



**Workshop on Digital Heritage Preservation
for Alaska Native Libraries, Archives, and Museums**

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Fairbanks, Alaska

WORKING WITH FILM AND VIDEO

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University of Alaska Fairbanks

Working with Film and Video at the Alaska Film Archives, University of Alaska
Fairbanks – March 2016



The Alaska Film Archives was founded as a unit of the Alaska and Polar Regions Collections & Archives (APRCA) at the University of Alaska Fairbanks in 1993.

Roots of the collection go back to the 1960s, when managers of the university's media library first began to realize the fragility of moving images on film. These early media managers developed a vision: to document and acquire all known films about Alaska, to fully catalog films, to provide the specialized care that films required, and to provide the public with access to historical moving images about Alaska.



Today not much has changed. Our goals continue to be: acquire, preserve through specialized care, catalog, and provide access.

Collection now includes approximately 12,000 unique holdings on film and video, with all materials related to Alaska. Most materials are cataloged, either fully or in brief, with records accessible through the university library's online library catalog.

Collection is utilized by researchers, historians, students, general members of the public, and documentary filmmakers (both non-profit and commercial).

Since 2003, the film archives has maintained two climate controlled vaults within the Rasmuson Library at UAF. Film vault = 40F and 30%RH. Magnetic Media (Video) Vault = 50F and 30%RH.



Like the media managers of the 1960s, we're rediscovering that our films and videos will not last forever, despite the specialized care they have received over the past half century. This is especially true for videotapes - the machines used to play them back will not be available or repairable for very much longer. We are already running on borrowed time for many media formats.

Our goals don't change, but the tools we use to accomplish our goals are constantly changing.

The film archives once relied on migration/duplication of analog materials for preservation across time. Old film to new film. Old video formats to new video formats. But today, film is very expensive and no new videotape is being produced. There is a need now to consider preservation through digital means. Certainly digitization is necessary for access.

In today's digital age, patrons and researchers no longer want to check out viewing copies of materials on DVD. They no longer have the patience to use interlibrary loan services to obtain DVD viewing copies. They want immediate access to archival moving images via the internet.



Traditional	New
<ul style="list-style-type: none"> • Evaluate for appropriateness • Obtain Certificate of Gift • Make notes about format/content • Clean and repair as needed • Assign unique identifier • Create library catalog record • Properly store original • Make a preservation master • Make an access copy 	<ul style="list-style-type: none"> • Make PDFs of Certificate of Gift and related donor files • Photograph original media and containers and make TIFFs or JPEGs • Make a DIGITAL preservation master • Make a DIGITAL access copy • Create an Archival Informational Packet and store securely (upload to server)

The column on the left describes what we have done in the past and that we are continuing to do at present. Note that we are still making analog preservation and DVD access copies because we still have the equipment in place to do so and a backlog of videotape stock and DVDs to work through. Film to film transfers are expensive, but can still be accomplished by some labs and through the aid of grant-funding.

The column on the right describes the new procedures that we are adding to our workflow. Our digital preservation file format = Apple ProRes 422 mov. Our digital access file format = mp4.

For more information on audiovisual file formats, see “Sustainability of Digital Formats Planning for Library of Congress Collections.” This information may help you when making decisions about what file formats are the best choice for your institution: <http://www.digitalpreservation.gov/formats/>

We are able to digitize some films and most videotapes in-house, but films in poor condition (and/or films with high value content) are sent to an outside lab that performs high resolution scans and uncompressed AVI files in addition to Apple ProRes HQ mov files.



Traditional workflow

1. Evaluate for appropriateness:

Does the item belong in our collection?



"Jeanie of Alaska"



"Many Faces of Mexico"

Consider your collection policies before accepting an item into your collection.

2. Obtain a Certificate of Gift

Gather other relevant information, such as:

Under what conditions have items been stored, and for how long? (*garage, attic, office, etc.*)

Do you have a personal relationship to the films (are you the filmmaker, or related to the filmmaker, or do you appear in the films, etc.)?

