EASIER TO DO IT.

YOU CAN SORT BY LAST NAME/FIRST NAME, YOU CAN SORT BY FIRST NAME YOU CAN DO ALL SORTS OF THINGS THAT WAY.

IT'S HARD TO GUESS WHAT PROBLEMS YOU'LL HAVE IN THE FUTURE.

ONE THING I THINK OF IS HOW DO YOU DEAL WITH PEOPLE WHO CHANGE THE FORM OF THEIR NAME.

AND HISTORICALLY THIS HAS BEEN RELATIVELY COMMON.

IF YOU GOT IN EARLY YOU HEARD SOMEBODY ASK ABOUT HOW TO PRONOUNCE MY LAST NAME WHICH IS PLUMER.

MY HUSBAND'S LAST NAME.

AND HISTORICALLY THE SPELLING OF THAT HAVE HAS TWO "Ms" IN IT BUT FOR SOME REASON HIS FAMILY SWITCHED IT TO ONE AND THAT STUCK.

SO THOSE SORTS OF THINGS CAN MAKE NAMES PARTICULARLY DIFFICULT.

AND THERE ARE SOME THINGS THAT

ARE EMERGING AS WAYS TO HANDLE THIS.

BUT CHERYL I THINK WHAT YOU'RE DOING NOW IS FINE.

>> AND IT WAS SUGGESTED THAT THE METADATA COULD BE INCLUDE WITHIN THE DOCUMENT AS WELL?

>> ABSOLUTELY.

PDF HAS PROPERTIES JUST LIKE THE MICROSOFT OFFICE PRODUCTS.

>> BUT ANOTHER SUGGESTION THAT FILE NAME CAN'T DO ALL THE HEAVY LIFTING.

IT'S GOOD TO A POINT, RIGHT?

>> RIGHT, AND WE'LL TALK MORE ABOUT FILE NAMES IN JUST A BIT.

>> AND THERE WAS SOME CONVERSATION ABOUT THE MERGER OF THOSE TWO PROGRAMS?

>> YES, ARCHIVE SPACE --ARCON INTO ARCHIVE SPACE?

SOMEONE POSTED THE LINK FOR THE PROJECT TIMELINE.

THEY JUST RECENTLY ANNOUNCED SOME GUIDELINES FOR HOW TO BE A MEMBER INSTITUTION OF ARCHIVE SPACE BUT THESE ARE OPEN SOURCE PRODUCTS SO ANYONE WILL BE ABLE TO DOWNLOAD THEM AND USE THEM. AS FAR AS I KNOW THERE'S NO FORMAL PLANS TO CONTINUE SUPPORTING ARCON AND ARCHIVIST TOOL KIT BUT BECAUSE THEY'RE OPEN SOURCE PROGRAMS IF THE COMMUNITY WANTS TO TAKE THEM OVER AND CONTINUE TO SUPPORT THEM AND MAKE THEM VIABLE INTO THE FUTURE ON THEIR OWN YOU CAN DO THAT.

THAT'S THE GREAT THING ABOUT OPEN SOURCE.

>> GREAT, MELISSA HAD A QUESTION.

SHE TALKED ABOUT PUTTING A MARK RECORD AT THE LIBRARY ACROSS THE STREET WHICH HAS COLLECTIONS DIRECTLY RELATED TO OURS.

WOULD THIS WORK?

CAN IT BE DONE WHERE FROM AN
E.A.D. OR IS IT SOMETHING NEW IN
TERMS OF THE MANAGEMENT OF
METADATA?

THOSE ARE QUESTIONS YOU NEED TO
START ASKING THE LIBRARY.

>> EXACTLY.

E.A.D. MAPS FAIRLY CLOSELY.
AND I SAY THE TERM "MAPPING" A
LOT BECAUSE WE USE DIFFERENT
TERMS FOR THE SAME THING SO
TITLE AND NAME, FOR EXAMPLE.
I WOULD SAY TITLE MAPS TO NAME.
OR IN THE CASE OF E.A.D. IF YOU
LOOK AT THAT EXAMPLE I GAVE YOU
FROM THE AMERICAN MUSEUM OF
NATURAL HISTORY WHERE THEY HAVE
THEIR FIELD NAMES AND THE MARK
NUMBERS THEY WERE BASICALLY
CREATING AN E.A.D. FINDING NAME
IN MARK AND SO IT SHOWS SOME OF
THE MAPPINGS.

YOU MAY HAVE TO BREAK THE PIECES
OF THE E.A.D. UP TO GET THEM
INTO THE LIBRARY CATALOG.

IT'S A COPY CASE SORT OF THING
FOR THE MOST PART.

>> AND GRACE WANTS TO KNOW HOW
DOES THE ADOPTION OF R.D.A.
RELATE TO E.A.D. CREATION?

>> THAT'S A VERY GOOD QUESTION.
KRISTEN MENTION THAT I'M ON THE
JOINT F.L.A./A.A.A./A.L.M.
COMMITTEE AND WE'RE ENCOURAGING
THE COMMUNITY TO ADDRESS AND
SPECIFY WHETHER THEY'RE GOING TO
ADOPT RDA OR NOT.

RIGHT NOW EAD AND THE COMMUNITY
IN GENERAL IS TIED TO ACR-2.
I'LL TALK ABOUT THAT IN A LITTLE
BIT.

AND SO THAT'S AN OPEN QUESTION,
I GUESS, IS WHAT I WOULD SAY.

>> I THINK WE CAN KEEP GOING AND
JUST KEEP WATCHING FOR MORE
QUESTIONS.

>> OKAY, GREAT.

AND THERE ARE GREAT THINGS
COMING IN IN THE CHAT BOX SO
THANK YOU ALL VERY MUCH.

SO I'M GOING TO TALK A LITTLE
BIT ABOUT DISTRIBUTIVE METADATA
AT FIRST BUT THAT WON'T WITH B
THE FOCUS OF THIS SESSION
OVERALL.

DESCRIPTIVE METADATA IS THE
STANDARDIZED AND WELL UNDERSTOOD
METADATA OUT OUT THERE.

THERE ARE DISTRIBUTIVE METADATA
STANDARDS FOR DIFFERENT NEEDS,
DIFFERENT COMMUNITIES.

THE ACTUAL INFORMATION YOU PUT
IN YOUR DISTRIBUTIVE METADATA
FIELD SHOULD BE DEVELOPED
ACCORDING TO YOUR COMMUNITY'S
CONTENT STANDARDS A CONTENT
STANDARD IS BASICALLY A GUIDE
THAT DESCRIBES THE TYPES OF DATA
THAT YOU WANT TO RECORD AND
SOMETIMES IT TELLS YOU WHERE TO
FIND THE INFORMATIONS YOU RECORD
AND HOW TO FORMAT IT.

SO SO THE TYPES OF INFORMATION
THAT CONTENT STANDARDS ARE
TITLES.

THAT MAY TELL YOU THE TITLE THAT
APPEARS ON THE FIRST PAGE OF THE
BOOK, THE MAIN TITLE PAGE.

DON'T USE THE VERSION ON THE
COVER OF THE BOOK, DON'T USE THE
VERSION ON THE SPINE OF THE
BOOK.

THE VERSION ON THE TITLE PAGE IS
THE TITLE.

CREATORS, SAME SORT OF THING.
PUBLICATION, IDENTIFIER, TERMS
OF AVAILABILITY, THOSE ARE THE
THINGS THAT CONTENT STANDARDS
PREFER TO BE OCCUPIED WITH.
THERE ARE A FEW COMMON ONES AND
MANY, MANY LOCAL ONES AND I SEE
SOMEONE IS ASKING ABOUT RDA.
THIS IS WHERE WE COVER THAT.

ACR 2 IS THE ANGLO AMERICAN
CATALOGING RULE.

IT'S A JOINT PROJECT BETWEEN THE
AMERICAN LIBRARY ASSOCIATION,
BRITISH COUNTRIES, CANADA,
OTHERS TO CREATE A CONTENT
STANDARDS FOR TRADITIONAL
LIBRARY CATALOGING.

