



# Management of Digital Programs in Special Collections

Robin C. Pike,  
Manager, Digital Conversion and Media Reformatting  
University of Maryland, College Park Libraries  
CUA CLSC747, July 19, 2017

## About Robin

- B.S.Ed in Music Education, Indiana University of Pennsylvania
- MLIS, Specializing in Archives and Records Management, University of Pittsburgh, 2007
- Audiovisual Archivist, The Catholic University of America, 2008-2012
  - Additional workshops and classes on digital preservation, digitization, and sound and moving image preservation
- Manager, Digital Conversion and Media Reformatting, University of Maryland, 2012-Present

Robin C. Pike, CLSC747, Monday, July 18, 2016

With my background in music and music technology, I focused on sound and moving image archives and digital preservation during graduate school.

## Overview

- Digitization Production
  - In-house, outsourced
- Project Planning
- Standards
- Ingesting/Archiving
  - Access, copyright
- Digital Preservation

## Digital Collections at UMD Libraries

- Office of Digital Collections and Research under the Dean of Libraries
  - 2005-2006: Fedora Commons selected at architecture
  - First "Best Practices" released in 2007
  - Working on a revision
- Digital Collections within Special Collections
  - 2010, decentralization of staff and resources
- 2012, re-centralization under Digital Systems and Stewardship (IT)
- Digital Conversion and Media Reformatting
  - Expansion into additional formats, services, outsourcing
- Digital Programs and Initiatives
  - Expansion into additional digital programs, repository development, digital preservation
- Difference between UMD model and other libraries

Robin C. Pike, CLSC747, Monday, July 18, 2016

The University of Maryland Libraries made a decision in 2005 to create a digital repository using the open source Fedora digital repository. At the time, other solutions, such as CONTENTdm, were not as fully realized, and the University of Maryland Libraries wanted a scalable and flexible solution that could enable the long-term preservation of digital objects. Granted the programming and librarian support necessary to develop such a system - at the time, the staffing of the then Office of Digital Collections and Research (DCR) included an Assistant Dean, two digital librarians, one database administrator, one developer, one user interface specialist, and the time of a metadata librarian - DCR embarked on a long-term development project, designed to be completed in stages and to meet a number of needs throughout the Libraries.

Early DCR made move to create Best Practices. Haven't been updated in three years, need to be re-examined. The Best Practices document, however, has been a useful crutch for us, especially with turnover in the department.

It provides guidance and documentation relevant to understanding the motivation behind the creation of digital collections. It includes a broad definition of "digital master" which is something we still haven't quite worked out. ("best copy available). The Best Practices touch on copyright considerations, metadata, selection, project management and staffing.

Importance of documentation, authenticity. Best practices can change!!!

2010: one manager and four students. Developers moved to ITD

## About DCMR

- Mission:
  - The Digital Conversion and Media Reformatting Department (DCMR) seeks to support the Libraries' collection development goals, and strategic priorities for preservation and access by working with collection managers and subject specialists to digitize collections of all formats through a centralized, production-based environment.
- Role:
  - Provide the digitization operations for the seven College Park Libraries, and serve as a leader for digitization in the community. Outside of Special Collections department.
- Well-established program
  - Like many of the digitization programs, now at point where refining and revising current guidelines and practices, especially what can be done in-house
  - Standardized workflows across collection areas, projects
  - Upscaled digitization capacity by outsourcing
- Current Capacity
  - In-house digitization: text, image, audio requests and small projects
  - Outsourced: large projects, audio and moving image requests

Robin C. Pike, CLSC747, Monday, July 18, 2016

## Who Does It?

- Manager
  - General operations
  - Budgets
  - Paperwork
  - Policies/Procedures
  - Project planning
  - Outsourced project implementation/liaison
  - Outreach
- Historic Maryland Newspapers Librarian/  
Digital Projects Librarian
  - NEH NDNP grant
  - Future grants
- Project Manager
  - Mellon Grant
- Digital Librarian
  - Hornbake Digitization Center
- Graduate Assistant
  - Born-digital/Statistics
- Hourly student assistants
  - Digitization, prep, QA, outreach, support