Where and how have you acquired these films? (*bought at a flea market, found them abandoned on curb, etc.*)

What would you wish for the future of the films?

Refer to:
<http://www.centerforhomemovies.org/donation-questionnaire/>



CERTIFICATE OF GIFT

Date:
Name:
Address/email/phone:

The undersigned hereby gives, donates and conveys to the University of Alaska Fairbanks all right, title, and interest in the following:

The _____ Collection, consisting of:

This document transfers the legal title and the copyright to the University, in so far as the undersigned holds it, to published and unpublished materials in the collection.

The undersigned understands that the location, retention, cataloging and preservation of the materials, and all other considerations relating to their use or disposition, are at the discretion of the University's Alaska and Polar Regions Collections & Archives department.

The undersigned agrees that any materials which are judged inappropriate to the collections of the Alaska Film Archives, the Alaska and Polar Regions Collections & Archives, or the Elmer E. Rasmuson Library at the University, will be returned to the undersigned, or should he/she not want them, may be disposed of by the library.

The undersigned and current and future family members requesting copies of and/or commercial use of motion picture materials in the above named Collection, will be charged only time and material to make copies, and will not be charged commercial use fees.

Except as provided for expressly in the agreement, this gift is unrestricted and unconditional.

Signature _____ Date _____

Received by _____ Date _____

Angela Schmidt, Film Archivist
Alaska and Polar Regions Collections & Archives

Alaska Film Archives
Alaska and Polar Regions Collections & Archives
Elmer E. Rasmuson Library - UAF
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Obtain a certificate of gift and gather basic information from the donor.

3. Make notes about format and content

Alaska Film Archives Alaska Film Archives Video Evaluation Log

Assigned number:

AAF-_____

Date:
Evaluator:
Collection Name:

Format

02 = 2" open reel magnetic videotape
01 = 1" open reel magnetic videotape
SR = 1/2" open reel magnetic videotape
75 = 1/4" U-Matic magnetic videotape
50 = 1/2" VHS magnetic videotape, including VHS-C
B1 = BetaMax magnetic videotape
SP = BetacamSP and all misc. Betacam video

DB = Digital Betacam (Digi-Beta), Video Cassette
BV = 8mm magnetic videotape
DV = Mini DV Digital Video Cassette
AU = Audio tape (open reel, cassette, etc)
DD = Digital Video Disc (DVD) (all types)
CD = CD Rom disc (all types)
DG = Digital files (all types)
OO = Misc or unknown or unidentified formats

Notes on case:

Notes on label or tape:

Enclosed note: If there are notes enclosed in the case, attach a copy.

Make a JPEG or PDF copy of case and label and any accompanying notes.

General condition (Dusty, moldy, broken case, etc.):

Length in time of program or videotape (if known):

Summary of content (use back side if needed or attach extra page):

Alaska Film Archives Film Evaluation Log

Assigned number:

AAF-_____

Date:
Evaluator:
Collection Name:

Film Format:

8M = Regular 8mm film
8S = Super 8mm film
16 = 16mm film
35 = 35mm film

MG = 16mm audio Magtrack film roll (audio only)
OP = 16mm audio Optical track film roll (audio only)
OO = Misc or unknown or unidentified formats
MF = Microfiche or Microfilm
FS = Film strip

Other format info (circle all that apply):

Color B&W
Positive Negative
Silent Sound : Optical Track or Magnetic Stripe
Double-sprocket Single-sprocket
Acetate Base Polyester Base

Notes on can:

Notes on reel:

Enclosed note: If there are notes enclosed in the can or container, attach a copy.

Make a JPEG or PDF copy of film can and any accompanying notes.

Edge Code (Or processing date):

Shrinkage:

General condition (Vinegar smell? Many broken sprocket holes? Wavy? Moldy? Etc.):

Film length in feet:

Summary of film content (use back side if needed or attach extra pages):

Collect information about each videotape or film.