IT HAS BEEN CLOSELY TIED TO
MARK, THE SYSTEM USED IN LIBRARY
CATALOGS AND IT INCLUDES THINGS
LIKE WHERE TO PUT YOUR COMMAS,
HOW TO CAPITALIZE TERMS, THOSE
SORTS OF THINGS, IT'S VERY, VERY
DETAILED.

RESOURCE DESCRIPTION AND ACCESS
IS THE NEW CONTENT STANDARDS
THAT THE AMERICAN LIBRARY
ASSOCIATION SUBPOENA PROMOTING
AND IT'S STARTING TO GET SOME
ADOPTION.

THE NATIONAL LIBRARY OF MEDICINE
IS GOING TO ADOPT IT, THE
LIBRARY OF CONGRESS WILL
PROBABLY ADOPT IT FAIRLY SOON.

IT ATTEMPTS TO BE INDEPENDENT OF
A PARTICULAR SYNTAX AND SO IT'S
NOT AS CLOSELY TIED TO MARK AS A
-- (INAUDIBLE) WHICH PRESENTS
CHALLENGES FOR LIBRARIES WHO WANT
TO USE IT.

IT IS ALSO MUCH BETTER AT
DEALING WITH DIGITAL CONTENT
THAN AACR-2 WAS SO THAT'S ONE OF
THE REASONS WE'RE INTERESTED IN
RDA.

DACS, DESCRIBING ARCHIVES: A
CONTENT STANDARD, IS THE CONTENT
STANDARD SUPPORTED BY THE
SOCIETY OF AMERICAN ARCHIVISTS.
IT RELIES ON AACR-2 IN MANY
AREAS AND THIS IS WHERE WE DON'T
YET KNOW TO WHAT EXTENT THE
SOCIETY OF AMERICAN ARCHIVISTS
WILL RECOMMEND THAT ARCHIVES
SWITCH OVER TO RDA.

BUT THERE WILL BE SOME CHANGES

IF THAT HAPPENS.

IT'S SOMETHING TO KEEP AN EYE
OUT FOR.

CATALOGING CULTURAL OBJECTS IS A
NEWER STANDARD.

IT WAS DEVELOPED BY THE VISUAL
ARTS AND CULTURAL COMMUNITY SO
YOU CAN THINK OF IT AS THE ART
MUSEUM STANDARD.

A NUMBER OF PEOPLE AT THE GETTY
MUSEUM HELPED WORK ON IT.

IT'S ACTUALLY A VERY NICE
STANDARD.

IT DOES GREAT THINGS FOR DIGITAL
OBJECTS BUT, AGAIN YOU DON'T
JUST CHOOSE ONE OF THESE, YOU
USE THE ONE THAT IS THE CONTENT
STANDARD IN YOUR YOUR COMMUNITY.
SO TRY TO DECIDE WHAT STANDARD
WOULD BE IN USE THERE AND MAKE
USE OF IT.

SEPARATE FROM DESCRIPTIVE
METADATA SCHEMAS IS THE -- FROM
CONTENT SCANNERS IS THE ISSUE OF
DISTRIBUTIVE METADATA SCHEMAS.
SO DESCRIPTIVE METADATA SCHEMAS
ARE THE FIELD IN YOUR PARTICULAR
ASSET MANAGEMENT SYSTEM AND WHAT
THEY ALLOW YOU TO PUT IN THEM.
I MENTIONED DUBLIN CORE BEFORE
AND WE'LL TALK ABOUT THAT A
LITTLE BIT MORE.

IT IS ONE OF THE MOST UBIQUITOUS
METADATA SCHEMAS OUT THERE.

BUT THERE ARE OTHERS.

I.P.T.C. CORE AND I'VE FORGOTTEN
WHAT IT STANDS FOR BUT IT IS
BASICALLY A PRESS STANDARD.
NEWSPAPER PHOTOGRAPHERS AND
OTHERS WHO HAVE TO SHARE THEIR
PHOTOGRAPHS.

SO IT INCLUDES INFORMATION
RELEVANT TO DIGITAL PHOTOGRAPHS
INCLUDING A LOT OF COPYRIGHT
INFORMATION.

MARK, USED IN LIBRARY CATALOGS.

MODZ IS AN XML SCHEMA DEVELOPED

BY THE LIBRARY OF CONGRESS BUT
IT BASICALLY TAKES THE SAME
INFORMATION IN MARC BUT TRIES TO
MAKE IT A LITTLE BIT MORE
INTERCHANGEABLE OUTSIDE OF
LIBRARY CATALOGS.

PBCORE IS A TYPE OF METADATA
SCHEMA USED FOR AUDIO OFFICIAL
ASSETS.

AND ALL OF THESE -- WE'RE NOT
GOING GO INTO DEPTH.

YOU CAN FIND MORE EXAMPLES OF
THOSE SORTS OF METADATA SCHEMAS
OUT THERE.

WE'LL TALK A LITTLE BIT MORE
ABOUT DUBLIN CORE TODAY, THOUGH.
I TOLD YOU BEFORE THAT THERE ARE
15 ELEMENTS IN SIMPLE DUBLIN
CORE AND MANY OF THOSE ELEMENTS
ARE WHAT WE WOULD CALL
DESCRIPTIVE METADATA.

SO THE TITLE OF THE OBJECT OR
THE COLLECTION, THE CREATOR OR
AUTHOR, ANY CONTRIBUTORS.

SO FOR THIS PREPGS I WOULD BE
THE CREATOR.

THE HERITAGE PRESERVATION IS
DEFINITELY A CONTRIBUTOR AND FOR
THE RECORDING WE WOULD SAY THAT
LEARNING TIMES IS A CONTRIBUTOR
BECAUSE ALL OF THESE THINGS ARE
PART OF THE FINAL PROJECT.

PUBLISHER.

SO WHO PUT IT ON LINE IN THE
CASE OF THE RECORDING OF THE
WEBINAR, THE DATE, DESCRIPTION,
WHAT HAPPENED IN THERE, SUBJECT,
SUBJECTS ARE OFTEN TIED TO
THINGS LIKE THE LIBRARY OF
CONGRESS SUBJECT HEADINGS SYSTEM
BUT THEY COULD JUST BE KEY
WORDS.

COVERAGE WHAT IS THE SPATIAL OR
THE TEMPORAL PERIODED THAT THIS
COVERS?

AND IDENTIFIER.

I'M GOING TO TALK A LOT ABOUT

IDENTIFIERS.

SO HERE I HAVE ANOTHER POLL AND I'M CURIOUS TO KNOW WHAT KIND OF DESCRIPTIVE METADATA ELEMENTS DOES YOUR INSTITUTION RELATIVELY COLLECT?

I'M ESPECIALLY INTERESTED IN DIGITAL OBJECTS BUT IF YOU HAVE THESE OTHER ITEMS IN YOUR COLLECTIONS, PLEASE TELL US ABOUT THOSE, TOO.

>>

OKAY, SO MOST OF YOU COLLECT SOME FORM OF IDENTIFIER, YOU COLLECT A TITLE.

CREATOR, AUTHOR, DATE AND DESCRIPTION AND THEN WE START SEEING IT FALL OFF A BIT AND NOT ALL OF YOU COLLECT SUBJECTS AND OTHER SORTS OF METADATA NOT ALL OF YOU COLLECT ANYTHING SOLS THAT'S GOOD FOR ME TO KNOW. THANK YOU.

OKAY.

SO WE'RE GOING TO PAUSE BRIEFLY FOR QUESTIONS AND I'M GOING TO HAVE TO START REALLY SPEEDING UP HERE.

>> AGAIN, LOTS OF PEOPLE HELPING EACH OTHER IN THE CHAT.

A GOOD QUESTION WE HAD WAS -- LET'S SEE, SARA WAS SPECIFICALLY INTERESTED IN METADATA.

SHE'S LEARNING ABOUT MXF BUT SHE'S NOT SURE THEY'LL END UP USING THAT SOFTWARE.

SHE WONDERED IF THERE ARE BETTER OPTIONS OR IS THAT SOMETHING YOU SHOULD HANDLE OFF LINE?

>> THAT'S REALLY AN OFFLINE QUESTION.

