

“How To”

Procedures Manual for railroadheritage.org

An Internet archive and web portal supported by the
North American Railway Foundation

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CENTER FOR RAILROAD PHOTOGRAPHY & ART
Publisher of *Railroad Heritage*® / Creator of *railroad heritage.org*®

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Introduction

About the Site and Collection

Railroadheritage.org is an Internet archive and web portal of the [Center for Railroad Photography & Art](#) of Madison, Wisconsin. The [North American Railway Foundation](#), Harrisburg, Pennsylvania, supported its creation and development, a two-year process. The site portrays and extensively describes selected images (photographs, posters, oil and watercolor paintings, etc.) of North American railroads and railroading that relate to the history of railroads and railroading, railroad equipment, railroad workers at all levels, railroad buildings and architecture, and railroad personnel. It also addresses the intersection of railroads with the lives and cultures of the people of North America, especially with respect to depictions of railroads in all manner of ways and in all manner of media.

The site seeks to provide a well-organized collection that will inform users and help deepen their insights into the history, contexts, and cultures of railroads and railroading. The site also seeks to help users find additional resources, both popular and scholarly, about the various subjects it portrays. The intended audience consists of scholars, the general public including adults, (especially those interested in railroads and railroading), college students and high school students, and also interested elementary school students over the age of ten. As the site's offerings grow and expand, the staff editors hope it will come to constitute a visual encyclopedia about all aspects of railroading and its social and technological contexts.

Collaborating universities, libraries, private collectors, historical societies and professional organizations, as well as the Center, contribute images to the site. The Center's staff and consultants create descriptions about each image, sometimes distilling existing information about an image, sometimes conducting modest research to expand upon information about, and contained in, an image, and sometimes conducting extensive research to elucidate an image's content and history when an image is of particular interest. The staff and consultants query collaborating institutions and informed individuals when necessary, and also keep the institutions abreast of findings about the images.

About Site Technology

At this time, railroadheritage.org uses [Collection Workflow Integration System](#), or CWIS, digital library software developed by the Internet Scout Project, Department of Computer Science, University of Wisconsin-Madison—a software package known as CWIS. The package was designed to be easily installed and maintained. It provides users with a search function so they can find images of interest. It also is capable of allowing collaborators to contribute directly to the site and of providing users a forum (chat page) for online discussion.

The railroadheritage.org site's default settings have been devised to provide the Center staff and its institutional collaborators a standard framework for the descriptive information needed for

each entry—i.e., to help with “cataloging” metadata (“data about data”) and entering metadata into the site. The descriptive information entered on the site will help users identify and retrieve items from the site’s collection. CWIS uses the [Dublin Core Metadata Initiative](#) as its default metadata standard. DCMI (or Dublin Core, devised in Dublin, Ohio, not Ireland) is a non-priority standard adopted by museums and libraries around the world for describing their collections of fine art and artifacts.

Since railroad photographs and art rarely fall into the categories of fine art and artifacts, the Center for Railroad Photography & Art has expanded CWIS’s Dublin Core elements to describe more ordinary materials so that users interested in railroads will learn about the images, their content and their creators. The Center hopes that these additions to the default metadata will encourage users to expand their searches and even undertake, in some cases, intellectual or academic quests.

This manual functions as the authoritative guide to all those who contribute to the site. It establishes a workflow and guidelines for the site’s editors to follow while adding new images. It prescribes the form, syntax and vocabulary for each of the metadata fields that the collaborating institutions and the Center’s editors use, field by field.

Whenever possible, the editors encourage use of already established standards for categorizing, spelling, proper names, etc. These include authorities like the Library of Congress Authorities <http://authorities.loc.gov/>, the Getty Union List of Artist Names http://www.getty.edu/research/conducting_research/vocabularies/ulan/, Library of Congress Subject Headings, the *Encyclopedia of North American Railroads*, and so forth. The Center prefers the Library of Congress Authorities over the Getty Union List in cases of disagreement, which do indeed exist.

This manual defines the preferred standard to use for many fields. Adhering to these standards leads to uniformity of the descriptions, and uniformity helps the user find images of interest. Uniformity also enables the Center to share metadata with other digital collections, and uniformity also will broaden public access to the images.

Rights Disclaimer

The railroadheritage.org site or its parent organization, the Center for Railroad Photography & Art of Madison, Wisconsin, do not own the majority of the images, either as an original image, or with respect to the rights with the majority of the images. Names of the individual and institutional owners of each image in the collection and the rights to it are provided in the Source metadata field. Please contact that source for assistance with duplication, requests for duplication, or further information about the image. This requirement applies as well to the images owned by the Center for Railroad Photography & Art. See also the Center’s full statement about rights, for which this disclaimer is a brief abridgement. Click on “About Copyright” at the bottom of any page of this site.

Adding New Objects to the Database (Workflow)

To add entries yourself, you must obtain permission and instructions from the Center staff.