4. Clean and repair as needed



Clean and repair materials as needed.

5. Assign unique identifier (basic identifier for catalog records)...

AAF-1

AAF-2

AAF-3

AAF-4

AAF-2046

AAF-21032

Assign a unique identifier number to each collection item.

At the Alaska Film Archives, we simply assign a unique number to each item. This number is written on the item itself, and on its case or container. The “AAF” stands for Alaska Archival Film.

5. Assign unique identifier (additional info for labeling actual items) ...

AAF-1_16

AAF-2_16

AAF-3_8S

AAF-4_75

AAF-2046_75_SP

AAF-21032_02_SP_DV

Once the basic unique identifier information is written on each item and its container, we then add a few more bits of detail.

We have codes for all the various formats in our collection.

The 16 indicates the item is a 16mm film.

The 8S indicates the item is a Super8mm film.

The 75 indicates the item is a $\frac{3}{4}$ " Umatic videotape.

The 75_SP indicates the item was migrated from a $\frac{3}{4}$ " U-Matic to a Betacam SP tape.

The 02_SP_DV indicates the item was migrated from a 2" Quad videotape to a Betacam SP tape and then to a Mini DV tape.

This system makes it easy to glance at an item and immediately know its lineage.

5. Assign unique identifier (In hindsight, this might have been a better route to go – so that identifier numbers would exactly match digital file names)...

AAF00001_16

AAF00002_16

AAF00003_8S

AAF00004_75

AAF02046_75_SP

AAF21032_02_SP_DV

In hindsight, this might have been a better system – so that identifier numbers would exactly match the resulting digital file names once an item has been digitized.

5. Other ideas?????

AAF1972-0003

AAF1992-0112

AAF2006-2100

AAF2006-0008

AAF2007-0011

AAF2015-1237

There are many other schemes you might consider for numbering the items in your collection. For instance, you could include the year that the item was accepted into the collection, followed by a unique identifier number. Choose a scheme that best fits your needs. Once a decision has been made about how to number items, stick with it and don't make changes to the system without some serious consideration! Having a variety of numbering schemes in place can lead to chaos and confusion.

6. Create library catalog record (processed collection)

The screenshot shows a web browser displaying a library catalog record. The browser's address bar shows the URL: `catalog.library.uaf.edu/uhtbin/cgisirsi/?ps=8yHsA0qHTc/UAFRAS/237880011/9`. The page title is "Item Display - [Winter carn...]" and the search criteria are "record 7 of 14 for search words or phrase 'curling'".

The record is titled "Item Details" and includes the following information:

- Item Information:** A Look Inside Catalog Record
- Title:** [Winter carnival, curling, wildlife, basketball] [videorecording]
- Leader:** am a
- Fixed field data:** 140227n19551959 000 0 eng u
- Local LC call number:** AAF-11926 FLM ARCHIVES
- Publication info:** [between 1955 and 1959]
- Physical description:** 1 videodisc (ca 24 min.) : sl., b&w.; 4 3/4 in.
- General Note:** Copied from 16mm film; may contain scratches and/or exposure and focus problems.
- Summary:** This reel made by combining two smaller reels. Original cans and reels are labeled: "Curling, McKinley," "Curling, moose, bears," and "Basketball." Images include sled dog races with close-up views of dogs, mushers, photographers, Winter Carnival scenes in Fairbanks, man wearing crown and women wearing parkas on stage, Alaska Native dancing on stage, curling trophies and awards, curling matches being played, moose walking on tundra and on road, bears walking on tundra and sniffing at trash on road, cheerleaders and basketball game in gymnasium, marching band in gymnasium, and more basketball games being played.
- Location of original:** From the Alaska Film Archives, Elmer E. Rasmuson Library, University of Alaska Fairbanks.
- Ownership and Custodial History:** From the Wilssey-Mendenhall collection. APR Collection Number 2013-0078.
- Held by:** UAFRAS

The page footer includes the University of Alaska Fairbanks logo and the text: "A service brought to you by Elmer E. Rasmuson & BioSciences Libraries Copyright © 2000 - 2016, SirsDyinx".