ONE I WOULD SUGGEST YOU LOOK AT IS PBCORE.

IT'S THE PUBLIC BROADCASTING CORE THAT IS VERY USEFUL FOR VIDEO MATERIALS.

>> OKAY.

AND A GREAT QUESTION FROM WILL
HER IN BALTIMORE, HOW ARE PEOPLE
WRITING DESCRIPTIONS THAT MAKE
THEM ACCESS TO BELIEVE DEAF OR
BLIND PATRONS?

>> VERY GOOD.

ACCESSIBILITY -- METADATA IS HOW
WE PROVIDE ACCESS TO A LOT OF
THESE MATERIALS AND FULL
DESCRIPTIONS ARE REALLY GOOD
WAYS OF PROVIDING THAT ACCESS.
SOME OF US ARE LEGALLY OBLIGATED
TO DO IT AND FOR OTHERS IT'S
JUST A GOOD IDEA.

AMONG OTHER THINGS IT MAKES YOUR
THINGS SHOW UP BETTER IN GOOGLE.
SO DESCRIPTIONS ARE ALWAYS GOOD
AND THE FULLER THE BETTER.

>>

>> CONNIE WONDERED IF YOU CAN
USE TWO STANDARDS.

SHE'S IN THE HISTORY MUSEUM AND
WOULD LIKE TO USE DAX AND CCO.

>> YOU CAN.

USUALLY INSTITUTIONS USE ONE
CONTENT STANDARD BUT THERE'S
ALSO SOMETHING CALLED A LOCAL
CATALOGING GUIDE LATER ON I'LL
REFER TO IT AS AN APPLICATION
PROFILE BUT IT'S BASICALLY --
YOU CREATE THE SET OF RULES THAT
YOU USE AND YOU MAY SAY FOR
THESE FIELDS WE'RE USING DAX,
FOR THESE FIELDS WE'RE GOING TO
USE CCO BECAUSE DAX DOESN'T TALK
ABOUT THEM.

THE BIG IMPORTANT THING THERE IS
JUST TO DOCUMENT WHAT YOU DO.

>> OKAY.

A COUPLE PEOPLE ASKED ABOUT THE
NOMENCLATURE 3.0 AND IT LOOKS
LIKE THAT'S BEING -- WITH PAST
PERFECT.

>> YEAH, NOMENCLATURE IS A
CONTROLLED VOCABULARY AND IT IS
PARTICULARLY USEFUL FOR
PROVIDING SUBJECT ACCESS TO

COLLECTIONS.

SO IT'S A -- AS A CONTROLLED
VOCABULARY FOR OBJECTS AND
ARTIFACTS IT'S REALLY THE ONLY
ONE OUT THERE.

CERTAINLY THE BEST ONE OUT
THERE.

>>

BUT IT IS NOT A COMPLETE
METADATA SYSTEM IN AND OF
ITSELF.

>> OKAY.

KATHY HAD A REALLY GOOD
QUESTION.

ARE YOU AWARE OF MAP THAT WOULD
MAP SORT OF -- VERY COMMON
MUSEUM CATALOGING TERMS WITH
DUBLIN CORE?

NOT SORT OF SUBJECTS, AGAIN, BUT
KNOW MEPL CLAY WHICH YOU ARE.

>> AFTER THE WEBINAR I'LL
PROVIDE SOME MORE RESOURCES.
AND IF WE DON'T GET TO YOUR
QUESTIONS TODAY WE'LL TRY TO
ANSWER THEM AFTER THE WEBINAR AS
WELL.

I'LL TRY TO PROVIDE SOME LINKS
TO THOSE AND SOME OF THE OTHER
THINGS THAT I'VE REFERENCED IN
THIS COURSE TODAY.

>> OKAY, GREAT.

I THINK WE CAN GO BACK TO WHAT
YOU'RE TALKING ABOUT AND I'LL
KEEP LOOKING FOR QUESTIONS.

>> OKAY.

I WANT TO TALK ABOUT STRUCTURAL
METADATA VERY, VERY BRIEFLY.
I TALKED ABOUT COMPOUND OCTOBERS
AND HOW STRUCTURAL METADATA
SUPPORTS HOW THOSE OBJECTS ARE
PUT BACK TOGETHER.

SO IT REALLY IS INTENDED TO BE
USED TO HELP PUT THEM TOGETHER
IN AN ONLINE PEREZ STATION FOR
DIGITAL MATERIALS.

IN JAKE'S SESSION ON THURSDAY WE
TALKED ABOUT PDF AND HE MADE THE

POINT THAT PDF CAN BE THOUGHT OF AS STRUCTURAL METADATA AND THAT'S ACTUALLY TRUE.

AND MANY ASSET MANAGEMENT SYSTEMS HAVE THEIR OWN PROPRIETARY WAYS OF PULLING THESE PIECES TOGETHER.

METS IS ANOTHER ONE IT'S AN XML SCHEMA AND USED IN A LOT OF DIGITAL LIBRARY SYSTEMS.

SO BASICALLY YOUR SYSTEM WILL PROBABLY HELP YOU TAKE CARE OF THIS.

BUT MOST SMALLER INSTITUTIONS USE PDF AND SO PDF IS GOING TO BE YOUR STRUCTURAL METADATA.

THIS IS AN EXAMPLE OF WHAT IT LOOKS LIKE IN XML, WE DON'T HAVE TIME TO GO INTO IT MUCH BUT IT'S THE METADATA ENCODING AND TRANSMISSION SCHEMA AGAIN SUPPORTED BY THE LIBRARY OF CONGRESS.

THEY DO A LOT OF INITIATIVES IN THIS AREA.

ADMINISTRATIVE METADATA IS THE INFORMATION WE WANT TO HELP US TAKE CARE OF MATERIALS OVER THE LONG TERM.

SO IT'S THE INFORMATION TO HELP US MANAGE THE RESOURCE, IT INCLUDES PRESERVATION METADATA WHICH IS INFORMATION ABOUT THE CONTENT OF A FILE.

SIXTY, PROVENANCE, WHERE IT COMES FROM, THE CONTEXT, WHAT OTHER THINGS NEED TO BE READ OR WHAT DOES IT GO WITH IN TERMS OF COLLECTIONS AND IT ALSO RECORDS INFORMATION ABOUT ACTIONS ON AN OBJECT.

SO THIS IS THE SAME FOR DIGITAL AS IT IS FOR PHYSICAL OBJECTS. WHEN YOU DO CONSERVATION TREATMENTS ON AN OBJECT YOU GENERALLY RECORD THE INFORMATION THAT IT WAS SENT FOR

CONSERVATION TREATMENT AND THESE ARE THE THINGS THAT HAPPENED IN THAT TREATMENT.

IN THE DIGITAL WORLD WE DO THE SAME THING.

IF WE CONVERT A FILE FORMAT FROM TIFF TO J PEG OR J PEG 2000 YOU MAKE A NOTE OF THAT HAVE IN THE METADATA RECORD.

TECHNICAL METADATA IS THE FORMAT AND EXTENT OF THE OBJECT AND IT'S THE OBJECT'S TOOL THAT YOU USE TO CREATE IT.

SO DIGITAL TOOLS CREATE METADATA PUT INTO THE FILE HEADER OF THE PHOTOGRAPH.

RIGHTS METADATA FOR PRESERVATION IS SPECIFICALLY LOOKING AT WHAT PERMISSION DO YOU HAVE AS AN INSTITUTION TO DO PRESERVATION ON THIS PARTICULAR ITEM?

AND THAT'S A LITTLE BIT DIFFERENT FROM ACCESS BUT, YOU KNOW, YOU SHOULD DO BOTH, YOU SHOULD SAY CAN THE PUBLIC SEE THIS AND EVEN IF THE PUBLIC CAN'T SEE IT WHY ARE WE DOING THINGS TO IT?

IT'S YOUR JUSTIFICATION, YOUR GET OUT OF JAIL CARD.

SO DUBLIN CORE ALSO GIVES YOU SOME ROOM FOR THINGS THAT I CONSIDER TO BE ADMINISTRATIVE METADATA AND SOMETIMES THEY OVERLAP.