Robin C. Pike, CLSC747, Monday, July 18, 2016

I manage general operations which includes project planning, funding, budgeting, all the bureaucratic paperwork, creating policies and procedures, and acting as the vendor liaison for projects across the seven campus libraries. I also do outreach to the campus librarians and staff, and through the subject liaisons, campus outreach. In addition to managing large outsourced projects and general operations, I manage two full-time librarians, one of which is dedicated to managing the NEH National Digital Newspaper Program grant for the state of MD, the other of which manages our in-house digitization center in Hornbake Library, and the requests and projects done in the center. I also manage a half-time graduate assistant, who has been working on our processes for handling and preserving born-digital collections (one of the articles you read). We have approximately 11 hourly students to support in-house digitization for requests and small projects, material prep for outsourced projects, quality assurance processes for in-house and vendor projects, outreach efforts (Pinterest and Twitter), and general support.

## Examined:

- What can you feasibly and most cost-effectively do?
- What is better to do in-house?
- What is better to do through a vendor?
- What is better to out-source?

Robin C. Pike, CLSC747, Monday, July 18, 2016

Out-source: Special Collections using a graphic designer to create graphics for their biggest exhibits

## Hornbake Digitization Center (HDC)

- In-house operations
  - 4 flatbed stations
  - 1 planetary station
  - 2 digital audio workstations
  - 1 digital video workstation (in development)
  - 2 staff workstations



Robin C. Pike, CLSC747, Monday, July 18, 2016



## HDC Equipment/Software

- Digital Imaging
  - Epson Expression 10000XL
  - Epson Perfection V700
  - Zeutschel planetary scanner
  - Canon digital camera
  - SilverFast
  - AdobePhotoshop
- Digital Audio
  - Variety of legacy players
  - A-D converter, patchbay
  - Adobe Audition

Robin C. Pike, CLSC747, Monday, July 18, 2016

Talk about plan for setting up new digitization center

## Historic Maryland Newspapers Project

- 4 staff workstations
  - Project Manager
  - 2 student collation prep and QR
  - 1 microfilm inspection



Robin C. Pike, CLSC747, Monday, July 18, 2016

## Digital Collections

- Fedora-based Repository: [digital.lib.umd.edu](http://digital.lib.umd.edu)
  - 30,840 metadata records (many with multiple images per record)
  - 16,479 still image records
  - 1,078 EAD finding aids
  - 8,127 books
  - 5,288 audio, video, film records
  - 81 TEI-Encoded documents
- Internet Archive: 7,295 books
- HathiTrust: 600 books
- Chronicling America: est. 211,263 pages
- Est. +150TB

Robin C. Pike, CLSC747, Monday, July 18, 2016

## FY12 to FY17 Production

<b>Fiscal Year</b>	<b>Approximate Images/Text Pages</b>	<b>Approximate Audiovisual Hours</b>
FY12	110,000	unknown
FY13	160,000	3,500
FY14	80,000	175
FY15	238,000	290
FY16	170,000	1,840
FY17	156,000	460

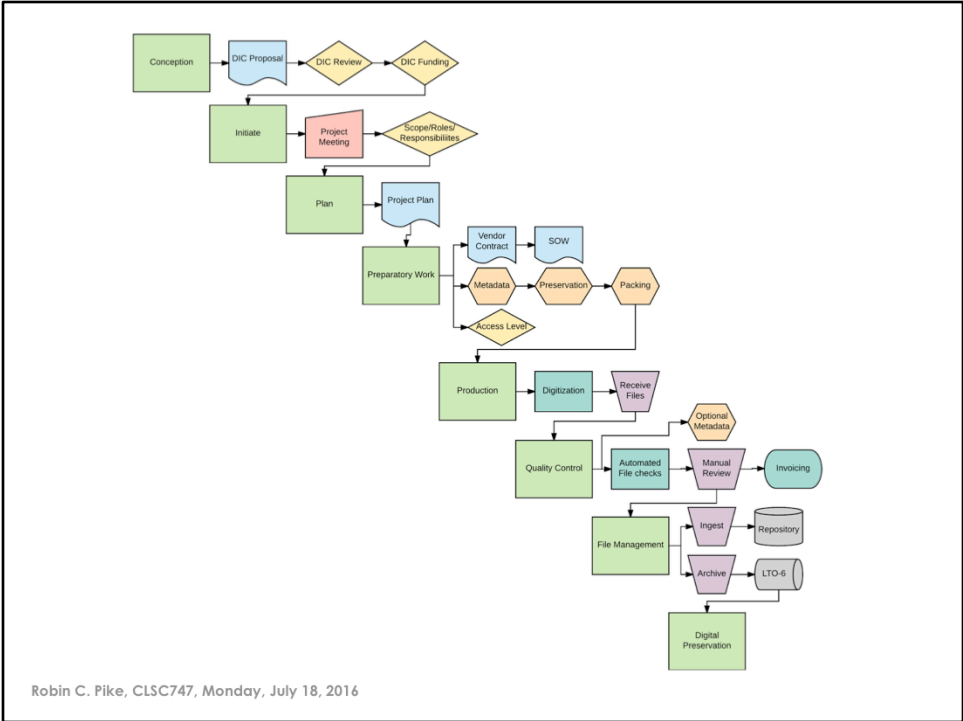
Robin C. Pike, CLSC747, Monday, July 18, 2016