This is what one of our basic catalog records looks like to the public.

6. Create library catalog record (unprocessed collection)

record 3 of 4 for search words or phrase "shebal" [Change Display](#)

Item Details
 Keep
[Nearby items on shelf](#)

[Item Information](#) [A Look Inside](#) [Catalog Record](#)

Leroy Shebal Collection [film]

Leader: gm c a
Fixed field data: 060614n19501970 0 eng u
Local system #: (Sirsi) a937047
Local system #: (Sirsi) a937047
Local LC call number: AAF-8171 -- AAF-8189 FILM ARCHIVES
Title: Leroy Shebal Collection [film].
Publication info: [between 1950 and 1970]
Physical description: 19 boxes of film.
General Note: No circulating copies are currently available. Additional documentation may be available. Contact Film Archivist for assistance.
Summary: Summary: 19 boxes containing reels of film. Boxes arrived in two shipments, and are labeled 1A-10A and 1B-9B.
Location of original: From the Alaska Film Archives, Elmer E. Rasmuson Library, University of Alaska Fairbanks.
Ownership and Custodial History: From the Leroy Shebal Collection.
Held by: UAFRAS

[Go Back](#) [Help](#) [New Search](#) [Previous](#) [Next](#) [Change Display](#) [Kept](#) [Save Search](#) [Logout](#)

UNIVERSITY OF ALASKA FAIRBANKS

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This is what one of our basic catalog records looks like to the public. For an unprocessed collection.

7. Properly store original

Barcoded archival container, stored in appropriate environment



We place films on cores and in archival canisters that are barcoded and then placed into storage at 40F and 30%RH.

8. Make a preservation master

National Archives:
A Preservation Master is produced when original records are at risk for loss of information, typically deterioration and/or obsolescence (e.g. acetate negatives and analog audio recordings).

Preservation masters are often used to make other copies including reproduction and distribution copies. Both physical format and digital preservation masters are managed and maintained in a secure storage environment and are retained over the long term.



In the past, we made preservation masters on Betacam SP, Digibeta or Mini DV videotape. This process is gradually being replaced by producing high quality digital preservation master files.

9. Make an access copy



We are continuing to make DVD access copies at this time.



NEW ADDITIONS TO WORKFLOW (FOR DIGITAL PRESERVATION AND ACCESS)

New Additions to Workflow (For Digital Preservation and Access)

10. Make PDFs of Certificate of Gift and related donor files


CERTIFICATE OF GIFT

Date: 11/2020
Name: John Smith
Address (mailing): 1334 Fifth Street City, Alaska 99599 (907) 555-5555

The undersigned hereby gives, donates and conveys to the University of Alaska Fairbanks all right, title, and interest in the following:

The Film and Video Collection, consisting of:

This document transfers the legal title and the copyright to the University, in so far as the undersigned holds it, to published and unpublished materials in the collection.

The undersigned understands that the location, retention, cataloging and preservation of the materials, and all other considerations relating to their use or disposition, are at the discretion of the University's Alaska and Polar Regions Collections & Archives department.

The undersigned agrees that any materials which are judged inappropriate to the collections of the Alaska Film Archives, the Alaska and Polar Regions Collections & Archives, or the Elmer E. Rasmuson Library at the University, will be returned to the undersigned, or should he/she not want them, may be disposed of by the library.

The undersigned and current and future family members requesting copies of audio commercial use of motion picture materials in the above named Collection, will be charged only tape and material to make copies, and will not be charged commercial use fees.

Except as provided for expressly in the agreement, this gift is unrestricted and unconditional.

