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the group-level MARC record and use it to create the basis of individual records in a Microsoft Access database (repeating group level information as necessary for each individual item). Additional programming was developed to draw inferences and to embellish upon the existing data. For instance, once the site “Chicago, Ill.” is known, other location thresholds can be created as well: Illinois, Midwest States, United States, North America, etc.

Naturally, even the best programming is not perfect. Portions of this conversion must be assisted by cataloging librarians, and quality assurance testing is an absolute necessity; however, quite a bit of the work can be automated. Thus, through automated scripting and human-intervention, the MARC data can be crosswalked and expanded into data fields that are user friendly, and labeled specifically with architecture researchers in mind [See sample — Appendix B].

The resulting Access database with “front end” user-friendly data fields will be used to bulk-upload into our CMS once the scanned images are prepared. Once the data is in the CMS, the “front end” metadata set will be tied to a “back end” metadata set of qualified Dublin Core elements. In this manner, our “front end” users may utilize the collection with the highly granular and user-friendly data fields, while simultaneously, our collection will offer OAI compatible Dublin Core records to “back end” users through a wide variety of metadata harvesters, and search engines.

Digital Images

To prepare our images, the architecture librarians first pull all of the individual slides associated with a given MARC group record. The slides are bundled and sent to the library’s Digitization Center, where they are scanned into high-resolution uncompressed TIFF images and saved with the individual call number as the filename so they can be easily matched to the metadata record. Automatic scripting creates a derivative JPEG from the archived TIFF, suitable for Internet delivery and classroom projection.

Maintaining the copyright protections of the images was perhaps the most difficult obstacle to overcome in building this collection. Largely, the digitized images fell into one of three copyright “levels”:

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