Through the previous six years, both pre-DIC and during, digitization has generally trended upward with some fluctuation, particularly with special projects, such as the American Archive project in FY13, a project for which we received external funding, and the digitizing the School of Music recordings in FY16.

## Lifecycle of Digitization in Special Collections

- Selection
- Description
- Planning
- Digitization
- Quality Assurance
- Ingest
- Archiving
- Preservation

Robin C. Pike, CLSC747, Monday, July 18, 2016



Robin C. Pike, CLSC747, Monday, July 18, 2016

## Selection

- Primarily done by the librarians or curators since they know their content best
- Projects and requests
- Money
  - Grant
  - Donor
  - Trust/Private foundation
- Copyright, or lack of
- Preservation
- Access

## Planning Metadata

- What do you want to describe?
- What is your audience?
- How will your users be using the collections?
- What are your planned access points?



## Description—Schemas

- MODS/METS
  - <http://www.loc.gov/standards/mods/>
  - <http://www.loc.gov/standards/mets/>
- Dublin Core
  - <http://dublincore.org/>
- PREMIS
  - <http://www.loc.gov/standards/premis/>

## Other Metadata Standards

- VRA Core (describing works of visual arts)
  - <http://www.vraweb.org/projects/vracore4/>
- ATMC (Audio Technical Metadata)
  - From IU/Harvard Sound Directions
- AudioMD and VideoMD (for use with MODS/METS)
  - <http://www.loc.gov/standards/amdvmd/>
- PBCore (Public Broadcasting Metadata Dictionary, for use with Dublin Core)
  - <http://pbcore.org/index.php>
- reVTMD (Video Technical Metadata from NARA)
  - <http://www.archives.gov/preservation/products/reVTMD.xsd>

Robin C. Pike, CLSC747, Monday, July 18, 2016

Because imaging metadata standards usually aren't enough for audio and moving image media

## Embedded Metadata Standards

- FADGI:
  - Basic Guidelines for Minimal Descriptive Metadata in Digital Still Images
    - <http://www.digitizationguidelines.gov/guidelines/GuidelinesEmbeddedMetadata.pdf>
  - Embedding Metadata in Digital Audio Files
    - [http://www.digitizationguidelines.gov/audio-visual/documents/Embed\\_Guideline\\_20120423.pdf](http://www.digitizationguidelines.gov/audio-visual/documents/Embed_Guideline_20120423.pdf)
- Library of Congress worked on BWFMetaEdit
- NARA worked on AVIMetaEdit, and video embedded standards are upcoming

Robin C. Pike, CLSC747, Monday, July 18, 2016

*Description:* Identifier [comma space] type [comma space] comment [semicolon-space if more than one identifier]

If no labeling: Identifier

*Originator:* Country code and OCLC University Code, separated by a comma and a space. "US, UMC"

*Originator Reference:*

CC Country code: (2 characters) based on the ISO 3166-1 standard [2]

OOO Organisation code: (3 characters) based on the EBU facility codes, Tech 3279 [3].

NNNNNNNNNNNN Serial number: (12 characters extracted from the recorder model and serial number) This should identify the machine's type and serial number.