Signature:  Date: 11/20

Received by:  Date: 11/20

Angela Schmidt, Film Archivist
Alaska and Polar Regions Collections & Archives

Alaska Film Archives
Alaska and Polar Regions Collections & Archives
Elmer E. Rasmuson Library - UAF
1210 University Ave. Fairbanks, Alaska 99775
www.alaskaarchives.org



Make PDFs of Certificate of Gift and related donor files.

11. Photograph original media and containers and make TIFFS or JPEGs



Photograph original media and containers and make TIFFS or JPEGs. We chose JPEGs due to smaller file size, and because this is information peripheral to the archival object (not the archival object itself).

12. Make a DIGITAL preservation master

National Archives:

Preservation master files are created at high to maximum capture specifications and can therefore serve a variety of purposes, including satisfying long-term preservation needs as well as fulfilling most researcher requests for high-quality files.

Preservation master files may capture additional information about the original beyond the content itself. Because they are created to high capture standards, preservation master files could take the place of the original record if the original was destroyed, damaged, or not retained. Preservation masters generally do not undergo significant processing or editing.



In house:

Apple ProRes 422 mov

Apple ProRes 422 High Quality mov

Vendor:

Uncompressed AVI

Apple ProRes 422 High Quality mov

Our digital preservation file format = Apple ProRes 422 mov. Our digital access file format = mp4.

For more information on audiovisual file formats, see “Sustainability of Digital Formats Planning for Library of Congress Collections.” This information may help you when making decisions about what file formats are the best choice for your institution: <http://www.digitalpreservation.gov/formats/>

We are able to digitize some films and most videotapes in-house, but films in poor condition (and/or films with high value content) are sent to an outside lab that performs high resolution scans and uncompressed AVI files in addition to Apple ProRes HQ mov files.

<http://www.digitalpreservation.gov/formats/fdd/descriptions.shtml>

The screenshot shows a web page titled "Sustainability of Digital Formats Planning for Library of Congress Collections". The page has a green header with navigation links: "Introduction", "Sustainability Factors", "Content Categories", "Format Descriptions", and "Contact". A search bar is located in the top right corner. Below the header, there is a breadcrumb trail: "Format Description Categories >> Browse Alphabetical List". The main content area is titled "Apple ProRes 422 High Quality" and includes a "Table of Contents" with links to "Identification and description", "Local use", "Sustainability factors", "Quality and functionality factors", "File type signifiers", "Notes", "Format specifications", and "Useful references". To the right of the table of contents is a "Format Description Properties" section with a list of details: ID: fdd000403, Short name: Apple_ProRes_422_HQ, Content categories: moving-image, Format Category: encoding, Other facets: unitary, binary, structured, sampled, Last significant FDD update: 2014-11-17, and Draft status: Preliminary. The "Identification and description" section contains a table with the following data:

Full name	Apple ProRes 422 High Quality
Description	<p>Apple ProRes 422 HQ is the highest data-rate version of the ProRes 422 codecs, applying the least compression for the best imagery and the largest files. <i>Apple literature</i> states that Apple ProRes 422 HQ offers "visually lossless preservation of the highest-quality professional HD video that a single-link HD-SDI signal can carry."</p> <p>In order to compare the members of the ProRes 422 family, this Web site uses 10-bit picture data with an HD (1920x1080) frame size and a frame rate of 29.97 fps. Uncompressed, this yields about 560 GB per hour. Although the variable bit rate for ProRes means that results will vary, specialists report that the 220 Mbps target data rate for Apple ProRes 422 HQ would yield a one-hour file of about 97 GB.</p> <p>See the <i>Apple ProRes 422 Codec Family</i> for a general description of the shared technical characteristics as well as history of the format.</p>
Production phase	Production (initial state) and post production (middle state)
Relationship to other formats	
Subtype of	<i>Apple_ProRes_422_Codec_Family</i> , Apple ProRes 422 Codec Family

The "Local use" section contains a table with the following data:

LC experience or existing holdings	The <i>Civil Rights History Project</i> in the American Folklife Center contains <i>Apple ProRes 422</i> and <i>Apple ProRes 422 HQ</i> files.
LC preference	