There are two paths by which images are contributed and then described in the database.

1. Center generated
 - a. Selected from the Center's collection by the in-house editors, John Gruber, Jack Holzhueter, or Scott Lothes.
 - b. The Center staff then scans the images.
 - c. The Center staff prepares descriptions, drawing upon the information supplied with the image or information that the staff develops, often with the original photographer or his/her family.
 - d. Images and descriptions supplied to the Center staff by others or by consultants, sometimes in electronic form, sometimes not.
 - e. The Center staff examines the images and may rescan them to improve fidelity.
 - f. The Center staff examines the existing descriptive materials, then edits, or rewrites, or re-researches or amends them as necessary for the sake of accuracy, inclusiveness, consistency, clarity, brevity, etc.
 - g. The Center staff proofreads the entries for grammar, spelling, etc.

2. Images supplied by collaborating institutions or by individual photographers and collectors.
 - a. The first step is for the individuals or agents of the institutions to consult with the Center about what images and descriptions to provide and how to provide them.
 - b. The collaborators or individuals transmit the images and descriptions in electronic form along with any other metadata—i.e., data about the image and description.
 - c. The Center reviews the images for quality. The Center may request higher quality scans, if deemed necessary. Center staff may also employ photo-editing software to improve clarity and fidelity of image.
 - d. The Center loads the collection batch onto the site. If photo-editing software has been employed, the Center will send the edited photos to the image supplier for approval.
 - e. The Center examines the textural material for accuracy.
 - f. The Center examines the descriptive material with respect to history and technology, identifying questions about content or insufficient content. (Experience suggests that such questions arise for the vast majority of submitted entries. This occurs in institutional settings because museum and archival cataloging procedures do not include the library, museum, or archives staff members' engaging in original research about items.)
 - g. The Center staff first attempts to resolve the questions in-house using a wide variety of research materials, then may consult with the image's provider and/or with the Center's panel of specialists to answer the questions.

- h. The Center then edits and/or rewrites the textual material for accuracy, inclusiveness, consistency, length, felicity of expression, etc.
- i. The Center and, when necessary, the contributors and consultants proofread the entry for content and accuracy.
- j. The Center makes final revisions.
- k. The Center conducts a final proofreading.



Click on Image to View Larger Image

Private Collection

Title: Waiting in the Sun for Green Bay Freight (editor's title)

Creator: Gruber, John E.

Description: Conductor Ken Johnson of Green Bay waits for the eastbound Green Bay & Western freight train in the late afternoon summer sun at the station in Merrillan, Wisconsin, in 1992. The photograph was taken a year before the Green Bay & Western dissolved. Merrillan was a small railroad town where the GB&W crossed the Chicago & North Western. The GB&W changed crews here. This was the signature image in "Still a World Apart: Visual Profiles of Contemporary Railroaders," a 2005-06 exhibition at the California State Railroad Museum and Nevada State Railroad Museum, supported by the North American Railway Foundation. From early in his long career of taking railroad-related pictures, Gruber has recognized the importance of workers as well as the importance of equipment and landscape. He used natural lighting to create the atmospheric study of waiting--an everyday feature of railroad work.

Classification: Labor and Workers (LCSH)

Date Created: 1992

Resource Type: Image (DCMI Type Vocabulary)

Format: Color slide

Rights: John E. Gruber

Coverage: Spatial, Merrillan, Wisconsin; Temporal, summer 1992

Extent: 35 mm

“How To” for Each Metadata Field

The details in this section spell out how the site editors should complete each metadata field, specifying allowable syntax, capitalization and vocabularies. Independent deviation from these guidelines by Center editors or collaborators on this project is strongly discouraged for the sake of consistency and replicability—essential in any museum, archival or library setting. If a new situation arises that dictates a change in practice, site editors will reach consensus, update the manual before making changes, then make the changes.

The CWIS software places each metadata field in the database into a specific category. This manual groups the fields into categories, then describes each of the items in each category.

Edit Resource

Update Resource Duplicate Resource Delete Resource Cancel

A "*" next to a label indicates a required field.

Title:*

Alternate Title:

Creator(s): Gruber, John E.

Description:*

Title (Required Metadata Field) (public)

Brief definition: *The "Title" is the name by which the resource is formally known. "Title" is used and displayed as a headline in the site. This field must be completed by site editors for each item in the collection.*

Assigning the title for a picture or other work of art seems easy and obvious, but it is not. Assigning a title for works of fine art (for which Dublin Core was developed) is usually easier than for untitled photographs. In the case of a fine art photograph, the creator (photographer, artist, etc.) usually entitles the work explicitly. If the creator has indeed entitled the work, use that *exact* title, even if it sounds peculiar to you and even if it does not really describe the work in meaningful ways to someone who knows about railroads.

- **Do not put the title in quotation marks.**
- **Do not put the title in italics.**
- **Do not paraphrase or abbreviate the title.**
- **Do not put the title in brackets.**

If the institution that owns the work has assigned it a title, use that title.