SO DATE CAN BE BOTH A DISTRIBUTIVE METADATA ELEMENT AND AN ADMINISTRATIVE METADATA ELEMENT, ESPECIALLY YOU ADD QUALIFIERS TO IT.

SO THE DATE OF THE ORIGINAL ITEM, THE DATE OF THE DIGITAL ITEM, THE DATE THAT THE ITEM WAS CONVERTED FROM ONE FORMAT TO ANOTHER.

THOSE ARE DIFFERENT USES BUT EACH OF THESE FIELDS CAN BE

REPEATED MULTIPLE TIMES IN THE DUBLIN CORE SCHEMA AND WHAT YOU PUT IN IT IS UP TO YOUR INSTITUTION.

THE SOURCE OF THE ITEM CAN BE ADMINISTRATIVE.

IT'S PROVENANCE INFORMATION. WHERE YOU GO IT FROM, HOW YOU KNOW IT'S AUTHENTIC.

A RELATION, WHAT IS ITS RELATIONSHIP TO OTHER MATERIALS IN YOUR COLLECTION?

THE IDENTIFIERS AND THINGS LIKE LANGUAGE TYPE FORMAT AND RIGHTS AND WE'LL TALK ABOUT EACH OF THESE.

SO BACK TO THE FRAMEWORK OF GUIDANCE, I WANTED TO TALK ABOUT IDENTIFIERS BECAUSE THEY'RE ONE OF THE MOST CHALLENGING ASPECTS OF DIGITAL OBJECTS.

I KNOW MANY INSTITUTIONS WHO SPEND MONTHS IF NOT YEARS TRYING TO FIGURE OUT WHAT THEIR FILE NAMING CONVENTIONS WILL BE AND HOW THEY'RE GOING TO USE IDENTIFIERS.

SO IF YOU'VE BEEN THERE, YOU'RE NOT THE ONLY ONE.

A GOOD OBJECT WILL BE NAMED WITH A PERSISTENT GLOBALLY UNIQUE IDENTIFIER THAT CAN BE RESOLVED TO THE CURRENT ADDRESS OF THE OBJECT.

WE'RE GOING TO TALK ABOUT THAT A LOT MORE.

BUT GOOD IDENTIFIERS WILL AT A MINIMUM BE LOCALLY YOU SNEAK RESOURCES WITHIN THE DIGITAL COLLECTION OR REPOSITORY CAN BE UNAMBIGUOUSLY DISTINGUISHED FROM EACH OTHER.

GLOBAL UNIQUENESS CAN THEN BE ACHIEVED THROUGH THE ADDITION OF A GLOBAL UNIQUE PREFIX ELEMENT SUCH AS A CODE RESPECTING THE ORGANIZATION.

SO UNIQUE IDENTIFIERS MAKE IT
EASIER TO DISTINGUISH ONE
DIGITAL OBJECT FROM ANOTHER ONE.
IF YOU HAVE DOWNLOADED PHOTOS
FROM A DIGITAL CAMERA AND SEEN
THE STANDARD WAY THAT THE
DIGITAL CAMERA'S NAME OBJECTS
YOU'LL KNOW WHAT I MEAN HERE.
SO OBJECT P.C. 50000-1 AND P.C.
5000-2 MAY HAVE ABSOLUTELY NO
RELATIONSHIP TO EACH OTHER.
BUT THE NAMES ARE THE SAME (DOG
BARKING)

I APOLOGIZE FOR MY DOG THERE IF
YOU HEARD THAT BARKING IN THE
BACKGROUND.

>>

THE LINK BETWEEN A DIGITAL
OBJECT AND THIS METADATA HAS TO
BE KEPT OVER THE LIFE SPAN OF
THE OBJECT.

AND PERSISTENT IDENTIFIERS ARE
ESSENTIAL FOR THAT TASK.

SO SOME WAYS TO DO IDENTIFIERS.
IN ARCHIVES AND MUSEUMS YOU
FREQUENTLY HAVE SOMETHING CALLED
AN ACCESSION NUMBER.

THE NUMBER THAT YOU PUT ON AN
ITEM WHEN YOU AGREE TO TAKE IT
INTO YOUR COLLECTION AND THAT'S
A GREAT IDENTIFIER.

THEY'RE UNIQUE WITHIN YOUR
INSTITUTION OR THEY OUGHT TO BE
UNIQUE WITHIN YOUR INSTITUTION.
THEY MAY ONLY BE UNIQUE WITHIN A
COLLECTION AND THEN YOU HAVE
SOME OTHER ISSUES TO WORRY
ABOUT.

BUT LIBRARIES DON'T TYPICALLY DO
ACCESSION NUMBERS.

CALL NUMBERS ARE NOT AT ALL THE
SAME THING.

THERE MAY BE A CONTROL NUMBER.
ANY TIME YOU USE AN ASSET
MANAGEMENT SYSTEM OR A DATABASE
THE DATABASE TENDS TO HAVE AN
INTERNAL CONTROL NUMBER AND

THAT'S UNIQUE WITHIN THE
DATABASE.

BUT IF YOU USE MULTIPLE
DATABASES TO MANAGE DIFFERENT
PARTS OF YOUR COLLECTIONS YOU
MIGHT GET SOME OVERLAP.

THE UUID, UNIVERSALLY UNIQUE
IDENTIFIER IS ANOTHER WAY OF
DOING IT.

AND ONE OF THE THINGS IT USES IS
CHECKSUMS.

WE'LL TALK MORE ABOUT CHECKSUMS
TOMORROW SO I WON'T GET INTO
THAT TOO MUCH TODAY.

OR URI, UNIFORM RESOURCE
IDENTIFIERS.

YOU'VE SEEN THESE MOST OFTEN AS
URLs, THE ADDRESSES IN YOUR WEB
BROWSER.

THEY RESOLVE TO LOCATIONS ON THE
INTERNET, IDEALLY FOR YOUR
DIGITAL OBJECTS THEY WOULD BE
STATIC AND PERSISTENT.

THEY WON'T CHANGE OVER TIME,
THEY DON'T HAVE SESSION I.D.s OR
OTHER INFORMATION THAT MEANS YOU
CAN'T SHARE THEM WITH SOMEONE
ELSE AND STILL EXPECT THEM TO
WORK.

BUT URI IS A MORE GENERAL TERM
AND IT ALSO INCLUDES THINGS LIKE
UNIFORM RESOURCE NAMES WHICH ARE
INDEPENDENT OF LOCATIONS.

SO AN ISBN, THE NUMBER ON A BOOK
IS A UNIFORM RESOURCE NAME AND
THERE ARE OTHERS OUT THERE AS
WELL.

>>

THERE'S SOME SIMPLE RULES THAT I
THINK EVERYONE CAN BENEFIT FROM
FOR IDENTIFIERS IN --
SPECIFICALLY THE FILE-NAMING
ASPECT OF IDENTIFIERS.

USE ONLY ALPHANUMERIC CHARACTERS
FOR BOTH FILES AND FOLDERS.

YOU CAN USE DASHES, YOU CAN USE
UNDERScores.

BUT DON'T USE ANY OTHER SPECIAL CHARACTERS.

FROM OPERATING SYSTEM TO OPERATING SYSTEM IT VARIES AND SOME OF THESE CHARACTERS ARE RESERVED FOR USE BY THE OPERATING SYSTEM AND SO YOU CAN CAUSE FUTURE PROBLEMS BY INTRODUCING THEM IN YOUR OBJECT NAMES.

WHENEVER POSSIBLE USE A THREE-CHARACTER FILE EXTENSION. SO HERE I'VE SAID .TIF. YOU'LL SEE IT ELSEWHERE APROOEF AS TIFF BUT FOR YOUR FILE EXTENSION YOU WOULD JUST SAY.TIF.

AND I'VE PUT A LINK TO COMMON FILE EXTENSIONS.

DON'T USE SPACES IN FILE FOLDER NAMES FOR DIGITAL OBJECTS.

USE DASHES OR UNDERSCORES BECAUSE SPACE IS ANOTHER ONE THAT DOESN'T ALWAYS TRANSLATE WELL FROM SYSTEM TO SYSTEM.