For more information on audiovisual file formats, see "Sustainability of Digital Formats Planning for Library of Congress Collections." This information may help you when making decisions about what file formats are the best choice for your institution: <http://www.digitalpreservation.gov/formats/>

13. Make a DIGITAL access copy

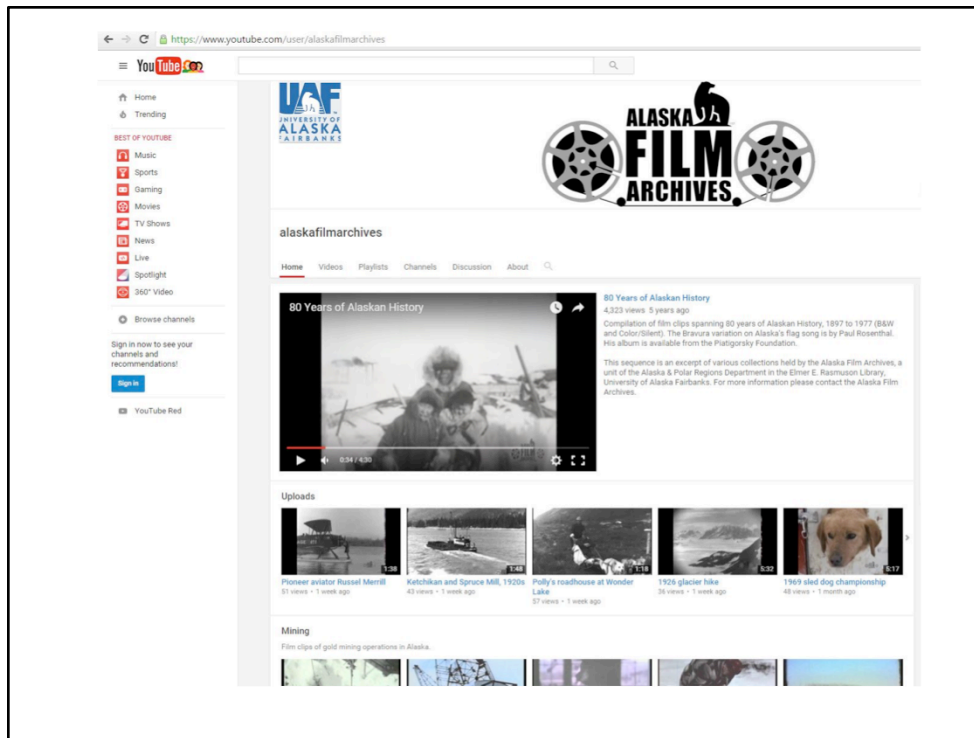


<http://www.funkyland.com/>

Our digital preservation file format = Apple ProRes 422 mov. Our digital access file format = mp4.

For more information on audiovisual file formats, see "Sustainability of Digital Formats Planning for Library of Congress Collections." This information may help you when making decisions about what file formats are the best choice for your institution: <http://www.digitalpreservation.gov/formats/>

Our access digital files are currently stored on hard drives in archives offices, with access controlled by archivists. Files are made available depending on user needs.



Short clips from collections are posted to our YouTube Channel so that users can browse content. This is just the tip of the iceberg compared to what is available on DVD, however.

14. Create an “Archival Informational Packet” and safely store this file (upload to server)

Archival Information Packet = AIP

Information package used within the Open Archival Information System (OAIS) Reference Model system. The AIP contains content information and descriptive metadata

The Rasmuson Library at UAF has a basic Digital Preservation Policy in place, and a dedicated full-time Digital Preservation Technician on staff within the IT department.

The film archives creates Archival Information Packets (AIPs) for upload to the library server. Once on the library server, the files fall under the care and management of Library IT, although film archives retains access to the files.