If the creator did not entitle the work, then **YOU MUST** write a title for it. Make it explicit and descriptive. A good rule of thumb is to divide the title into two parts: part one describes the "who" in the picture; part two describes the "what." Do not rely upon the context of the site (railroads) to explain the railroad content of the image; you should always include a reference to the image's connection to railroading. Doing this eliminates the famous "on a horse" problem

that professional catalogers love to cite. It refers to a photograph of Theodore Roosevelt on a horse, entitled by the institution that owns the picture only as “On a Horse,” without saying *who* was on the horse. The cataloger mistakenly believed that the users would supply the context, since he or she was cataloging a Roosevelt collection. You may be describing a railroad picture for an all-railroad site, but sooner or later that image will lose its connection to the site and therefore to railroading. Also, do not create “poetic” or “literary” titles, a temptation when a particularly beautiful or evocative image comes your way. The goals are (1) to provide users with some idea of the content of the image and (2) to enable the site’s search engine to find related material easily and accurately.

If you have created the title, then add this phrase “(editor’s title)” after the title, without the quotation marks. You **MUST** use this parenthetical description so no one confuses what you have written with what a creator or institutional cataloger may have named the work. For example:

Recommended: Six Boys Racing a Train on Bicycles (editor’s title)

Not Recommended: Who Will Win?

Not Recommended: Catchers on the Fly

Do not entitle an image “Interior View,” or “Exterior View,” or “View,” or “Locomotive,” or “Freight Car,” or “Landscape”—even though archivists and librarians have been taught to use such titles and they appear frequently in heavily used and well-known collections. Be more descriptive:

Recommended: Broadway Limited Headed into Podunk’s Pennsylvania Station (editor’s title)

Not Recommended: Going into Podunk

Not Recommended: Pennsy’s Broadway Limited

Recommended: Woman Knitting in Grand Central Terminal (editor’s title)

Not Recommended: Waiting for the Train

Not Recommended: Whistler’s Mother, c. 2000

NEVER USE BRACKETS, thus: “[]”, in or around a title. Computer code can confuse these characters with program code; accordingly, brackets can interfere with proper processing. You may use parentheses—i.e., “()”—without causing any trouble.

In titles, you should capitalize nouns, verbs, adjectives, adverbs, and prepositions of five letters or longer. Use lower-case initial (first) letters for articles, conjunctions, and shorter prepositions.

The capitalization styles of collaborating institutions (usually based on library and archival practice) will be adjusted to conform to these capitalization preferences, unless the institutions adjust them on their own, which we encourage them to do.

Alternate Title (public)

Brief definition: *This is a variant name by which the resource may be known. It allows access when the exact title may impede retrieval and includes complete names/words abbreviated in the Title, a commonly known name, or an associated text.*

Besides using this field to accommodate the rare necessity of creating a title to clarify a creator's mystifying title or to amplify a collaborator's mystifying title that the collaborator does not wish to alter, you will run across an occasional work that has two titles already, each created by the creator. This is where you put the second title, or where you create an editor's title to demystify the mystifications. For fine art, some paintings have been given multiple titles over the centuries, and there is a possibility of that circumstance's occurring for a fine-art railroad image in many media.

If the creator's title is so bizarre that it does not seemingly describe the work at all, then create an *Alternate Title* for it. For example:

Title: Study in Mauve

Alternate Title: Steam Locomotive Against a Purple Sky (editor's title)

If you create an Alternate Title, add in parentheses after the title this explanation: (editor's title). Use the same capitalization methods as with Title.

Creator(s) (public)

CWIS definition: *The personal, corporate, meeting/conference, etc. name(s) of the party or parties responsible for creating the content of the resource. Any work can have single, multiple, corporate, or personal creators. Personal creators are individual people. Some other typical examples of corporate creators are associations, institutions, business firms, nonprofit enterprises, governments, government agencies, projects, programs, religious bodies, church groups, and conferences. This is a Dublin Core element.*

Give the name of the artist, photographer, etc. here. Put the last name first, followed by a comma, then the first name and middle initial, followed by the years of the artist's birth and death in parentheses. If unknown, use "Unknown." For living creators, the editors have decided not to include birthdays because of personal sensitivities. For example:

- Recommended:** Smith, John J. (1876-1921)
- Recommended:** Judson, Humbert G. (1900-64)
- Recommended:** Tinkertowne Railroad & Cement Co.
- Recommended:** Wisconsin, Industrial Commission

This is a controlled-name field. The staff has compiled a list from which you should choose. If the name(s) does (do) not appear on this existing list, then check in

<http://authorities.loc.gov/>

and use the name as you find it, if you find it. You may also use

http://www.getty.edu/research/conducting_research/vocabularies/ulan/

to find a name. Do not yourself add the new name to the creator controlled name list. Instead, inform the staff about the exact new name and the authority in which you located it; or, if you were unable to find the name in a standard authority, inform the staff why you are sure you are right about the spellings and middle initials. The staff will then add the name to the controlled field list. Only the Center staff may do this. Collaborating institutions and individuals may not.

