I. Introduction

On September 2012, 2012 the Digital Public Library of America (DPLA) convened a workshop to kick-off the Digital Hubs Pilot Project at the Berkman Center for Internet & Society in Cambridge, MA. In attendance were representatives from the seven initial service hubs as well as additional members of the digital library community. The agenda for the workshop provided participants the opportunity to describe their home institution's existing infrastructure and services, in the context of project goals; to discuss the key elements of the second version of the DPLA Hubs Data Provider Agreement; and to construct the Hubs project timeline, including a group assessment of targets and goals, a strategy and planning session, and a virtual exhibition and community engagement strategy brainstorming session.

II. Project overview and goals

Maura Marx, Director of the DPLA Secretariat, welcomed participants to the Digital Hubs Pilot Project kick-off workshop. Marx thanked participants for attending and noted that the workshop was a significant turning point in the DPLA’s history, as it marked the transition from the planning phase to one of implementation and action.

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1 Individual Hubs presentations are available for download here.
The Hubs Project is the first step in creating the DPLA Blueprint, a workplan that will describe in detail how the DPLA will exist as a sustainable national digital resource. It will include sections on the DPLA’s technical aspects, governance, finance/business model, and content. While these subjects have been under development in the DPLA’s six workstreams over the past year and a half, Marx said that concrete progress has been made over the summer with regard to governance, technical aspects, and content. A five-member Board of Directors was recently assembled, paperwork is being filed to establish a new 501(c)(3) nonprofit organization, and the search for an Executive Director is underway. With regard to technical development, work continues on the back-end metadata platform and open API, and a design firm has been hired to create a prototype front-end website.

Emily Gore, DPLA Director for Content, then discussed recent developments regarding the DPLA’s content, chiefly the Digital Hubs Pilot Project. Under the Hubs Project, the DPLA will undertake the first effort to establish a national network out of the over forty state digital projects, numerous large content repositories, and other promising initiatives currently in operation across the United States, bringing together myriad digitized content from across the country into a single access point for end users. The approach is to work with five to seven states or regions (Service Hubs) and an equal number of content providers (Content Hubs) to aggregate content on a pilot basis. The group gathered at the conference represented service hubs, Gore pointed out, or organizations and consortiums that will aggregate data from a number of institutions.

The seven initial Service Hubs identified for inclusion in the pilot include:

- Mountain West Digital Library (Utah, Nevada and Arizona)
- Digital Commonwealth (Massachusetts)
- Digital Library of Georgia
- Kentucky Digital Library
- Minnesota Digital Library
- Oregon Digital Library
- South Carolina Digital Library

Content hubs, meanwhile, are large pre-existing repositories of digital content, such as the Internet Archive and HathiTrust, who will share a 1:1 relationship with the DPLA, offering its data directly to the DPLA for harvesting. Gore mentioned initial commitments from Harvard University and the National Archives and Records Administration.

Gore then discussed the base expectations for Service Hubs, regardless of the variations between the seven hubs represented at the workshop. These expectations are:

- Aggregation
- Metadata
- Repository Services
- Storage
- Commitment to continual services (sustainability)
• New digitization (identifying and digitizing collections)
• Self-study to determine what additional services might be desirable in future/other hubs partners
• Community engagement
• Administrative responsibilities:
  o Meeting attendance
  o Willingness to share knowledge and experience with other hubs partners
  o Willingness to share technology expertise and code with other hubs partners
  o Willingness to share ideas that will make the Hubs Project a success (e.g., components of data provider agreements)

Gore explained that the current stage of technical development incorporates a network of contracted developers, front-end designers, a system architecture consultant, a small group of library tech experts providing ongoing advice on the technical development plan, and a local node that will pull everything together and keep the ball rolling. The technical development team is preparing for “Appfest,” a hackathon taking place on November 8-9, 2012 at the Chattanooga (TN) Public Library that will provide the public with the opportunity to use the API and to play with hub participant’s content via the back-end metadata platform. Gore highlighted the fact that many end-users will interact with the DPLA’s content through the myriad tools developed on top of the back-end platform. Exhibits, professionally curated and otherwise, will be a component of this end-user entry point.