14. Create an “Archival Informational Packet” and safely store this file (upload to server)

IDEAL ARCHIVAL INFORMATION PACKAGE (AIP)

AAF-01234_16

- preservation_description_information
 - documentation
 - AAF-01234_CoG_DonorName.pdf
 - AAF-01234_1.jpg
 - AAF-01234_2.jpg
 - AAF-01234_3.jpg
 - logs
 - manifests
- preservation_files_locked
 - AAF-01234_16.mov
- processed_access_copies
 - AAF-01234_16.mp4

Archival Information Package (AIP) = series of files. Each AIP file has a unique identifier that corresponds with the original media item and the catalog record that is in the library catalog.

The AIP contains: preservation description information (including documentation such as the certificate of gift and photos of original media items, logs containing info about what has been done to the media item and when, and manifests that include checksum information); the preservation file; and the access file or files.

Once this package of files is uploaded to the Library’s server, it falls under the oversight of the library’s Digital Preservation Technician, who oversees the organization, integrity and accessibility of the files.

Above is what an ideal AIP looks like.

14. Create an "Archival Informational Packet" and safely store this file (upload to server)

ARCHIVAL INFORMATION PACKAGE (AIP) *Current reality...*

AAF-01234 -- 01235_CoG_DonorName.pdf

AAF-01234_16.mov

AAF-01234_1.jpg

AAF-01234_2.jpg

AAF-01235_8M.mov

AAF-01236_CoG_DonorName.pdf

AAF-01236_16.mov

This is what our AIP files look like in reality. Keeping files in one folder (instead of many folders with subfolders) makes sorting and migrating easier to accomplish.

In SUMMARY

- Original film or video with unique identifier number – STORED IN VAULT
- Original Certificate of Gift – STORED IN ARCHIVES FILE CABINET
- Catalog Record – ACCESSIBLE THROUGH ONLINE LIBRARY CATALOG
- Preservation master (analog film or video) – STORED IN VAULT
- Access copy (DVD) – AVAILABLE FOR CHECKOUT AT LIBRARY OR THROUGH INTERLIBRARY LOAN
- Digital preservation master – Part of Archival Information Package (AIP) STORED ON LIBRARY SERVER
- Digital access copy – CURRENTLY STORED ON HARD DRIVES WITH ACCESS CONTROLLED BY ARCHIVISTS – eventually will be stored on library server and bundled along with Archival Information Package (AIP).
- Other digital access – SELECT CLIPS AVAILABLE ON YOU TUBE CHANNEL
- PDF of Certificate of Gift – Part of Archival Information Package (AIP) STORED ON LIBRARY SERVER
- JPEGs of original media and containers – Part of Archival Information Package (AIP) STORED ON LIBRARY SERVER

If you can save everything, save something.
If you can't save it perfectly, save it the best
you can.

Angela Schmidt – ajschmidt@alaska.edu

My mantra.

Digital Preservation is a scary thing because we're entering new territory. But the need for and reliance on digitizing our materials is a good thing, because we now have the impetus and focus to develop good digitization plans, and to develop good digital preservation policies. As we transition slowly and carefully to digital preservation and access, we continue to implement many of our traditional practices that have served us well over many years.

GENERAL

<https://www.archives.gov/preservation/>

<http://www2.archivists.org/publications/brochures/deeds-of-gift>

<http://www.centerforhomemovies.org/donation-questionnaire/>

FILM & VIDEO

<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download>

<https://www.filmcare.org/>

http://avaa.bavc.org/artifactatlas/index.php/A/V_Artifact_Atlas

DIGITAL

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<https://support.apple.com/en-us/HT202808>

<http://ohda.matrix.msu.edu/2012/06/digital-video-preservation-and-oral-history/>

<http://www.digitalpreservation.gov/formats/>

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<http://fairuse.stanford.edu/overview/>

<https://web.law.duke.edu/cspd/publicdomainday/2012/faqs>

http://www.copylaw.com/new_articles/PublicDomain.html

A few sites and publications that have served us well. These are just a few of many that we often refer to for guidance and support.