Dates of Creator's Life

When recording two years in the same century, use the form "1900-06" and not "1900-1906." The *Chicago Manual of Style* makes this recommendation.

Occasionally, two or more artists have made a work together. Railroadheritage.org practice encourages (and CWIS software supports) the inclusion of more than one artist or creator. Likewise, the creator may have been an organization, a government agency, or business. In this case it is particularly wise to be careful in recording the name, since name forms shift over time as a result of acquisitions, official corporate name changes, reorganizations, mergers, etc.

Railroad companies frequently hired photographers and artists or contracted with private freelance artists and photographers. These individuals are usually unknown. If the name of the railroad company is known with certainty then its corporate name is used as Creator (Southern Pacific, for example). If the railroad-employed artist's name is known with certainty then use that name.

For corporate railroad company names, railroadheritage.org uses the *Encyclopedia of North American Railroads* supplemented by the *Official Guide of the Railways*. For agency names use the Library of Congress Authorities. If you do not have access to these aids, tell the Center staff

and the staff will enter the name for you. However, every railroad institutional library would find copies of the encyclopedia and official guide very useful in general and worth the investment.

Description (Required Metadata Field) (public)

Brief definition: *Railroadheritage.org uses this field to discuss context and significance of images—historically, technologically and aesthetically. This is a **required** field, meaning that contributors must complete this field for each record submitted or entered into the database. The field is searchable for any word or name.*

The Description field for each image is analogous to a two- or three-tier exhibition label of the type that is characteristic of both art and historical museums, apart from the typographical organization. (Museum labels often feature a title in large type; a brief description in smaller type; and a longer, more contextual description in even smaller type.) Like these highly informative museum labels, descriptions for railroadheritage.org explain an image's importance, provide contexts (historical, technological and aesthetic), and provide details about content (names of individuals, places, railroads, trains, locomotives, cars, other equipment, etc.). Such labels are more complete than the usual label for an illustration in a book or magazine and they are generally much fuller than the brief descriptions created by library or archival catalogers for images in most institutions. Because the field is searchable, be sure to include important names and key words for key elements.

Railroadheritage.org descriptions provide added value to the site, distinguishing it from other railroad sites by offering valuable information and insights not available elsewhere—often information that is not available at the institution that owns the image. To acquire this information and these insights, the editors often consult experts and institutions around the country and they undertake considerable research in-house. **The editors prefer that collaborators conduct this kind of research themselves to ease the burden of research that falls on editors' shoulders.** The Descriptions are summary (not discursive) mini-essays that can run up to 350 words in length. You may use up to three paragraphs.

- Be explicit. Do not assume that the viewer knows what you know about railroads, history, technology, photography, etc. Do not fear repetition from Description to Description. Remember, many viewers look at images randomly.
- Do not rely on the image's context within railroadheritage.org to imply meaning. Always state the direct connection to railroads and railroading.
- Always state the direct connection to wider historical contexts (wars; depressions; entertainment and sports, etc.), technological contexts (steam, diesel, electric; safety improvements; signaling improvements; routing improvements, etc.) and aesthetic contexts (pictorialist photography; documentary; advertising; fine-art).

- Minimize jargon; use plain English; simplify but do not dumb down.
- Spell out acronyms the first time you use them in a Description, followed by the acronym in parentheses.
- Always include the name of the railroad and of the trains as they appear in the *Encyclopedia of North American Railroads* or the *Official Guide of the Railways*. Use ampersands (the “&” symbol) in company names and do not substitute “and.”
- Always describe equipment that appears in the image, giving locomotive numbers and describing locomotive wheel arrangements, describing interesting cars such as mail cars, etc. (this is a subjective call on the part of the collaborator), etc.

If the contributing institution has already supplied a caption or description, use that information first, UNLESS YOU KNOW IT IS ERRONEOUS. In that case, at the end of the Description, politely state that sources have indicated, for a fictitious example, that the photograph was taken on March 15, 1935, by Ansel Adams, as described above, not on November 1, 1940, by John G. Kemp, as described in the institution’s internal caption material. Always inform the institution about your findings. Be suspicious of all institutional captioning unless it seems to be based on information contained in the image itself or on the reverse of the image. (Often institutions have images that have original news-wire captions on their reverse, or images with notations by the photographers themselves.) The site editors begin their work on Descriptions by reading these kinds of information; secondarily they read additional descriptive information supplied by the institutions, photographers, or donors. These sources are the starting point, not the ending point.