III. Content and Scope Update

Content and Scope Workstream Co-chair Rachel Frick provided a general overview of the Content and Scope workstream’s purpose. Frick said that the workstream is charged with setting strategy, not “dipping down into the operations,” and that the Hubs Project will provide the first concrete opportunity to implement the workstream’s much-discussed strategy. She concluded by highlighting a few important issues currently on the minds of workstream conveners: (1) Content recruitment; (2) How to manage expectations without turning interested content providers away; and (3) Communication strategy and community engagement.

IV. Hubs Analysis

Gore then invited each Hub participant to give a brief introduction to the program/digital library for which they’re serving as representatives.

Please note that links to the slides used by Hub participants can be found in the footnotes, where applicable. These slides provide details and figures related to the Hubs programs and digital libraries not mentioned in these notes.
Tom Blake, Digital Commonwealth

Digital Commonwealth is a Web portal and fee-based repository service for online cultural heritage materials held by 75 Massachusetts libraries, museums, historical societies, and archives. The portal facilitates the searching and browsing of member institutions' digital assets, allowing the discovery of all kinds of digital resources including manuscripts, images, historical documents, and sound recordings. The repository provides a storage service for institutions that are members of Digital Commonwealth but choose not to host their own digital assets. The metadata stored in the repository is indexed within the portal.

Blake said that the idea behind Digital Commonwealth was to provide smaller organizations in Massachusetts with limited budgets and small staffs with a suite of services, including metadata consultations, digitization services, and harvesting/repository services. While the Boston Public Library has an extensive collection of digital objects, operating in effect as the de facto state library, Blake noted that it has never had a solid, unified repository for its own content. Digital Commonwealth has provided that single repository service.

Any member of Digital Commonwealth is eligible for free scanning at BPL facilities of up to 5,000 items or 50 bound volumes. Blake mentioned that they are focused on digitizing collections, not simply individual items. Site visits and customized metadata consultations are also available for members. Digital Commonwealth is an all-volunteer service. To participate, members pay $100/year, largely for the overhead cost of conducting meetings. Digitized items are made accessible via the Digital Commonwealth portal. Blake mentioned that they are currently in the process of putting Digital Commonwealth on a Fedora system with a new to-be-determined harvester.

Blake pointed out that Digital Commonwealth would serve as a strong service hub because of its robust scanning services, its proven experience in metadata consultation services, and its organizational focus on digitizing collections.

John Butler, Minnesota Digital Library

The Minnesota Digital Library (MDL) is actively creating a digital collection of Minnesota's resources and special collections. The MDL provides a “server and database environment and imaging support” that serves as the “technical foundation for current and future digitization activities” for the state of Minnesota. Minnesota Reflections, the initial digitization effort of the MDL, began in 2004-2005 and now involves 141 participating historical societies, special archives, libraries, and other cultural heritage organizations. Butler said that the MDL serves as a catalyst for smaller institutions to

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2 For PPT, see: [http://blogs.law.harvard.edu/dplaalpha/files/2012/10/BPL_DC_DPLA_Blake.ppt](http://blogs.law.harvard.edu/dplaalpha/files/2012/10/BPL_DC_DPLA_Blake.ppt)
3 See: [http://www.digitalcommonwealth.org/](http://www.digitalcommonwealth.org/)
get involved in digital services, empowering them to believe in their ability to get materials and services online and digitally accessible. Part and parcel of MDL’s mission to empower small institutions is the MDL Outreach Coordinator, who travels around the state and explains to prospective partners the fundamentals of metadata creation, digitization, and other critical tasks. Generally speaking, the Outreach Coordinator is largely responsible for: (1) content recruitment; (2) outreach; (3) community engagement; and (4) metadata.