THIS IS TAKEN FROM THE DRAFT MINIMUM DIGITIZATION CAPTURE RECOMMENDATIONS FROM THE ASSOCIATION FOR LIBRARY COLLECTIONS AND TECHNICAL SERVICES PRESERVATION ADMINISTRATION GROUP.

SO THEY SHOULD BE COMING OUT WITH A FINAL VERSION I HEAR VERY SOON AND JAKE MENTIONED THIS AS WELL.

CHECK SUMS AGAIN, WE'RE GOING TALK ABOUT THIS TOMORROW SO I'M NOT GOING TO GO TOO MUCH.

SO IT'S BASICALLY AN IDENTIFYER THAT'S COMPUTED ALGORITHMICLY THAT YOUR COMPUTER GENERATED FOR YOU BASED ON THE CONTENTS OF THE FILE AND IT HAS NOTHING TO DO WITH THE NAME OF THE FILE WHATSOEVER.

THE DATA FIFTY CHECK ALLOWS YOU

TO TAKE A SNAPSHOT OF THE CONTENTS OF THE DIGITAL FILE AND LATER ON YOU MIGHT TAKE ANOTHER SNAPSHOT AND COMPARE THE TWO OF THEM TO SEE IS IT CHANGED AND THIS IS HOW WE VERIFY THAT A FILE HASN'T CHANGED OVER TIME. IN YOUR RESOURCES, I'VE LINKED TO A VIDY THIS GOES OVER SOME OF THIS.

THIS IS ONE OF THE MOST IMPORTANT PIECES OF METADATA YOU CAN COLLECT FOR DIGITAL OBJECTS TRUTHFULLY BECAUSE IT'S LIKE -- IT ALLOWS YOU TO DEAL WITH THEM OVER TIME.

SO TOMORROW WE'LL GO INTO THIS IN QUITE A BIT MORE DETAIL. AND THEN THERE'S GENERALLY TECHNICAL METADATA.

THIS IS INFORMATION ABOUT THE DIGITAL OBJECT AND IT'S OFTEN CREATED WHEN THE OBJECT IS CREATED EMBEDDED IN THE OBJECT'S HEADER.

I MENTIONED EXIF AS AN EXAMPLE OF THIS.

IT'S RECORDED BY DIGITAL CAMERAS SO IT RECORDS DATE AND TIME, IT'S ONLY ACCURATE IF YOU ALREADY SET THIS IN YOUR CAMERA. IT MAY INCLUDE INFORMATION ABOUT THE MAKE AND MODEL OF THE CAMERA, SOMETIMES EVEN THE LENS THAT'S ON THE CAMERA IF IT'S AN INTERCHANGEABLE LENS CAMERA AND OTHER SETTINGS.

SO HERE I HAVE A SNAPSHOT FROM FLICKR WHICH LETS YOU SEE THE EXIF OF METADATA FOR OBJECTS IN THEIR SYSTEM.

THIS IS A PICTURE FROM THE LIBRARY -- OF THE LIBRARY OF CONGRESS, I BELIEVE.

AND THERE'S INFORMATION SO THIS PICTURE WAS SHOT WITH A CANON POWER SHOT CAMERA, IT WAS A

0.077 SECOND EXPOSURE AT F-288.
FOCAL LINK 5.8 MILLIMETERS, ET
CETERA, ET CETERA.

THERE'S A LOT OF INFORMATION IN
HERE AND IT'S JUST AUTOMATICALLY
BUNDLES.

THAT'S TECHNICAL METADATA THAT'S
MANAGED IN THE OBJECT YOU CAN
PULL IT OUT IF YOU WANT TO.

THERE IS A GUIDE TO TECHNICAL
METADATA FOR DIGITAL STILL
IMAGES CALLED A DATA DICTIONARY
SO IT'S BASICALLY A LIST OF
TERMS WITH DEFINITIONS AND
EXPLANATIONS OF WHAT THEY MEAN
YOU COULD IMPLEMENT THIS IN YOUR
OWN ASSET MANAGEMENT SYSTEM AS
CUSTOM FIELDS AND RELY ON THEM
WHENEVER YOU -- POSSIBLE AND
THAT MAKES IT MORE LIKELY YOU'LL
BE ABLE TO TRADE INFORMATION
ABOUT YOUR OBJECTS WITH OTHER
INSTITUTIONS OR SYSTEMS GOING
INTO THE FUTURE.

CONTROL THE VOCABULARIES.

AGAIN, THESE ARE VERY USEFUL
WHEN IT COMES TO
INTEROPERABILITY.

AND THERE'S SOME PLACES WHERE
THEY'RE REALLY HIGHLY, HIGHLY
RECOMMENDED, WE RECOMMEND THEM
ALWAYS FOR SUBJECTS, FOR
PEOPLE'S NAMES, FOR ALL OF THAT
WHATEVER YOU CAN FIND THEM.

I TALKED ABOUT NOMENCLATURE AS A
TYPE OF CONTROL VOCABULARY BUT
THERE ARE FOUR TECHNICAL
METADATA FIELDS WHERE I REALLY
WANT YOU TO CONSIDER USING A
CONTROL VOCABULARY.

THE FIRST IS FORMAT THE FORMAT
OF THE DIGITAL OBJECT.

WE THINK OF THE FORMAT OFTEN AS
BEING THE FILE EXTENSION SO PDF
FILES, PDF STANDS FOR "PORTABLE
DOCUMENT FORMAT."

HAVE EXTENSION OF DOT PDF BUT

IT'S NOT ALWAYS THE SAME.
THAT MIGHT BE BECAUSE SOMEONE
ACCIDENTALLY OR ON PURPOSE
CHANGES THE FILE EXTENSION IF
YOU'VE EVER TRIED TO OPEN A
DOCUMENT AND YOUR COMPUTER
REPORTED THAT IT CAN'T IT MIGHT
BE THAT THE FILE EXTENSION WAS
CHANGED ON YOU.

BUT IT MIGHT ALSO BE THAT THERE
ARE GENERIC FILE EXTENSIONS AND
THERE ARE MORE SPECIFIC FILES
FORMATS.

SO MULTIPLE FORMATS MIGHT ALL
USE THE SAME EXTENSION.
BECAUSE THE FILE EXTENSION IS
JUST AN INSTRUCTION TO THE
COMPUTER SAYING USE THIS PROGRAM
TO OPEN THIS TYPE OF FILE.

SO THE LIST OF FORMAT WES USE IS
CALLED MIME TYPE OR MEDIA TYPES
AND THERE'S A LINK HERE.

YOUR HOME WORK FOR TODAY WILL
ASK YOU TO LOOK AT THIS LIST AND
USE IT.

ANOTHER CONTROLLED VOCABULARY IS
LANGUAGE AND THESE ARE CODES FOR
LANGUAGES AROUND THE WORLD
BECAUSE INCREASINGLY WE HAVE
MULTILINGUAL MATERIALS IN OUR
COLLECTIONS.

AND SO IT'S USEFUL TO REPORT
LANGUAGE AND SO YOU USE A
CONTROLLED VOCABULARY FOR THAT.
TYPE IS ANOTHER PIECE OF
INFORMATION THAT USES A
CONTROLLED VOCABULARY.

DOUBLING CORE, THE SAME PEOPLE
WHO PUT OUT THAT 15-ELEMENT SET
ALSO PUT OUT A VOCABULARY FOR
TYPES OF MATERIALS.

YOU'RE GOING TO SEE THAT MORE IN
YOUR HOME WORK TODAY AND DATE.
DATE IS ONE OF THE HARDEST FOR
ALL OF US.

WE RECOMMEND USING A DEFINED
STANDARD AND I'VE LINKED TO ONE

OF THEM.

THIS IS THE EXTENDED TIME AND DATE FORMAT THAT THE LIBRARY OF CONGRESS IS DEVELOPING IS THAT IT GIVES YOU A FLEXIBILITY TO INCLUDE INFORMATION SUCH AS CIRCA AND ABOUT AND DATE RANGES AND ALL OF THAT HAVE WHICH ARE VERY IMPORTANT TO US IN THE CULTURAL HERITAGE COMMUNITY.

