Digitization Projects and Metadata

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Digitization Projects and Metadata

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or centuries, librarians have described and organized physical containers of information — scrolls, papyri, cuneiform tablets, manuscripts, non-print media, and, of course, the printed book. Monastic librarians arranged volumes simply by size — big books on the bottom shelf and small ones above — or even by color. Later, numeric and alphanumeric schemata married the hefty tome to the slender pamphlet. Content dictated juxtaposition on any given shelf, which thereby became, visually, that bar code of varicolored spines that modern library patrons take for granted.

But what happens when content escapes its container? One imagines more pages than can be bound, more books than can be shelved. More broadly, one imagines what librarians face as knowledge explodes and information becomes screamingly valuable in a knowledge economy: the faster and more efficiently you can get the information you want or need, the less effort you waste — and the smarter and richer you become.

Explosing by the nanosecond, information threatens to overwhelm the frail bark of our capacity to order it. But information seekers are seldom cognizant of the metadata behind the database. For example:

• A book jacket image appears in the record because an ISBN was recorded in the metadata;
• a needed book can be borrowed from a library in Beijing because MARC records enable sharing of records in an international electronic union catalog;
• all the resources in a discipline or subject area can be parsed because Library of Congress subject headings and classification have been added to the metadata;
• and all the works by a favorite author can be instantly called up because a standard authorized heading was used for the author’s name.

Types of Metadata

Whatever its purpose, a database runs on quality, standardized metadata, which comes in a number of types. Descriptive metadata aids in the discovery, identification, evaluation, cataloging, and selection of resources. Technical metadata describes information about creation and revision of digital objects, including resolution, compression, and pixel dimensions — information that may be needed later for migration. Structural metadata defines the relationships between multiple digital files. As it “relates the pieces of a compound object together,” it can synchronize audio with text or facilitate navigation through an eBook. Administrative metadata, finally, facilitates management of information resources and records information about provenance, history, ownership, and intellectual property rights.

Components of Metadata

We further characterize metadata in terms of three main components: syntax, semantics, and standards. As in language, metadata syntax, or encoding, defines the rules for construction of metadata “sentences.” Examples of syntax include Machine Readable Cataloging (MARC), an alphanumeric encoding that enables one to go online to determine a library’s holdings, and Extensible Markup Language (XML), a “human readable” or language-based encoding that allows Web publishing, electronic data exchange, and portable, reusable metadata. A feature of personal digital assistants, cellular phones, and automatic phone banking, XML will figure importantly in the library catalogs of the future. In semantics, by contrast, we find the meaning of semiotic markers — in a metadata scheme as in language where the word “chair” can refer to the piece of furniture or to the person presiding over a committee. Thus a metadata system requires a third and final component, standards, which fix meanings that would otherwise — as in actual language — be unfixed, subjective.

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Metadata Schemes

Because of the need for differences and levels of complexity in semantics for describing different types of resources, several different but standardized metadata schemes have been developed. The most common of those geared to specific disciplines and purposes include:

- **Visual Resources Association Core (VRA)**, used for describing cultural objects and works of art;
- **Encoded Archival Description (EAD)**, for describing archival collections;
- **Text Encoding Initiative (TEI)**, which facilitates the description and marking up of texts; and, most prominent,
- **Dublin Core**, an all-purpose metadata scheme that, used in its simple or qualified forms, can integrate many different formats, including maps, images, and texts. In its simplest form, Dublin Core is a “lowest common denominator” scheme that facilitates system-to-system interoperability.

The original purpose of the Dublin Core was to organize the Web. Back in 1995, it was thought that the Web could be organized like a library if Website creators would assign access points, descriptors, and subject headings to their content so that it could be located more easily. Website creators did not have the motivation to catalog their Websites, but museum curators, librarians, and visual arts librarians adopted the Dublin Core and were instrumental in its development and significance as a key component of the semantic Web.