Butler explained that the MDL developed in two realms: (1) end-user presence with services, assets, and programming, particularly in K-12; and (2) professional development, chiefly for librarians. It now has a number of program areas, including digital conversions (all formats) at its two scan centers at the Minnesota Historical Center and the University of Minnesota, online access, K-12 and lifelong learning, digital master storage and preservation, and professional development and education. The MDL leverages its assets to create a host of educational exhibitions/learning modules using Pachyderm, software that allows users to create online exhibitions; the MDL is currently transitioning to Omeka for its exhibitions. Butler noted that the MDL uses ContentDM for its hosting needs.

The MDL started up with a LSTA (Library Service and Technology Act) grant and in-kind support, later taking on a statewide designation. The MDL’s funding base is $310,000 per year, which is doubled by in-kind funding. The state of Minnesota recently created a sales tax to support cultural heritage funds, amounting to approximately $250,000 per year in support for the next 25 years. The MDL is currently pursuing a strategy to increase this type of legacy funding. The MDL is administratively housed at Minitex, a publicly supported network of academic, public, state government, and special libraries serving users in Minnesota, North Dakota, and South Dakota.

Sheila McAlister, Digital Library of Georgia

The Digital Library of Georgia (DLG) is a GALILEO initiative, based at the University of Georgia Libraries, which partners with libraries, archives, and other institutions of education and culture to provide online access to key resources on Georgia history and life. The DLG offers access to government documents, books and newspapers on or

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7 Butler said that this “is a frontier for the state.” The MDL has been holding conversations with people across the state, and Butler pointed out that nearly every digital library/cultural heritage institution has the need for digital preservation and storage, but nobody has the wherewithal. The MDL is therefore partnering with two other institutions to provide the infrastructure and expertise to offer such a service, and they are presently putting together a legislative funding strategy for a major pilot project.
8 For PPT, see: [http://blogs.law.harvard.edu/dplaalpha/files/2012/10/DLGHubs.ppt](http://blogs.law.harvard.edu/dplaalpha/files/2012/10/DLGHubs.ppt)
9 See: [http://dlg.galileo.usg.edu/?Welcome](http://dlg.galileo.usg.edu/?Welcome)
10 GALILEO is a statewide virtual library program based at the University of Georgia. According to the GALILEO website, “GALILEO stands for Georgia Library Learning Online, an initiative of the Board of Regents of the University System of Georgia. GALILEO is an online library portal to authoritative, subscription-only information that isn’t available through free search engines or Web directories. Participating institutions may access over 100 databases indexing thousands of periodicals and scholarly journals. Over 10,000 journal titles are provided in full-text. Other resources include encyclopedias, business directories, and government publications.” See: GALILEO, “About the Initiative,” [http://about.galileo.usg.edu/](http://about.galileo.usg.edu/).
related to Georgia, historical manuscripts and archives, still images, reference works, art objects, cartographic resources, moving images, and sound recordings. McAlister pointed out that one of the primary functions of the DLG is aggregation, and that most of its time is spent collecting materials related to Georgia state history from universities, historical societies, and other cultural heritage institutions across the state. For instance, the DLG converts microfilmed newspapers from the “Georgia Newspaper Project”\(^\text{11}\) into digital formats; the “Georgia Newspaper Project” collects and microfilms newspapers from counties across the entire state. The DLG also runs a Georgia state government publications database, and they’ve taken over GeorgiaInfo,\(^\text{12}\) an online almanac of Georgia state history, and are currently in the process of overhauling their information architecture.

The DLG is composed of three primary portals: (1) The Digital Library of Georgia, which is built on top of META, its backend platform; (2) the Institute of Museum and Library Services funded Civil Rights Digital Library; and (3) the Civil War Portal. The DLG has over 99,000 records and nearly 82,000 newspaper issues. McAlister said that the DLG’s strengths lie in its metadata creation and its ability to secure funding through grants and partnerships.