The site editors sometimes incorporate this material, unaltered, into the Description. More frequently the editors and consultants enhance this material in writing Descriptions. They amplify, contextualize, compress, clarify, reorganize and reword Descriptions so as to provide site visitors/readers with a consistent experience across the entire collection. The editors view the creation of Descriptions as a collaborative effort, not an exercise in one-upmanship, pitting the editors against the archivists and librarians. The editors also understand fully that archivists and librarians employ the descriptive materials provided by publishers or donors, and that they bear no responsibility for the quality of the information appended to images; the editors understand, too, that archivists and librarians do not act as curators or researchers, and that is why the editors undertake to enhance the information about the photographs and other works of art on railroadheritage.org.

Classification (public)

Brief definition: *The Center has created a Controlled Name list of classifications for railroad images using concepts common in the railroad world.*

While this list of classifications does not meet the standards of librarianship of Dublin Core's creators, it has found to be useful within the railroad community. Select a likely classification from the drop-down list. Should you wish to add a classification, get in touch with the Center's editors who will consider the suggestion and add it if appropriate. You may select more than one classification.

Contributors (not public)

In general, ignore this field. It refers to persons who contributed to the creation of the works of art, not to the persons who gave art to institutions. This is OK for works of Fine Art, but not for photographs, etc., usually. In creating hundreds of entries we have not once found an occasion to use this field. If something turns up (the name of a foundry for a bronze casting, for example), simply include that information in Description. For example, "the statue was cast by Roman Bronze Works of New York."

Publisher(s) (not public)

This field does NOT refer to publishers of images in magazines or books. Instead it refers to publishers of important prints, books that are considered works of art in themselves, etc. In creating hundreds of entries we have only very occasionally found an occasion to use this field. If something turns up, it is wiser to include that information in Description, since the rules for using this field involve heavy-duty librarianship.

Date Created (public)

Brief definition: *The month, day, and year the resource was created, published, or otherwise made publicly available. If at least the exact year cannot be confirmed, use "c" (circa), as recommended by the Chicago Manual of Style. Do not use ca. For example, "c 1910."*

The software will translate a provided date into the standard format (YYYY-MM-DD). This field provides an easier way to find the date than "Coverage" does.

The software does not like "c." for a "circa" date (e.g., c.1910). The software removes the period. And it does not like "ca." as an abbreviation. (Remember, the Bible, i.e., the *Chicago Manual of Style* recommends "c." for "circa"—especially annoying to persons over the age of 25.) The software accepts "c1910" without a period. This creates an inconsistency with the "c." that we use for "circa" under Coverage. This inconsistency frustrates sticklers for consistency; sticklers (and that includes the compilers of the manual) will have to live with the inconsistency

between this form of “circa” and the form of “circa” under Coverage. There is no alternative for the moment. Some have pointed out that “c” without a period can mean “copyright.” It really doesn’t mean that; © in a circle, created by typing a “c” in parentheses on most computers, means that the material has been copyrighted.

Resource Type (public)

Definition: The nature or genre of the content of the resource (i.e., image). The type includes terms describing general categories, functions, genres, or aggregation levels for content. When entering a resource record, the software allows for multiple values to be selected from this field. This field is used in the Advanced Search as a Limiter. The portal software allows for modifications and edits to these default values through the Edit Option Lists feature on the Metadata Tool navigation bar. This feature will not be visible to anyone without adequate permission.

What this boils down to is that you should select “image.” The Center may establish “image” as a default entry, but that has not been accomplished.

Format (public)

Brief definition: The form of the image. Or, in CWIS-speak, “the physical or digital manifestation of the resource. Typically, Format may include the media-type or dimensions of the resource. Format may be used to determine the software, hardware or other equipment needed to display or operate the resource”

The Center has created a Controlled Name list of choices. Authorized collaborators will find the access on the right side of the screen. Select the appropriate controlled name: black and white print, black and white negative, archival pigment print, etc.

Extent (public)

Brief definition: The size of the image that has been depicted.

The measurement of the image begins with the vertical dimension if it is a work of fine art (3 ft. 10 in. by 5 ft. 6 in.). If a photograph, use standard photographic measurements (8 in. by 10 in.; 5 in. by 7 in.; 35 mm.). If a digital image, use, for example, 8.2 megapixels RAW file.

Recommended: 8-1/2 in. by 11 in.

Recommended: 3 ft. 11 in. by 5 ft.

Not Recommended: 8-1/2 “ by 11”

Not Recommended: 8.5 in. x 11.25 in.

Not Recommended: 8-1/2 in. X 11 in.

Rights (public)

Brief definition. *Information about rights held in, and over, the resource. Rights information often encompasses Intellectual Property Rights, Copyright, and various Property Rights*

This site consists of an assembled collection of railroad-related images from many institutions, individuals, and donors; the answers to the question of who owns the rights to each image are equally varied. See the Introduction for a Rights Disclaimer.

In this field you should name the organization or person responsible for the rights to the image. Use the first and last names of an individual, in that order (John Gruber, Madison, Wisconsin, NOT Gruber, John); use the full name of an institution (Center for Railroad Photography & Art, NOT Center or CRR&A). This information may appear to you to be redundant within the larger context of the site, but it is not. The “Rights” field is a **text** field, meaning that you need not confine the entry to a certain number of characters, thereby eliminating the necessity of abbreviating an institution’s name, and also thereby avoiding the frustration a user experiences when variant versions of the same name creep into the database, making name-searches difficult.