WE CAN'T ALWAYS PIN A SPECIFIC DATE AND CERTAINLY NOT A DATE AND TIME ON OUR OBJECTS.

SO THAT'S A STANDARD THAT YOU CAN USE AND IT MAY HELP YOU WITH YOUR DIGITAL PROJECTS.

SAVING YOUR TECHNICAL METADATA, TALKED ABOUT SAVING IT IN YOUR DIGITAL OBJECT HEADERS AND I'LL SHOW YOU A WAY TO DO IT IN MICROSOFT WINDOWS JUST A BIT.

I'VE LINKED TO ONE THAT WILL LET YOU DO IT IN BROADCAST WAV BUT MOST IMAGE EDITING SOFTWARE SUCH AS THE PRODUCTS FROM ADOBE OR THE APERTURE PRODUCT FROM APPLE AND MANY OF THE OPEN SOURCE ONES WILL LET YOU DO IT AS WELL FOR STATIC IMAGES, NOT NECESSARILY FOR A.V. BUT AT LEAST FOR STATIC IMAGES.

YOU CAN TAKE THE INFORMATION BACK OUT OF YOUR HEADERS BY USING PRODUCTS LIKE JOVE OR JOVE 2 AND I'VE LINKED TO THE ORIGINAL JOVE PROJECT OR THE NEW ZEALAND METADATA EXTRACTOR AND THOSE WILL LOOK AT YOUR DIGITAL OBJECTS AND CREATE XML FILES FROM THE HEADER INFORMATION THAT YOU CAN THEN SAVE WITH THE OBJECT.

THERE'S A SPECIAL TYPE OF XML INFORMATION THAT IS COMMON OR BECOMING MORE COMMON, THAT'S XMP.

ADOBE PRODUCTS USE THIS A LOT.

THERE HAVE BEEN HISTORIC PROBLEMS WITH XMP NOT BEING ABLE TO BE REIMPORTED BACK INTO SOME OF THE IMAGE EDITING SOFTWARE, THOUGH, SO THIS IS A SLIGHTLY PROBLEMATIC WAY OF STORING METADATA.

I MUCH PREFER THAT YOU STORE THE METADATA DIRECTLY IN THE OBJECT AND THE HEADER AND THEN EXTRACT IT FOR OTHER TYPES OF USES.

THERE ARE SOME GUIDELINES FROM THE FEDERAL DIGITIZATION GUIDELINES INITIATIVE MINIMUM DISTRIBUTIVE METADATA IN BROADCAST WAV FILES AND SPECIFICALLY UNTIL TIFF IMAGES. YOU CAN GET TO THEM ALL THROUGH THE WEB SITE AT

www.digitizationguidelines.gov WHICH IS EMERGING AS A TREMENDOUS RESOURCE FOR US IN THIS FIELD.

THIS IS A SCREEN SHOT SHOWING YOU WHAT THE WINDOWS PROPERTIES LOOK LIKE.

IF YOU RIGHT CLICK ON AN OBJECT YOU GET A THING THAT SAYS "PROPERTIES" AND IT BRINGS UP A LIST OF THINGS YOU CAN ADD.

TITLE, SUBJECT, RATING, TAGS, COMMENTS, ET CETERA.

IT HAS INFORMATION ON AUTHORS, SOME OF THE TECHNICAL METADATA AND IT'S JUST BUILT INTO YOUR OPERATING SYSTEM.

THERE ARE SIMILAR TOOLS IN MACINTOSH PRODUCTS AND EVEN IN LINUX TYPES OF OPERATING SYSTEMS.

SO DON'T BE AFRAID TO MAKE USE OF THOSE THINGS THAT ARE JUST BUILT INTO YOUR SYSTEM.

OKAY.

SO WE'RE PAUSING AGAIN FOR QUESTIONS.

ANYTHING THAT'S SPECIFICALLY

COME UP, KRISTEN?

>> YEAH, ACTUALLY, SOME OF THEM KIND OF SPECIFIC SO I -- WE'RE RUNNING SHORT ON TIME SO I MIGHT JUST ASK ONE HERE.

HOW DO YOU EMBED TECHNICAL METADATA IN DERIVATIVE FILES. THAT WAS A LITTLE MORE SPECIFIC.

>> SO IF YOU HAVE YOUR MASTER FILE AS THEIFF AND YOU PUT ALL OF THE METADATA IN IT THE THEORY IS THAT WHEN YOU CREATE THE DERIVATIVE FILE IF YOU USE, SAY, AN ADOBE PRODUCT TO DO THAT THAT METADATA SHOULD TRANSFER INTO THE NEW FILE.

UNFORTUNATELY, IT DOESN'T ALWAYS HAPPEN.

SO IT GETS INTO SOME FAIRLY SPECIFIC AND SOMETIMES TRICKY THINGS THAT YOU HAVE TO DO TO MAKE THAT HAPPEN.

IT IS THE BEST PRACTICE, HOWEVER.

I'M JUST GOING TO LEAVE IT AT THAT FOR RIGHT NOW.

>> ROBERT HAD SPECIFIC QUESTIONS BUT I THINK WE'LL TRY TO GET THAT OFF LINE AND CHERYL HAD A LONGER-TERM PROJECT SHE WAS LOOKING FOR GUIDANCE ON SO WE'LL HANDLE THAT OFF LINE.

IS IT A QUICK ANSWER TO SAY IF YOU'RE ACCEPTING BORN DIGITAL MATERIALS SHOULD YOU RECOMMEND SAVING THE FILE IN A CERTAIN WAY BEFORE ADDING ANYTHING IN THE HEADERS?

>> THIS IS AN INSTITUTION SPECIFIC QUESTION.

THE GENERAL BEST PRACTICE IS TO KEEP ONE COPY OF THE ITEM THE WAY IT CAME TO YOU AND THE OTHER THE WAY IT CHANGES OVER TIME.

SO THAT'S THE SHORT ANSWER.

YOUR MILEAGE MAY VARY.

I THINK I WOULD JUST LIKE TO GO

ON AND WRAP THIS UP AND WE'LL
DEAL WITH YOUR SPECIFIC
QUESTIONS AND FOLLOW UP
RESPONSES LATER.

>> GREAT.

THANKS.

SO PRESERVATION METADATA WE'VE
TALKED A LITTLE BIT ABOUT
PROVENANCE, AUTHENTICITY.
PRESERVATION ACTIVITY.

I WANTED TO MENTION TECHNICAL
ENVIRONMENTS.

THIS IS SOMETHING THAT CAME UP
ON THURSDAY WHERE PEOPLE WERE
ASKING ABOUT TECHNOLOGICAL
OBSOLESCENCE.

WHAT YOU HAVE A PROGRAM THAT
ONLY RUNS IN A PARTICULAR
VERSION OF A PIECE OF SOFTWARE?
WELL, YOU NEED TO RECORD THAT
INFORMATION IN YOUR PRESERVATION
METADATA.

IF IT'S A PROGRAM THAT ONLY RUNS
ON WINDOWS XP, WELL, YOU NEED TO
MAKE A NOTE OF THAT AS WELL SO
THAT IN THE FUTURE YOU CAN STILL
GETTING ACCESS TO THAT CONTENT.
AND WE'VE TALKED ABOUT RIGHTS
MANAGEMENT.

BUT ONE RESOURCE I WANTED TO
POINT YOU TO, JUST AS WITH THE
TECHNICAL METADATA THERE'S A
DATA DICTIONARY THAT HAS ALL THE
TERMS AND DEFINITIONS THERE IS A
DICTIONARY FOR PRESERVATION
METADATA.

IT'S AVAILABLE FROM THE LIBRARY
OF CONGRESS.