HHMMSS OriginationTime (6 characters,) from the <OriginationTime> field of the BWF.

These elements should be sufficient to identify a particular recording in a human-useful form in conjunction with other sources of information, formal and informal. In addition, the USID contains:

RRRRRRRRR Random Number (9 characters 0-9) Generated locally by the recorder using some reasonably random algorithm.

*Origination Date:* Date of digitization. ISO standard. Should be auto-generated.

*Originator Time:* Time of digitization. ISO Standard. Should be auto-generated.

*Time Reference (translated):* Time code. Should be auto-generated.

## Description—Going Further

- Repurposing
  - Using data in finding aids
  - Cross-walking MARC
  - Importing spreadsheets as CSV files
  - Exporting records in databases into CSV
- Harvesting (OAI-PMH)
- Linked data
  - <http://linkeddata.org/>
- Metatags
  - [http://www.w3schools.com/tags/tag\\_meta.asp](http://www.w3schools.com/tags/tag_meta.asp)

## Metadata Practice

- UMDM, UMAM, METS
  - Founded early when few schemas existed, do not use standardized schema
- Expanding into embedded metadata for audio and video
- What are our plans for the future?
  - Fedora 4
    - Linked data (schema.org)
    - MODS/METS
    - PBCore
    - MARCXML

## Digitization Initiatives Committee/Project Planning

- Projects approved by Associate Deans
- Project proposal prioritization (proposal form and rubric)
  - Project evaluation and ranking
    - Example
- Finds/allocates funding
- Budget approved by Libraries administration
- Start on formal project plans
  - Example

## Other Funding

- Grants
  - NEH
    - National Digital Newspaper Program
    - Humanities Collections and Reference Resources
  - Mellon Grant
- <https://dssumd.wordpress.com/2016/06/23/digitization-and-digital-projects-grants/>
- <https://docs.google.com/spreadsheets/d/1hFaexQevrca72XPytUPELUdu3R0145r8DMGuUGRugm4/edit?usp=sharing>

<b>FY18 Projects</b>	<b>Division</b>	<b>Amount</b>	<b>Accounts/Partners</b>
Hebraica	PSD/R&L	\$17,700	Gift/Jewish Studies Dept.
Godowsky Collection	PSD/IPAM	\$3,400	Gift
Woody's Children	PSD/SCPA	\$10,000	Gift
American Bandmasters Association	PSD/SCPA	\$800	Am. Bandmasters Assoc.
Clarice Smith Digital Video	PSD/SCPA	\$18,000	Gift/The Clarice
Vinegar Syndrome Films	PSD/LMS	\$13,000	Operating
Prange Posters	CSS/Prange	\$10,000	Gifts (3)
MMC Serials	CSS/SCUA	\$10,000	Gift/Library of Am. Broad.
MPT	CSS/SCUA	\$8,000	Operating/MPT
Diamondback Newspaper	CSS/SCUA	<\$56,000	UMD Launch Campaign
Student Newspapers	CSS/SCUA	\$6,000	Operating
Katherine Anne Porter	CSS/SCUA	\$3,000	KAP Literary Trust
Spiro Agnew	CSS/SCUA	\$9,100	Gift
Athletics Video	CSS/SCUA	\$4,000	Gift
Gymkana Photographs	CSS/SCUA	\$10-15K	UMD Launch/SPH