See also any page on this website at the bottom of which appears a button entitled “About Copyright.” The text for About Copyright spells out thoroughly the Center’s position.

Coverage (public)

Brief definition. *The extent or scope of the content of the resource. “Coverage” typically includes spatial location (a place name or geographic coordinates, if available), temporal period (a period label, date, or date range), or jurisdiction (such as a named administrative entity). Dublin Core Metadata Initiative recommends the best practice is to select a value from a controlled vocabulary (for example, the [Getty Thesaurus of Geographic Names](#)) and also recommends that, where appropriate, named places or time periods be used in preference to numeric identifiers such as sets of coordinates or date ranges. Given the likelihood that many rail locations, tiny junctions, locally described features, etc. appear in almost no finding aids, use the Getty guide as a starting point, then use the Official Guide, and finally rely on the railroad line’s own designations and local traditions.*

The University of Wisconsin’s Digital Collections Department recommends entering the information in this field in a highly specific way. Heeding this recommendation ensures the compatibility of metadata you enter with the university’s own system. This includes using a capital “T” on “Temporal” after the semi-colon. Not grammatical, to be sure, but compatible.

As for approximated or “circa” dates in the “Temporal” field, use the abbreviation “c.” The Chicago Manual of Style recommends this abbreviation, and this manual adheres to its

recommendations. However, an inconsistency arises with the abbreviation for “circa” that appears in the “Date Created” field. See that discussion and accept the inconsistency, please.

Recommended: Spatial, Independence, Missouri; Temporal, July 4, 1954

Recommended: Spatial, top of Mt. Everest, Nepal; Temporal, c. 2008

Source (public)

Brief definition: *The name of the office or section within the institution that supplied the image (resource).*

Although somewhat redundant, this information is useful in helping find items in large agencies. Often entry-point personnel do not have a clue about what division to send a patron to when calling or visiting an institution. By telling users of the site what part of a large institution houses the material depicted on this site will considerably ease the user’s burden when he or she approaches the institution about it. Referring to the Lake Forest Library Special Collections Department in the Donnelley and Lee Library will help direct your inquiry to the right spot relatively quickly.

Image ID (public)

Brief definition: *The identification “number” (which can be alpha-numerical) used by the contributing institution for the image or object for cataloging and retrieval purposes.*

The contributing institution supplies this identification, one per item, even if the institution may have multiple retrieval systems/descriptions for its images and objects. The institution must select its preferred retrieval identification. Users who contact institutions with respect to an image should be able to use this number in that communication with the expectation that the institution can quickly and easily locate the image itself.

URL (public)

Brief definition. *The complete, current location or unique identifier of the contributing institution. For images NOT already online, each contributing institution supplies the URL of its choice. If the image is already online on a collaborating institution’s site, the institution must provide a specific, stable (meaning that it is not subject to change) URL for the image.*

Some images have no possible URLs because they have not previously been online. In that case, enter nothing because the field will not be visible to the public. If an institution has supplied an image and that institution has already posted the image online, then the URL should point to that location. If an image appears only as part of an institution’s more general URL—for instance, the URL of the institution generally or that of a specific page on the institution’s website—then use that URL. Always choose the most specific URL for a specific image, unless you suspect that that URL is subject to “link rot,” meaning that the institution that has supplied the photograph

may have withdrawn it, or changed its URL system, etc. Choosing the correct URL will minimize a user's having to take multiple steps after following the link, such as having to search again on a page, or having to untangle an organization's website. The correct URL will save an institution time in retrieving materials; the correct URL will save a user's time and instill respect for an institution that directs a user specific finding aid.

The Center staff should check and edit URLs periodically in order to detect link rot and make corrections so that users and contributing institutions will not suffer from frustrations that emanate from link rot.

Subject (public)

User definition. *One or more brief, library-catalog-like headings that describe the image's principal subject or subjects.*

This field is evolving and eventually will have a drop-down menu from which to select subjects. Currently, the subject headings are inconsistent. Further they do not match Library of Congress subject heading protocol for North American railroads, which is cumbersome for an Internet railroad site since virtually every entry would begin with "Railroads of North America" or "North American Railroads." Railroadheritage.org is going to take the railroad element of Subject for granted. Until this field description is rewritten, you should select and enter one, two, or three subjects that you feel pertinent to the picture: steam locomotive, passenger cars, freight cars—a set of topics that describe a "mixed train"'s elements. For example, "mixed train" is too jargon-like for these general subject descriptions. Do not overlook persons. If a photograph portrays African Americans, Native Americans, Asian Americans, or other minorities, mention them in the subject field. As for workers, there is another field for specific railroad jobs. Nevertheless, mention "railroad workers" if they appear, not going into specific categories of work. The same for "passengers"; mention them in general, but not by gender, age, etc.