The DLG receives support from GALILEO, the University of Georgia Libraries (which provides many staff positions), LSTA grants (Georgia HomePLACE), jobbing, and other grants. The DLG has a grants sub-contractor.

\textit{Sandra McIntyre, Mountain West Digital Library} \(^\text{13}\)

The Mountain West Digital Library (MWDL)\(^\text{14}\) is a portal to digital resources from over sixty universities, colleges, public libraries, museums, archives, and historical societies in Utah, Nevada, Idaho, and Hawaii. McIntyre noted that the goals of the MWDL are to encourage more organizations to digitize materials about the Mountain West region’s history and to maintain a public portal to digital collections in the Mountain West region that is accessible, locally controlled, interoperable, and low-cost. The MWDL contains approximately 700,000 resources in some 366 collections.\(^\text{15}\) The Utah Academic Library Consortium Council of Directors governs the MWDL and provides its funding.

The MWDL started in the early 2000s with a digitization collaboration between the University of Utah and the Utah State Historical Society to digitize glass plate negatives. At the request of the Utah Academic Library Consortium, the MWDL was asked to implement similar projects throughout Utah, and ultimately the entire Mountain West region. The MWDL is a distributed network of digital repositories that aggregates from

\(^{11}\) See: \url{http://www.libs.uga.edu/gnp/}.
\(^{12}\) See: \url{http://georgiainfo.galileo.usg.edu/}.
\(^{13}\) See: \url{http://blogs.law.harvard.edu/dplaalpha/files/2012/10/MWDL_Analysis_for_DPLA_Hubs_Kickoff.ppt}
\(^{14}\) See: \url{http://mwdl.org/}
\(^{15}\) McIntyre pointed out the huge growth in digital government documents in the past decade and she anticipates that this will only grow in the coming years.
twenty different repositories, most of which are hosted at academic institutions. Not all of these repositories are live, McIntyre pointed out. The MWDL infrastructure is characterized by tiered services, with MWDL Central in the center and hosting hubs and collection partners emanating outwards in that order. Hosting hubs support partners in a specific geographic region, as well as institutional networks, and partnership agreements spell out the relationship between the different tiers. McIntyre stated that the partner often sets the digitization priorities, secures funding, and ensures rights clearance, while the hosting hub provides training and project setup. This tiered service allows the MWDL central office to focus on funding and other long-term priorities.

The MWDL has adopted various standards and developed a number of best practice modules, including the development of a Dublin Core application profile (the MWDL uses qualified Dublin Core with 28 fields, eight of which are required); information pages for metadata and aggregation preparation; OAI harvesting best practices; and a digitization price lists for partners. The MWDL uses Ex Libris Primo for its aggregation (the MWDL is a shared instance of Primo with the University of Utah), and its portal was designed in Adobe Dreamweaver. McIntyre said that the MDWL’s frontiers include implementing geospatial metadata, search engine optimization for its digital repositories, linked data exploration, the Western Archival Network, the Regional Digital Preservation Network, and an expansion of its funding base beyond the Utah Academic Library Consortium.16

McIntyre concluded by explaining how the MWDL could contribute to the DPLA. Its early efforts, she speculated, would be to provide metadata for harvesting. She envisions that the MWDL would facilitate conversations about usage rights, customized metadata assistance, the expansion of services to underserved memory institutions, repository services, and community services.

Mary Molinaro, Kentucky Digital Library 17

Formerly the Kentuckiana Virtual Library, the Kentucky Digital Library (KDL)18 provides access to shared digital archival collections in the state of Kentucky. It also provides guidance and instruction for Kentucky libraries, archives, historical societies and museums on applying appropriate technologies used in the production of digital library resources. The KDL started in 1998 with the State-Assisted Academic Library Council of Kentucky (SAALCK), which gathered funding and began converting analog finding aids to digital formats. It eventually transitioned to scanning photographs, then maps, and then eventually books from an IMLS grant supporting microfilm digitization. This boutique approach transitioned over time into something more cost-effective, less labor-intensive, and more scalable. In practice, this transition was essentially a realization that the KDL could outsource parts of digital conversion and focus more intensely on such components as metadata creation and scanning; it could pursue a