IT'S VERSION 2.0 CURRENTLY.
ALTHOUGH THEY ARE CONTINUALLY
DOING MAINTENANCE ON IT SO THIS
IS A VERY USEFUL RESOURCE.
IT DOESN'T TELL YOU OKAY YOU USE
THIS SPECIFIC FIELD FOR THIS
SPECIFIC TYPE OF INFORMATION.
IT TALKS ABOUT THE TYPES OF
INFORMATION AND YOU CAN CREATE

CUSTOM FIELDS IN YOUR OWN SYSTEMS TO DO IT.
PREMISE DOES NOT COVER DESCRIPTIVE METADATA AT ALL AND IT ONLY COVERS A LIMITED AMOUNT OF TECHNICAL METADATA AND ONLY FOCUSES ON RIGHTS MANAGEMENT IN SO FAR AS YOU NEED IT FOR PRESERVATION SO THINK OF PREMISE AS YOUR FRAMEWORK OF GUIDANCE. SOMETHING THAT CAN HELP YOU CREATE YOUR OWN LOCAL IMPLEMENTATION, YOUR OWN APPLICATION AND CATALOGING MANUAL THAT TELLS PEOPLE HOW TO USE SPECIFIC FIELDS IN YOUR SYSTEM.
PREMISE IS SOMETIMES TALKED ABOUT AS IF IT IS OUT OF THE BOX PRESERVATION SOLUTION BUT IT'S NOT.
AGAIN, IT'S JUST METADATA AND IT HAS TO BE IMPLEMENTED IN PARTICULAR SYSTEMS TO BE OF ANY USE WHATSOEVER.
SO I'M GOING TO SKIP OVER SOME OF THE SPECIFIC PREMISE.
IF YOU'RE INTERESTED THERE'S OTHER WEBINARS ON PREMISE OR YOU CAN LOOK AT A DICTIONARY ITSELF AND ALL OF THESE ARE EXPLAINED. IN TERMS OF RIGHTS, I JUST WANTED TO MAKE ONE MINOR NOTE HERE.
THAT FOR -- IN TERMS OF PRESERVATION UNDER U.S. COPYRIGHT LAW LIBRARIES AND ARCHIVES HAVE CERTAIN RIGHTS THAT MUSEUMS UNFORTUNATELY DO NOT.
THIS WAS AN OVERSIGHT WHEN THE LAW WAS WRITTEN.
SO EVEN IF A LIBRARY DOES NOT OWN THE COPYRIGHT TO A DIGITAL OBJECT IT CAN PRESERVE IT OVER TIME.
IT CAN CHANGE IT FROM VERSION TO

VERSION.

IT CAN KEEP IT IN ITS FILES.

IT CAN'T NECESSARILY PROVIDE
ACCESS TO IT.

YOU CAN'T PUT IT ONLINE FOR THE
WHOLE WORLD TO SEE.

BUT THERE ARE THINGS IT CAN DO.
UNFORTUNATELY MUSEUMS DON'T THAT
RIGHT.

SO IF YOU'RE IN A MUSEUM AND YOU
HAVE MATERIAL UNDER COPYRIGHT
THAT YOU ARE TAKING IN THAT YOU
WANT TO PRESERVE OVER THE LONG
TERM YOU MAY NEED TO WORK ON
YOUR DEEDS OF GIFTS OR DONOR
AGREEMENTS TO GIVE YOU THOSE
RIGHTS.

IT'S VERY IMPORTANT THAT YOU
HAVE THE RIGHT TO PRESERVE THE
DIGITAL OBJECTS OVER THE LONG
TERM.

I'VE LINKED TO SOME COPYRIGHT
RESOURCES.

THIS CAME UP A LOT IN THE FIRST
SESSION AND I WANTED TO MAKE
SURE THAT YOU HAVE ACCESS TO
SOME OF THEM.

BUT THIS IS ONE WAY TO GO.

>>

AND ONE SPECIFIC RIGHTS SCHEMA I
WANTED TO MENTION IS CREATIVE
COMMONS WHICH ALLOWS CREATORS TO
CHOOSE A LICENSE FOR THEIR WORK.
YOU'RE SEEING THIS A LOT MORE IN
DIGITAL OBJECTS THAT PEOPLE SAY
IT HAS A CREATIVE COMMONS
LICENSE SO IT BEHOOVES YOU TO
KNOW A LITTLE BIT ABOUT WHAT
THEY ARE.

AND THEY'RE BASICALLY WAYS OF
SAYING I OWN THE COPYRIGHT ON
THIS BUT I'M GOING TO GIVE YOU
PERMISSION TO DO SOMETHING WITH
IT.

THERE'S A SPECIFIC CREATIVE
COMMONS LICENSE CALLED CC-0
WHICH MEANS THAT YOU'RE PUTTING

THE INFORMATION IN THEIR PUBLIC DOMAIN.

YOU'RE NO LONGER CREATING OWNERSHIP OF IT.

THE DIGITAL PUBLIC LIBRARY IS ASKING PUBLICATIONS TO PUT A CC-0 LICENSE ON THEIR METADATA. THAT DOESN'T NECESSARILY MEAN THE OBJECTS ARE THERE THE PUBLIC DOMAIN BUT THAT THE INSTITUTION DOESN'T FEEL ANY PARTICULAR OWNERSHIP OF ITS METADATA.

AND SINCE METADATA THE MOSTLY ABOUT COLLECTING FACTS, FACTS AREN'T COPYRIGHTABLE ANYWAY. SO IF YOU SEE ANYTHING ABOUT CC AND TALK ABOUT THE DIGITAL PUBLIC LIBRARY IN AMERICA NOTICE THEY'RE NOT ASKING YOU TO SURRENDER ALL OF YOUR COPYRIGHTS TO ALL OF YOUR DIGITAL OBJECTS, THEY'RE JUST ASKING YOU TO PUT YOUR METADATA ABOUT THE DIGITAL OBJECTS IN THE PUBLIC DOMAIN.

SO I WAS GOING TO BASICALLY WRAP THIS ALL UP WITH JUST A QUESTION ABOUT PRESERVATION METADATA BUT I DON'T THINK WE HAVE TIME SO WE'LL SKIP THAT.

AND JUST CLOSE WITH SOME FINAL QUESTIONS.

>>

>> THANKS, DANIELLE.

THERE ARE SOME QUESTIONS ABOUT BRINGING SPECIAL INFORMATION -- BRINGING INFORMATION OUT OF OBJECTS AND TRACKING THEM SO MAGGIE SAYS SHE USED WINDOWS FOR PHOTOS BUT COULDN'T FIND THAT INFORMATION IN ADOBE BRIDGE.

ELIJAH SAYS -- ALICIA SAID WHEN YOU ADD THE METADATA IN THE PROPERTIES OF IT A DIGITAL FILE IS THERE WAY TO EXPORT IT IN XL.
>> THERE ARE SOME SPECIFIC WAYS TO DO THIS.

ONE OF THE THINGS I MENTIONED

WAS JOVE AND JOVE 2.
IT GIVES YOU AN XML FILE.
IT TAKES A LITTLE BIT OF
TECHNICAL KNOW HOW BUT YOU CAN
RECORD IT BACK INTO YOUR ASSET
MANAGEMENT SYSTEM.
AND THIS ALLOWS YOU TO GIVE
ACCESS TO ALL OF IT.
ADONE SBI VERY ATTACHED TO THE
XMP STANDARD THAT I MENTIONED SO
THEY DON'T ALWAYS SUPPORT
METADATA PRODUCED IN OTHER
SYSTEMS.
THEY WANT EVERYONE TO DO IT
THEIR WAY.
THAT'S SOME OF THE INFORMATION I
FOUND WITH THE ADOBE PRODUCTS.
ONCE THE INFORMATION IS IN THERE
IT'S IN THERE.
YOU MAY JUST HAVE TO INVESTIGATE
IT MORE TO GET IT BACK OUT.
>> WAS THERE A SITE -- JACK
WONDERED WITH REGARD TO EXCEL
AND METADATA?
>> THERE'S A SITE FOR DOING --
FINDING AIDS IN EXCEL.
SO CREATING A SPREADSHEET THAT
YOU CAN THEN EXPORT IT OUT IN AN
ENCODED ARCHIVAL DESCRIPTION.
I THINK THAT'S MAYBE WHAT YOU'RE
REFERRING TO.
AND THAT WAS A SITE FROM THE
ORVIS CASCADE ALLIANCE.
THE LINK IS IN THE HANDOUT.
IT MIGHT NOT BE SOMETHING YOU
CAN READ.
I'LL MAKE SURE IT'S IN THE
RESOURCES.
>> OKAY, GREAT.
YEAH, WE WILL DOUBLE HE CAN DO
MAKE SURE ALL THE URLs MENTIONED
BY OUR AUDIENCE AND DANIELLE
MENTIONED IN HER POWERPOINT ARE
PULLED OUT AND PUT ON THE WEB
SITE.
NATALIE WAS GETTING
CONGRATULATIONSS FOR HER

QUESTION SO OTHER PEOPLE HAVE IT TOO.