# Project Planning Gantt Chart

	Jun-16	Jul-16	Aug-16	Sep-16	Oct-16	Nov-16	Dec-16	Jan-17	Feb-17	Mar-17	Apr-17	May-17	Jun-17	Jul-17
<b>General Cell Maps Project</b>		Call Mgr: Select materials	Manager, DCMR: Vendor contracts finalized	DMS metadata spreadsheet prepared	Preservation Pack	Manager, DCMR/Proc: Ship to vendor via courier w/ Frange Factors				Manager, DCMR: Receive drive from vendor	DCMR Student: GA	Manager, DCMR: Ship to offsite/external Vendor	DCMR Dig Lib/Systems Lib: Archiving	DCMR Dig Lib/Systems Lib: Prep Ingest
<b>Hebraica Project</b>		Call Mgr: Select materials	Manager, DCMR: Vendor contracts finalized	Preservation: prepare materials for vendor		DMS metadata spreadsheet prepared	DCMR Student: Pack	Manager, DCMR: Ship to vendor	Manager, DCMR: Receive drive from vendor, batch 1	Manager, DCMR: Receive drive from vendor, batch 2	Manager, DCMR: Receive drive from vendor, batch 3	DMS: Prepare for ingest	DMS: Submit to ingest	
<b>Diamondback Newspaper Project</b>		SCUA: Select materials	Manager, DCMR: Vendor contracts finalized			SCUA: Pack, batch a	SCUA: Pack, batch b	SCUA: Pack, batch c	SCUA: Pack, batch d	Manager, DCMR: Receive drive from vendor, batch 1	Manager, DCMR: Receive drive from vendor, batch 2	Manager, DCMR: Receive drive from vendor, batch 3	Manager, DCMR: Receive drive from vendor, batch 4	Manager, DCMR: Receive drive from vendor, batch 5
<b>Contemporary Music Project</b>		SCUA: Select materials	Manager, DCMR: Vendor contracts finalized	DMS metadata spreadsheet prepared	SCUA: Pack and ship to vendor	Manager, DCMR: Receive drive from vendor	DCMR Student: GA	Systems Lib: Prep Ingest	DCMR Dig Lib/Systems Lib: Archiving					
<b>OD News Project</b>		SCUA: Select materials	Preservation: prepare materials for vendors	Manager, DCMR: Vendor contracts finalized	DMS metadata spreadsheet prepared	Manager, DCMR: Ship to vendor		Manager, DCMR: Receive drive from vendor	DCMR Student: GA	DCMR Dig Lib/Systems Lib: Archiving	DCMR Dig Lib: Ingest			
<b>Carpenter's Union Video Project</b>		SCUA: Select materials	Manager, DCMR: Vendor contracts finalized	SCUA: Pack materials, video	DMS metadata spreadsheet prepared	SCUA: Pack materials, film	Manager, DCMR: Ship materials to vendor, film	DCMR Dig Lib/Systems Lib: Archiving, video	DCMR Student: GA	Manager, DCMR: Receive drive from vendor, film	DCMR Dig Lib/Systems Lib: Archiving	DMS/Systems Lib: Ingest		
<b>Byer Interview Series Project</b>		SCUA: Select materials	Manager, DCMR: Vendor contracts finalized	DMS metadata spreadsheet prepared	SCUA: Pack and ship to vendor	Manager, DCMR: Receive drive from vendor	DCMR Student: GA	DCMR Dig Lib/Systems Lib: Archiving	DMS/Systems Lib: Ingest					
<b>Athletic Videos Project</b>			Manager, DCMR: Vendor contracts finalized	SCUA: Review selection	DMS metadata spreadsheet prepared	Manager, DCMR: Receive drive from vendor	DCMR Student: GA	DCMR Dig Lib/Systems Lib: Archiving	SCUA: Determine ingest	DMS/Systems Lib: Ingest				

Robin C. Pike, CLSC747, Monday, July 18, 2016

## Working with Digitization Vendors

- Define the scope of the project
- Define the standards you want to use
  - Digitization
  - Metadata
  - File format and quality
- Define timeline of project
- Define stakeholders of the project and what you need from them and when

## Choosing a Vendor

- Ask regional institutions for regional suggestions
- Ask for recommendations on professional listservs
  - ALA, SLA, SAA, ARSC, AMIA, etc.
  - Some associations have regional lists posted
- Ask similar institutions
- Network at conferences
- If you haven't worked with the vendor before, ask for references for similar projects

## Planning Projects Through Vendors

- Get vendor to deliver a statement of work (SOW) from them describing what they do and how they'll do it—negotiation between you and vendor
- SOW should define the deliverables and how you will receive them
- If project is more than a few items, get the vendor to agree to deliver a pilot project, approve this
- Start the full project and plan for a delivery schedule
- Example: Technical Specifications (from a SOW)