16 Components of this include the creation of a funding development task force, state legislation requests, grants for innovation projects, and perhaps membership fees for partners and hubs, McIntyre explained.
18 See: http://eris.uky.edu/
“more product, less process” mentality when it came to archival collections; and, with regards to professional development for microfilm to digital conversion, it could create and distribute online learning modules rather than host in-person workshops. In terms of its technical infrastructure, the KDL recently shifted to a Micro-Services repository, which itself sits on top of the KDL file store, and a Blacklight discovery layer. Molinaro said that they also employ DAITSS (Dark Archive in the Sunshine State)\(^9\) to manage the repository functions.

Molinaro described the KDL’s collections, which are largely composed of newspapers (800,000 pages), books (300,000 pages), finding aids (5,000), photographs (110,000), archival folder contents (22,000), oral histories (800), maps (4,700), and other paginated publications (200,000). Molinaro said that the KDL’s “jewels in the crown” include the Kentucky Gazette Newspaper Collection (1789-1849), the Civil War collections, WPA materials, Civil rights materials, “From Combat to Kentucky,” a collection of oral histories documenting Iraq War veterans’ experiences, and the Daily Racing Form.

In terms of funding, the KDL has received a good amount of grant funding, though they also receive stable funding from the Kentucky Council on Postsecondary Education. Moving forward, Molinaro highlighted the KDL’s efforts to automate everything that they can; to focus on creating more tools and services; to continue to streamline its digitization workflows; and to create more structure and guidelines. Molinaro hopes that the DPLA can assist the KDL in general outreach, among other collaborative activities.

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**Chris Vinson, South Carolina Digital Library**

Begun in 2007, the South Carolina Digital Library (SCDL)\(^{20}\) is a loose confederation of Clemson University, University of South Carolina, and the College of Charleston. The SCDL, through its nearly 50 partners, creates, maintains, and promotes digital collections that represent South Carolina’s historical and cultural resources, while following state-level guidelines based on national standards and best practices. The SCDL has approximately 171 collections harvested.

In terms of technical infrastructure, each of the three universities purchased ContentDM at the time the SCDL was founded, aggregating content via the tools provided therein. They are still working with ContentDM, though Vinson mentioned that at Clemson they’ve stopped putting new content into ContentDM and are now working with a Fedora instance. The College of Charleston is developing a Drupal-based front-end.

The SCDL is essentially a volunteer organization in which the universities donate staff time to develop and maintain the library. There is no formal organizational structure and no sustainable funding apart from university support and a small LSTA grant.

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\(^9\) See: [http://daitss.fcla.edu/](http://daitss.fcla.edu/)

Despite this lack of organizational structure, the three universities and the Georgetown Public Library have divided the state up into four distinct geographic regions for which they handle aggregation and harvesting. Vinson highlighted the “Open Parks” grant at Clemson, a project to digitize 200,000 items from the US Park Service and some 1.5 million pages of Parks-related government information. The SCDL has produced metadata guidelines, but Vinson expressed desire to update them.

Vinson concluded by saying that he would like to see Clemson take the “repository as a service” approach to the entire state, whether through DPLA or not. Vinson also mentioned that he would like to tie in “Open Parks” grant material into the DPLA, and perhaps revive the idea of a “Scannebago.”

*Hubs analysis conclusions*

Participants concluded by asking one another how they could start using some of the aforementioned grant programs to help feed in/prioritize digitization efforts. Gore asked the group: how can we work with those state libraries that are giving LSTA funds to help streamline the process of distributing digitization grants? One participant said that aggressive outreach is essential toward that end, and that participants ought to call their state representatives and encourage them to fund digitization under the mantle of “infrastructure projects.” Ultimately, participants agreed that cooperation is the key to implementing these and other types of promising digital initiatives, and that the Hubs Pilot project represents a solid step in that direction.