Screenshot (public)

Screenshots should be high quality (low compression) JPEG files, 700 pixels in their larger dimension. The Center can assist collaborating institutions, individual photographers, and collectors in preparing screenshot files.

Screenshot:

Delete Image Screenshot

Screenshot Description (Alt Text):

A railroad conductor waits in the summer sun for the arrival of a Green Bay Route freight train.

Screenshot Description (Alt Text) (public)

Brief definition: *Text for use by the visually impaired who use screen-reading devices. When such a device encounters an image it will provide the user with text that explains the content and nature of the image. This field is **required**. It should be completed for each image on the site, and it often can be devised from the fuller “Description” text.*

Text should be succinct and literal in describing the image.

Recommended: Railroad workers in front of the Broadway Limited train with a commemorative banner for the train’s 25th anniversary

Not Recommended: Broadway Limited Anniversary

While occasionally a Screenshot Description can simply duplicate a Title or Alternate Title, neither usually suffices. Instead, use the Description and Title, etc., to create a unique Screenshot Description.

Release Flag (Required Metadata Field) (not public)

Brief definition: *The field that releases the entry for viewing.*

Only the editors are empowered to release images for public viewing. They do so only after reviewing an entry.

Date of Record Creation (Required Metadata Field) (not public)

Brief definition: *The date the URL of the resource being described was determined to be accurate and adequately addressed by the cataloging record.*

The software automatically enters this information.

Date of Record Release (Required Metadata Field) (not public)

Brief definition: *The year, month, day, hour, minute, and second the record was released for public viewing. (See Release Flag.)*

The software records this field automatically.

Date Record Checked (Required Metadata Field) (not public)

Brief definition: *The date the editors reviewed the record before releasing it.*

The software records this field automatically. Only the editors may check a record.

Last Modified by Id (not public)

Brief definition: *The identity of the individual or institution that added the record.*

The software produces this record if the individual adding record is properly logged in.

Depicted Railroad(s) (public)

Brief definition: *The name of the railroad shown in the depicted image.*

The Center has created a Controlled Name list for corporate railroad company names, drawing from the *Encyclopedia of North American Railroads* and the *Official Guide of the Railways*. Collaborators should use this list for the sake of consistency. The Center has selected a single name for most railroads to avoid confusing the general viewer. You also may enter a Variant Name, such as Milwaukee Road for the Chicago, Milwaukee, St. Paul & Pacific, as a search tool. However, the public always sees the corporate name displayed.

Location (public)

Brief definition: *The name of the location depicted in the work.*

Use the name of the post office that serves the site, together with the name of the state. Use current ZIP code directories, available online, for spelling. Do not abbreviate state names.

Sometimes graphic artists create idealized locations, especially for posters. In that case, describe the location as “Fictional,” with a capital F. Do not know use quotation marks.

Sometimes graphic designers create images in a non-realistic setting or without a graphic setting. In that case do not describe the location. Instead use the phrase “Not applicable,” and capitalize “Not.” Do not use quotation marks.

Often photographs, especially the exteriors and interiors of rolling stock, were taken in unknown locations. In that case, use the word “Unknown,” capitalizing the “U” to describe the location.

Recommended: Independence, Missouri

Not recommended: Independence, MO

Use the names of provinces with Canadian cities. See the *Official Guide* for railroad-specific locations. Do not abbreviate the names of provinces.

Depicted Occupation(s) (public)

Brief definition: *A brief description of the occupation or occupations depicted.*

The Center has created a Controlled Name list for occupations. You can select an occupation from the pull-down list.

People: Names (not public)

Brief definition: *The names of identified individuals in an image*

The decision has been made not to add more names to this field because bringing the form of names into a professional standard is virtually impossible given the nature of the site. However, those entries that have been made have been retained, but the field is not available for public viewing. DO NOT ADD NAMES TO THIS FIELD. Instead, put names, when known, in the Description.

Internal Notes (not public)

Brief definition: *The field consists of miscellaneous notes for the railroadheritage.org staff, mostly including source documentation, records of previous publication, and record-keeping. The field is not for display to the site's viewers/users. It is not to be shared. It is not to be included in the search functions.*

When in doubt about what field to use for documentation, records of previous publication, etc., collaborators should employ Internal Notes. The editors then can shift the information to other fields, or retain it in Internal Notes. The form for this information does not need to meet *Chicago Manual of Style* recommendations, but it needs to be clear and sufficiently useful for retrieval in the original sources. Publication information should include authors, titles, place and publisher, and page numbers.

Image Type (not public)

This field has been retired and is not visible to the public. Do not enter data into it. After much discussion, the editors found it impossible to create taxonomy of types of images (view, portrait, etc.). The field has been retained for internal use and as a record of how the site developed.