The Articles in This Issue

Collection development increasingly features digitization of hidden resources, unique collections, and rare materials. But digitization involves more than just scanning items in some Web-friendly format. It involves metadata, the key to making a digital collection easily searchable, compatible with local, consortial, and even global systems — and accessible into the future.

Contributors to this issue of *Against the Grain* emphasize the importance of coordinating with catalogers from the beginning of any digitization initiative. Doing so will save much backtracking and associated expense later. Thus collection decision makers and metadata catalogers/specialists should continue to forge strong relationships to bring the best product to the user.

Traditionally, collections librarians have chosen materials represented in the catalog by a MARC record. Raised on the ISBDs, firmly married to the content standard AACR2, and happily housed in your local ILS, MARC is a well established schema. Those collecting standard resources rarely had to wonder, “How will we provide access?” When selecting resources for digitization, however, collection development principles must be augmented by answers to a host of questions. How will digital assets be preserved? What schema will be used to describe them? What system will house them?

In this issue, we hope to answer these questions and others. First of all, Jody Perkins will give a conspectus of the essential matters that planners of a digital project need to take into consideration. Her excellent checklist includes sixteen vital points to consider when evaluating a collection. She discusses metadata design, choosing schemas and standards, and documenting decisions through the use of a data dictionary.

Reflecting further on schema selection, Jeffrey Beall enumerates twelve points of comparison to help one decide which of the many schemas available best suits one’s digital project. He addresses such concerns as interoperability, granularity, proven success, and level of community or domain specificity.

Next, a pair of case studies: James Bradley discusses the efficacy, for a digital image collection, of CONTENTdm and Dublin Core; and Jen Wolfe and Mark F. Anderson review the difficulties and decision-making involved in opting for DigiTools and METS to provide access to a collection of science fiction fanzines. These case studies cover crosswalking, the viability of existing schemes, copyright issues, and decisions about the depth and extent of metadata needed.

Finally, Arwen Hutt, Trish Rose-Sandler, and Bradley D. Westbrook share one library community’s successful approach to metadata preservation, a hot topic that the digital library community must concern itself with, especially complex problems of long-term usability. In their article, they describe creation of a digital asset management system that, ingeniously wrapping MODS in METS, converts different types of metadata from many diverse projects into one interoperable and manageable schema.

These essays offer a wealth of insight into some of the most important electronic resources issues currently facing collection development. As we digitize our unique holdings, preserve items in jeopardy, or offer our most popular collections to the broadest user...
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base, we would do well to keep in mind that the important decisions are made at the beginning of the collection digitization project and are mission critical to current and future plans for interoperability.

Thanks to metadata, information has indeed escaped its containers. Deteriorating, hidden, and remote information resources are rediscovered, shared, and preserved. Muted voices, threatened cultures, whole histories that have long been buried find themselves at a global stage-center. Metadata makes it possible. 

Endnotes

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BORN & LIVED: Born in Texas, I have lived in Louisiana, South Carolina, Iowa, Michigan, and Italy.
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FAMILY: Recently married (formerly Pam Rebarcak), two stepchildren.
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FIRST JOB: Lifeguard at a summer camp.
FIRST PROFESSIONAL JOB: Serials Cataloger at University of South Carolina.
PROFESSIONAL CAREER AND ACTIVITIES: Cataloging, Serials, Acquisitions, Technical Services, Social Sciences Bibliographer, and, as an Account Executive with LexisNexis, marketing, sales, and training. Served on numerous ALA and ALCTS Committees.
IN MY SPARE TIME I LIKE TO: Wear out treadmills, go to movies and museums, travel (most recently to India).
FAVORITE BOOKS: Lucky Jim, Motoring with Mohammed, A Severed Head, The Moviegoer, Kate Vaiden.
PET PEEVES/WHAT MAKES ME MAD: Slow drivers in the passing lane.
PHILOSOPHY: Life is short – live it.
HOW/WHERE DO I SEE THE INDUSTRY IN FIVE YEARS: Librarians will do what they’ve always done – rise above the confusion and make sense of it all. 

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