V. **Data provider agreements**

Robin Dale, who spearheaded the creation of the first and second drafts of the DPLA data provider agreements (both summary and legal versions), reviewed the various modifications made in drafting the newest version. Dale incorporated comments from the August 6, 2012 Content and Scope workshop in crafting version 2.0. Dale aimed to include language that specified the purpose of the data provider agreements and explained what the backend metadata platform itself does. Dale also changed the tone of the section dealing with content previews, including an overview of intellectual property and the CC0 license. For the legal version, Dale added a glossary of terms.

Dale reviewed section 2 of the legal version, which covers the provision of metadata and previews (they are not required, but strongly preferred), and mentioned that it was this section that would most impact the Hubs since they would be the ones providing metadata, previews, and permanent links to digital objects. Participants agreed that the DPLA will assert CC0 in the metadata rights statement as well as the API. Participants

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22 See: “DPLA Draft Data Provider Agreement Summary DRAFT V2.0,” [https://docs.google.com/document/d/1tRHkQ4zi_QrBgl5E6UooqWOQOKscNo0m0J1QSzz5g/edit](https://docs.google.com/document/d/1tRHkQ4zi_QrBgl5E6UooqWOQOKscNo0m0J1QSzz5g/edit); and “**DRAFT** DPLA Data Exchange Agreement [Legal Version],” [https://docs.google.com/document/d/1Gtt4E1f-c4yEnR3JWSqMGWZiWIL-d28Zl-yaVQ-Sg/edit](https://docs.google.com/document/d/1Gtt4E1f-c4yEnR3JWSqMGWZiWIL-d28Zl-yaVQ-Sg/edit).

suggested that the preview supply process be done via a different process than OAI-PMH, and some participants expressed desire for having one Hub serve as a pilot for ResourceSync.24

Bearing in mind that the DPLA will likely exist as a “lean and mean” organization in terms of staff size, participants said that if there is an obvious take down, the DPLA ought to work with the data holder directly so as to avoid having controversial material re-harvested. One participant said that a complex and robust agreement between data provider and hub would serve as adequate protection for the Hubs and the DPLA. The definition of “data provider” and “hub” was flagged for further legal review.

One participant suggested that a series of use cases be drawn up which simulate “templates” of both data providers and possible downstream uses of the metadata provided via the Hubs Pilot. The uses cases would help in avoiding “unpleasant surprises down the road.” Dale recapped the conversation and noted that the group’s next steps include drawing up a series of data provider guidelines, metadata guidelines, and uses cases for how institutions might interact with the Hubs and the DPLA in their capacity as data providers.

VI. **Hubs planning and timeline**

A. **Timeline**

Gore then described the timeline for the Hubs Pilot over the next two years:

- **October – November 2012**: Work with Hubs participants to institute subawards and organize data provider agreements, budgets, and other paperwork.
- **October 11-12, 2012**: DPLA Midwest public plenary and workstream meetings at the Chicago Public Library in Chicago, IL.25
- **November 8-9, 2012**: Use existing Hubs API endpoints and upload data to the back-end platform in advance of the DPLA “Appfest” Hackathon at the Chattanooga Public Library in Chattanooga, TN.26
- **December 2012 – April 2013**: Start initial rollout of services, including digitization, repository services, metadata consultations, community engagement, and other to-be-determined services.27
- **December 2012**: Joint DPLA-Europeana exhibition on the subject of migration from Europe to the United States soft launches.28
- **January 2012**: Possible launch of virtual exhibition containing digital materials form the Phillips Academy in Andover, MA.