Train Type (public)

Brief definition. *The common name for the type of train depicted. For uniformity, we suggest using the names below. Because this is a text field, there is the opportunity for a brief description, especially for "Other."*

- Passenger train
- Intercity passenger train
- Urban or suburban passenger train
- Freight train

- Mixed train (both freight and passenger cars)
- Work train
- Heavy rail rapid transit
- Light rail transit
- Other type of train
- Unidentified

Train Name (public)

Brief definition. *The name of the train as it was known when the photograph was taken. For example, Broadway Limited or 20th Century Limited. [Names are most properly rendered in italics, as are ships' names rendered. But owing to the vagaries of computer language, they will be simply capitalized in the database.]*

Those who prepare entries should use train names as given in the *Encyclopedia of North American Railroads*, or the Library of Congress Name Authorities. Use the names as given precisely; check your spelling.

Equipment, Locomotive (public)

Brief definition. *The institution or other provider of the image should attempt to identify the locomotive by type, etc., for this field. Since this is a text field, you may make a stab at this identification.*

You may provide some technical detail in this field. Please note that some description of locomotives can be—and should be—provided in the Description field when the locomotive is a primary or even secondary subject of an image. This is a supplementary field for technical information that has been developed about a locomotive.

Equipment, Cars (public)

Brief definition. *When a car is the subject of the image or when the car is of some importance (dominance) in the image, then the institution or other provider should attempt to identify the car by intended purpose.*

You may provide some technical detail in this field. Please note that some description of cars can be—and should be—provided in the Description field when a car or cars are the primary or secondary subject of an image. This is a supplementary field for technical description.

Builder, Locomotives (public)

Brief definition. *A text field that is available for public viewing largely because the makers of locomotives were few in number and their names can be provided in a systematic, consistent manner (examples below). One Electro-Motive choice is provided, despite the number of variants. If you choose "other," please name the builder.*

- American Locomotive Co. (ALCO)
- Baldwin Locomotive Works
- Bombardier
- Electro-Motive
- Fairbanks, Morse & Co.
- General Electric Co.
- Lima Locomotive Works
- Westinghouse Electric & Manufacturing Co.
- Other
- Unidentified

If you choose "Other," please name the builder in Description.

Builder, Cars (public)

Brief definition. *A field that is available for public viewing largely because the makers of cars were few in number and their names can be provided in a systematic, consistent set of choices (examples below). The "Other" category allows for text created by the editors. Use "Unidentified" when appropriate.*

- American Car & Foundry
- Bombardier
- Budd Co.
- Pullman Co.
- Pullman-Standard Car Manufacturing Co.
- St. Louis Car Co.
- Standard Steel Car Co.

- Other
- Unidentified

Creator Description (public)

Brief definition: *A brief biography of the photographer or artist, written by the Center staff or the contributor of the image, giving life dates, significant career details, etc. When the photograph or artwork is by an agency (photo studio, etc.), the staff or the contributor should create a description of it.*

This is an important field for it gives information, sometimes hard-to-find, about photographers and artists. Occasionally the biographies summarize entire autobiographies and biographies; sometimes they summarize unpublished details known to the Center staff or the institutions, etc. Unlike a biography of a well-known fine artist, these biographies are usually of little-known persons. The name should appear consistently on the site, not varying between the name as given in “Creator” and “Creator Description.” Use the name as given in the Library of Congress Authorities. For example, use “John E. Gruber” and not “John Gruber.”

Comments (public)

Brief descriptions: *The field is used to keep notes that do not fit elsewhere. In many cases, this information will be more appropriate in Description.*

GPS Coordinates (not public)

We recommend including this eventually, but for now, it is not necessary to add information. However, some cameras, notably Nikon, will automatically embed GPS data into the EXIF metadata of a digital photo if a GPS is attached to the camera. If you are certain of a GPS location because of a feature along these lines, then enter it.

Collection (public)

Brief definition: *The name of the collection assigned by the institution that owns it, or the name of the individual who owns the collection followed by the word “Collection” with a capital “C.”*

Examples: Arthur Dubin Collection

Henry A. Koshollek Collection

Institution (public)

Brief definition: *The name of the institution in which the Collection resides. For partners, a logo appears with their entry.*

This is a Controlled Name field. Please select the name of an institutional collaborator/partner from the pull-down menu. To add a name, please get in touch with the site administrators.

Text on Front of Image (not public)

Brief descriptions: *It is used to record any text, typed or hand-written, that appears on the front of the image.*

Text on Back of Image (not public)

Brief descriptions: *It is used to record any text, typed or hand-written, that appears on the back of the image.*

Screenshot2

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Detail Photo2

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Item Number

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Folder Name

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Detail Photo Description

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

DetailPhoto

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

DetailPhoto Description (Alt Text)

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Where Published

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Item Folder Name

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

Object ID

This field was created for the exclusive use of Lake Forest College's data entry team. It has been retired; it is not released for public viewing and it is not available for more data entry.

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