SHE SAID SHE'S BOTH A MUSEUM AND AN ARCHIVE.

IS THE MUSEUM SITE UNDER THE SAME UMBRELLA AS THE LIBRARY AND THEY GET MIXED CONTENT AND HOW CAN SHE SORT OF MAYBE COORDINATE THE METADATA THEY'RE COLLECTING FOR EACH SIDE OF THEIR INSTITUTION?

>> THIS IS A CHALLENGING THING. I DON'T KNOW IF IN YOUR INSTITUTION THE COLLECTIONS GET SPLIT UP AND SOME OF THEM GO TO THE ARCHIVES AND SOME OF THEM GO TO THE MUSEUM.

I'VE SEEN THAT HAPPEN. THIS IS WHERE AT THE TIME OF ACCESSION WHEN A COLLECTION IS ACCEPTED WHETHER IT'S DIGITAL OR PHYSICAL.

SOME SORT OF COLLECTION DESCRIPTION AND METADATA RECORD FOR THE COLLECTIONS SHOULD BE CREATED.

AND THEN FROM THERE ALL OF THE INDIVIDUAL OBJECTS OR GROUPS OF OBJECTS SHOULD BE TRACKED WITH THAT ORIGINAL INFORMATION. UNFORTUNATELY, THAT DOESN'T ALWAYS HAPPEN.

BUT THAT WOULD BE MY IDEAL IS THAT WE KEEP THAT TOGETHER. I MAY BE MISSING THE POINT A LITTLE BIT ON SOME OF IT BUT ASK IN THE CHAT BOX AND I'LL TRY TO GET BACK TO IT.

>> AND THERE'S SORT OF -- I THINK THERE'S SIMILAR QUESTIONS THAT BRYCE AND JULIE HAD. IS THERE ANY WAY TO AUTOMATE THE PROCESS OF EMBEDDING METADATA WITHIN FILES?

BRYCE IS WORKING WITH WINDOWS EXPLORER FILES AND JULIE WAS THINKING OF HER DIGITAL FILES.

DO THEY HAVE TO BE DONE FILE BY FILE?

YOU OPEN EACH INDIVIDUAL ITEM AND TYPE IN?

>> IT'S TYPICALLY DONE ITEM BY ITEM AND I DON'T RECOMMEND DOING THAT.

IF YOU'RE WORKING WITH IMAGES, THE ADOBE PRODUCTS AND OTHER IMAGE EDITING PROGRAMS DO ALLOW YOU TO DO BULK ACTIONS AND YOU CAN -- SO YOU CAN APPLY HAS TO A WHOLE LOT OF FILES ALL THE AT THE SAME TIME.

THAT MEANS YOU HAVE TO GROUP THINGS CAREFULLY WHEN YOU DO THIS.

THERE'S ALSO A LOT OF TOOLS OUT THERE THAT HELP YOU EXTRACT THAT INFORMATION BACK OUT AND THAT CAN BE DONE ON A FILE BY FILE BASES OR ON A BULK BASIS.

SOME OF THE TOOLS I'VE SEEN I DON'T KNOW THAT I WOULD RECOMMEND BUT THEY'RE NOT WELL SUPPORTED BUT I'LL TRY TO PUT TOGETHER A LIST OF MORE OF THESE TOOLS AND INCLUDE THAT IN YOUR RESOURCES.

>> OKAY, CAN YOU TALK ABOUT THE HOME WORK?

I'LL PUT UP THE LINK.

WHEN GROW TO THE WEB SITE PAGE YOU'LL SEE FOUR WEB SITES THAT DANIELLE WANT TO LOOK AT AND I HYPERLINKED THEM AS WELL.

>> SO HOME WORK WE'LL BE DOING SOMETHING DIFFERENT.

WHAT I WANT YOU TO DO IS LOOK AT A PARTICULAR DIGITAL OBJECT AND I'VE PROVIDED THE LINK TO IT.

IT'S A FILM ONLINE AT THE INTERNET ARCHIVE.

YOU DON'T HAVE TO WATCH THE WHOLE MOVIE.

IT'S ACTUALLY PRETTY SAD IF YOU'RE A PET LOVER AS I AM TO

WATCH THE WHOLE MOVIE.
BUT I WANT YOU TO LOOK AT IT AND
TO LOOK AT THE METADATA THAT
THEY HAVE FOR THAT FILE AND TO
THINK ABOUT HOW YOU WOULD USE
THAT FOR PRESERVATION AND SO
THERE'S THIS SPECIFIC QUESTION
THERE.

I'VE ALSO ASKED YOU TO USE THE
DEVLIN TYPE VOCABULARY FOR
FORMAT AND THE MEDIA TYPE --
SORRY, DEVLIN TYPE FOR THE TYPE
ELEMENT AND THE MEDIA TYPE
VOCABULARYER IF THE FORMAT
ELEMENTS.

ONE THE MOST COMMON MISTAKES
PEOPLE MAKE WITH THEIR DIGITAL
OBJECTS AND EVEN I MAKE IT SO I
WANTED YOU TO SEE HOW THOSE TWO
CONTROL VOCABULARIES WORK.

>> GREAT.

AND IF YOU HAVE ANY QUESTIONS OR
CONCERNS AS YOU'RE WORKING ON
THE HOME WORK YOU CAN DO THE
BEST YOU CAN BUT IF YOU WANT TO
ASK ANYTHING FURTHER JUST INFO
AT HERITAGE PRESERVATION.ORG AND
WE CAN GET THAT TO DANIEL.

WE DON'T GRADE THE HOME WORK BUT
IT REALLY HELPS US GET A SENSE
OF HOW MUCH WE'RE PRESENTING IS
STICKING AND IF THERE ARE OTHER
POINT WES NEED TO CLARIFY IN OUR
NEXT WEBINAR.

>> AND IT LOOKS LIKE PEOPLE ARE
FILLING OUT THE GROUP ATTENDANCE
FORM.

TWO THINGS COMING IN.

WE'LL FOES QUESTION-AND-ANSWERS
TO THE WEB SITE AFTER WE'VE HAD
A CHANCE TO LOOK THROUGH THEM.
THE QUESTION AND ANSWER LOG FOR
THE FIRST WEBINAR IS ONLINE BUT
WE HAVEN'T PUT THE ONE FROM
THURSDAY UP YET AND WE'LL TRY TO
GET THAT TO YOU AS SOON AS WE
CAN AND THEN I'LL GET TO

TODAY'S.

>> THAT'S GREAT.

AND I JUST WANT TO REMIND
EVERYONE OUR NEXT WEBINAR IS
ACTUALLY TOMORROW.

WE DON'T USUALLY DO THEM
DAY-TO-DAY BACK-TO-BACK BUT IT'S
TOMORROW AT 2:00 EASTERN TIME
AND WE'LL BE TALKING ABOUT
BACKUP COPIES.

SO IF THERE'S SOMETHING WE
DIDN'T GET TO TODAY, FEEL FREE
TO PUT IT INTO THE Q&A BOX SO IT
WILL BE MANY OUR LOG FOR
DANIELLE TO TAKE A LOOK AT.
WITH THAT I WANT TO THANK YOU
FOR YOUR TIME AND ATTENTION
TODAY AND THANK DANIELLE FOR ALL
THIS GREAT INFORMATION AND THANK
YOU FOR HELPING EACH OTHER OUT
IN THE CHAT AS WELL.

WE LOOK FORWARD TO SPEAKING
AGAIN WITH YOU TOMORROW!

THANKS.