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27 Gore mentioned that the DPLA might include new digitization and new services to this list as time progresses and the April 2013 prototype approaches.
• **January 2013 – April 2012:** Roll out other to-be-determined virtual exhibitions (see: subsection “Exhibition brainstorming”).
• **April 18-19, 2013:** DPLA launch event in Boston, MA (existing content aggregated by this point).
• **May – December 2013:** Continue service rollout, bolstering key components such community engagement plans, building out of service models, and sustainability plans.
• **January 2013 – August 2014:** Full content production mode, replication tactics (i.e., how the DPLA can make the Hubs Pilot a reproducible model), and sustainability plans.

B. **Exhibition brainstorming**

Gore then asked workshop participants to collaboratively discuss potential subjects of virtual exhibitions that Hubs members could create via the DPLA. Gore reviewed what the pan-European digital library Europeana has already done in this sector, describing its exhibitions on topics ranging from the broad to quite specific. Europeana employs an Omeka instance and has a number of guidelines in place that have produced an ordered, reproducible exhibition platform. Gore suggested that the DPLA take Europeana’s structure and modify it a bit to suit the DPLA’s purposes. Gore asked participants to break off into two groups and think about their collections and brainstorm commonalities/potential themes for exhibitions for the April 2013 launch and beyond. Gore would like to see seven complete exhibitions live on the DPLA in time for the April 2013 prototype launch. Participants were encouraged to features a wide variety of content and formats. Gore urged participants to think about broad topics, such as “War” and “Being American.”

The results of this brainstorming session are included below according to categories devised by participants.

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**Historical Events**

- WWI
- 1918 Flu
- Titanic
- Great Depression
- Civil Rights
- Voting Rights Act
- Prohibition (and its repeal)
- Japanese Internment
- The Great Awakening
- Gettysburg Address
- Abraham Lincoln
- Emancipation Proclamation
- Abolitionists
- Westward Expansion
- Women’s suffrage
- Desegregation/integration
- Girl Scouts
- Frontier Nursing Service
- Morrill Land-Grant Acts
- War on Poverty
- Natural Resources
- Water
- Energy
- Transportation
- Sanborn maps (coupled with newspaper accounts and images)
- Entertainment
- African American Experience
- WWII veterans
- Labor organizing
- Tuskegee Airman
- Native Americans
- Children
- Fashion
- Organized crime
- Serial killers
- Olympics
- College Athletics
- Activism

**Regional topics**

- Mining industry in Minnesota
- Fenway Park
- Textile Mills
- CCC/National Parks; Teddy Roosevelt
- Coal Camps in Appalachia; Appalachian culture
- Auto industry
- Development of the railroad
- Natural disasters
- Horse racing
- Early Las Vegas
- “Our town used to be the center of __________” / Stories of my town (5 pictures from each city that represent its past)
  - Ghost towns
  - Mining towns
  - “My street used to be the center of __________” / city directories

**Common themes between Groups 1 & 2**

- Civil War
- Small time life: ~100 years ago in America
- Prohibition (1 & 2)
- Natural Disasters (1 & 2)
- Civil Rights/Activism (1 & 2)
- Made in America: Industrialization
- Crime & Punishment: Jails, Prisons, and Chain-gangs
- National Parks (1 & 2)
  - Possible title: “This land is your land: Parks and public spaces”
- Great Depression (1 & 2)
  - WPA and CCC (timely in light of commonly asked question of what’s the role for government in creating jobs)
• History of American Sports
  o Baseball leagues in the South, sports equipment, cheerleaders, etc.

Final list of exhibition topics (with institutional assignments)

1. Prohibition
   a. Kentucky Digital Library
2. Natural Disasters
   a. Oregon Digital Library
3. Civil Rights/Activism
   a. Georgia Digital Library
4. National Parks (“This is land is your land: Parks and public spaces”)
   a. South Carolina Digital Library
5. Great Depression (WPA/CCC)
   a. Mountain West Digital Library
6. “Small Town Life ~100 years/Made in America: Industrialization”
   a. Digital Commonwealth
7. Native Americans
   a. Minnesota Digital Library

Once participants had finalized the seven exhibition topics and divvied up individual responsibilities, it was suggested that someone establish a collaboration space for Hubs to discuss the exhibitions and collaboratively understand what content they have to contribute to each exhibit.