## Digitization Standards

- Digitization
  - File formats (Example: Technical Specifications)
  - FADGI: best practice but might not be practical
    - Guidelines:
      - <http://www.digitizationguidelines.gov/guidelines/>
    - Resources:
      - <http://www.digitizationguidelines.gov/resources/>
    - Still Image Working Group
    - Audio Visual Working Group

## Other Projects

- CDL (California Digital Library)
  - <http://www.cdlib.org/services/collections/massdig/>
  - Many Library Partners have developed their own digitization standards
- NCEcho
  - Digitization and Metadata Guidelines
    - <http://www.ncecho.org/dig/digguidelines.shtml>
    - <http://www.ncecho.org/dig/index.shtml>
- IU Bloomington Media Preservation Initiative
  - Meeting the Challenge of Media Preservation:  
[http://www.indiana.edu/~medpres/documents/iu\\_mpi\\_report\\_public.pdf](http://www.indiana.edu/~medpres/documents/iu_mpi_report_public.pdf)

## What is the Right Format?

- What are you trying to capture?
- How will the files be used?
- What is your storage capacity?
- Can your institution support non-carrier digital formats?
- What software/hardware do you have?
- What software/hardware might you support in the future?
- Generally
  - Widely-adopted proprietary format or opensource format, cross-platform

Robin C. Pike, CLSC747, Monday, July 18, 2016

What software/hardware might you support in the future?

You don't want to choose software that produces a specific file format that might not be around in the future—additional migration=extra work.

Generally: for example AVI was a windows format that can now be read on a Mac. It has been around for a while, and has been adopted by many institutions as an acceptable archival digital video format. The H.264 codec for MPEG video files is a widely accepted codec, which is used on Blue-ray discs, as well as popular sites and applications like YouTube, Vimeo, iTunes, and Adobe Flashplayer  
MXF/J2K at LC

## Current Photo Standards

- For "maps, herbarium specimens, photographs, aerial photographs"

File	Format	File Extension	Bitdepth	Sample Rate
Archival Master	TIFF, Lossless JPEG2000	.tif, .jp2	24 bit color	3000 pixels along long edge, 8"x10" 300 dpi equivalent
Derivative	Typically JPEG	.jpg	8 bit grayscale or 24 bit color	Varies depending on use

Robin C. Pike, CLSC747, Monday, July 18, 2016

Like I mentioned, scanned photos comprise the second set of digital photos. They should be scanned on a high-quality scanner at at least 300dpi when blown up to an 8x10, though the actual resolution scanned at may vary. As the diagram explains, 300 dpi is good enough for 8x10 prints, but if you're scanning 4x6 prints or slides or negatives, you'll want a much higher resolution if you want to print the image.

300dpi is the archival standard, but lately, especially with smaller prints, I have been scanning at 600 dpi. This produces a much larger file, but it is at a much higher quality (much less pixelated), which is beneficial if you have the room to save these large files.

We also scan in 24-bit color, not grayscale, which includes the context of the paper and the variance of ink in the image.



## Current Text Standards

- Book or Serial Publication
  - Archival: Uncompressed TIFF or lossless compressed JPEG2000 at color depth and pixilation appropriate for application (3000 pixels along long edge, 8"x10" 300 dpi equivalent)
  - Derivative formats dependent on use, most likely JPEG or PDF
  - HathiTrust has separate set of guidelines
- Newspapers
  - Grayscale raster formats for masters, PDFs and OCR text for access and use
  - NDNP has separate set of guidelines for images and metadata
  - TEI (Text Encoding Initiative): SGML, XML

## Audio Standards

File	Container	Extension	Bitrate	Sample Rate
<b>Master</b>	Broadcast WAVE	.wav	24 bit	96 kHz
Also contains embedded metadata				
<b>Mezzanine</b>	Broadcast WAVE	.wav	16 bit	44.1 kHz
<b>Streaming</b>	MPEG-1, audio layer 3	.mp3	192kbps	44.1kHz

Robin C. Pike, CLSC747, Monday, July 18, 2016

The difference in the master formats accounts for sound recordings that are lower quality or more complex. High-quality recordings that contain voice only are sufficiently digitized at 48 kHz.