C. Community Engagement

Participants then brainstormed possible community engagement projects for the coming couple of years, the results of which are included below.

• “Civil War in your attic”
• GA state archives in 1980s - Vanishing Georgia
• Geo-locating and geo-tagging is becoming more popular; perhaps use this popularity to engage communities.
• Engaged scholarship / academic community engagement
• Teaching with primary sources
• Remixing/crowdsourcing
• Special collections as learning labs
• Collections used as topics for community-wide conversations
• Mystery photos
• Timely posting on social networking
• Rethink workflows to incorporate local experts/community members that are motivated
• Special collections “object of the week”
• DPLA: Day by Day - highlight objects from collections on a daily basis
• Voting on themes for collections/exhibits
• “Then and now” photographs
• Creative captioning
• “Tweet the preamble”
• Data mining and its various manifestations (i.e., “data set of the week”)

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• Mash-up contests
• Monthly hackathon challenge
  o Monthly prize for who received the most thumbs up votes, who got the most _____, etc.?
• DPLA badges
• Someway to engage the genealogists
• Content Hackathons, something apart from coding-based hackathons
• Tumblr account containing pictures according to a fun and engaging theme

D. Bradley Daigle, Academic Preservation Trust

Before wrapping up for the day, Emily Gore invited Bradley Daigle to describe his work with the Academic Preservation Trust (APTrust), a consortium of academic institutions that is “committed to the creation and management of a preservation repository that will aggregate academic and research content from many institutions.” Daigle described the APTrust as both essentially a content and service hub, with a preservation back-end. APtrust is initially being conceived as entirely cloud-based (Fedora repository with Cloudsync and DuraCloud). The primary purpose of APTrust, he explained, is preservation, and as it currently stands the APTrust, which is in Phase I, is aggregating content from partnering academic institutions, and then ingesting, storing, and “returning” it back to them. At the local level, APTrust will provide a preservation environment for participating members, including proposed future disaster recovery services. Another component to APTrust is to serve as a replicating node for the Digital Preservation Network (DPN), a dark archive that “you don’t touch,” Daigle said. The APtrust would offer an interactive web service layer/administrative module on top of the underlying repository, allowing content to “pass through” the DPN in practice. Daigle said that the APTrust could very well become the preservation back-end for the DPLA, unless individual institutions have their own repositories.

VII. Wrap-up

Gore thanked participants for a successful workshop and reviewed a number of next steps. Participants were encouraged to review the DPLA Dublin Core Application profile prepared by the DPLA Technical Development team, especially in light of their own institutional schema. She asked participants to provide feedback on the document.

Next Steps/Actions Items

Communication
Gore will set up a website or wiki to help participants share news, content, and materials related to the Hubs pilot and the seven virtual exhibitions.

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31 See: http://www.duracloud.org/.
DPLA “Appfest”
In advance of the November 8-9, 2012 “Appfest” Hackathon in Chattanooga, TN Technical Development Project Manager Jeff Licht will contact Hubs participants about setting up an initial harvest.

Budget meetings
DPLA Director for Content Emily Gore and DPLA Secretariat Director Maura Marx will meet with individual Hubs to discuss budgeting of subawards. Gore recommended that the Hubs’ budget manager be in attendance at these meetings, if possible, and that Hubs begin to think generally of funding allocations. Marx and Gore will send out funding allocation areas to assist in this process.

Digitization
The DPLA has expectations for new digitization projects, as it is in the suite of proposed services, but it will be on a case-by-case basis. The Hubs will work with Gore and the DPLA to figure out where their collection strengths align with project priorities.

Hubs timeline
Gore will send out a top-level timeline with project points for individual hubs once the details have been firmed up. She will also share the Hubs survey responses with workshop participants.

ResourceSync
Participants recommended that the DPLA take in metadata and expose it as linked data, and that one Hub serve as a test site for ResourceSync.