## Video, Film Standards

File	Container	Extension	Resolution	Bitdepth	Chroma Subsampling	Frame Rate	Timecode	Audio Channels	Audio
<b>Master</b>	Uncompressed Quicktime File Format	.mov	Native	10bit	4:2:2	Native	Native, midnight start	Original	PCM, 48kHz, 16bit
<b>Streaming</b>	MPEG-4, H.264	.mp4	Native	8-bit	4:2:2	Native	Native, midnight start	Original	AAC, 48 kHz, 256kbps
Also receive metadata "sidecar" file									

The difference in the master formats accounts for sound recordings that are lower quality or more complex. High-quality recordings that contain voice only are sufficiently digitized at 48 kHz.

## Why?

- Uncompressed standard for imaging
  - Archival
  - Proven
  - Lossless suits needs for Internet Archive
- Uncompressed standard for audio
  - Archival
  - Proven
  - Higher standard for music or mixed than spoken word
- Various standards for moving image
  - Various levels of projects and required deliverables
  - Growing support

Robin C. Pike, CLSC747, Monday, July 18, 2016

Films at UM vs archival film footage

## Quality Assurance

- Checking to make sure what you wanted to receive from the vendors or produced in-house is actually what you have
  - File naming
  - File formats
  - Number of files
  - Quality technical specifications
- Checking deterioration v. artifacts created during digitization process (prominent in a/v)
  - AV Artifact Atlas:  
[http://avaa.bavc.org/artifactatlas/index.php/A/V\\_Artifact\\_Atlas](http://avaa.bavc.org/artifactatlas/index.php/A/V_Artifact_Atlas)

## Ingest/Archiving

- In-house
  - Usually one digital object created at one time
  - ILL, SCUA workflow for public domain books to IA: quarterly batch ingest
  - Monthly archiving
- Out-sourced
  - Generally per project ingests.
  - Fedora4 migration halting some ingests from 2015-2017
    - Will be ingesting in batch
  - Per project or monthly archiving, depending

## Digital Preservation

- NDIPP (National Digital Information Infrastructure and Preservation Program)
  - Sustainability of Digital Formats Planning for Library of Congress Collections
  - <http://www.digitalpreservation.gov/formats/index.shtml>
    - The Signal Blog
    - Various reports and sponsored studies
- TDR: not achievable in-house, but use established
- Bit storage; file storage
- Enhanced capabilities
  - Fixity checks, migration, normalization, etc.
- Current:
  - Multiple copies on spinning disk and tape.
  - Exploring memberships in APTTrust, DPN, DuraSpace, and other possibilities of cloud/tape storage

## Access

- Access models governed by repository, a/v streaming server
  - Internet Archive, Chronicling America: public (public domain or with permission)
  - HathiTrust: public or on-campus only through brittle book clause
  - Fedora:
    - Public to all
    - Public on campus/VPN off campus (IP restrictions), metadata public to all
    - Restricted to admin/private (dark archive), metadata restricted

Robin C. Pike, CLSC747, Monday, July 18, 2016

Campus restrictions and dark archive is most common with audiovisual materials, and we are currently working with our General Counsel lawyers to modify the policy and take a more progressive stance on access, making take-down policies standard across collections.



## Copyright

- Public domain laws—does not apply to a/v
  - Audiovisual needs to be public within known rights, licensing
- <http://www.librarycopyright.net/resources/digitalslider/>
- Orphan works: <http://copyright.gov/orphan/>
- Mass-digitization:  
<http://copyright.gov/docs/massdigitization/>
- Library exceptions (Section 108):  
<http://www.copyright.gov/title17/92chap1.html#108>
- Fair Use (Section 107):  
<http://www.copyright.gov/fls/fl102.html>

## Digital Collections Available:

- <http://digital.lib.umd.edu/>
- <http://chroniclingamerica.loc.gov/newspapers/?state=Maryland&pid=umd:233169>
- [http://archive.org/details/university\\_maryland\\_cp?pid=umd:47085](http://archive.org/details/university_maryland_cp?pid=umd:47085)

## Questions?

Robin C. Pike

Manager, Digital Conversion and Media  
Reformatting

UMD Libraries

[rpik@umd.edu](mailto:rpik@umd.edu)

Blog: <https://dssumd.wordpress.com/>

Twitter: @UMDDigitization

Facebook, Twitter, Instagram: @HistoricMDNews