Collection Guardianship: Preservation Policy Development

- A Colorado Connecting to Collections Project Workshop
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VERY Brief Introductions—we have a full afternoon planned!

- Who are you?
- What institution do you work for?
- What are your key preservation concerns?
Agenda

- Introduction to the Connecting to Collections Program
- Defining a Preservation Plan
- Collection Policy and Digital Collection Development
- Care & Handling for Difficult Formats
- Exhibition Policy Development
- Environmental Control Program
- Disaster Plan Development
- Digitization, Digital Plans and Preservation
- Developing a Preservation Plan
- Wrap-Up and Discussion
Background on Connecting to Collections

Began with “Heritage Health Index” Project in 2004

Sponsored by Heritage Preservation and the Institute of Museum and Library Services (IMLS)

http://collectioncare.auraria.edu
HHI Recommendations

• Provision of safe conditions for collections
• Development of Emergency Plans
• Assignment of responsibility for caring for collections to institutional staff
• Broad public/private support for collection stewardship
Connecting to Collections: A Call to Action

- National Initiative launched November 2006
- Collaboration between museum and library communities
- Intended to both educate practitioners and raise public awareness
- A five-part program
The Five Components of Connecting to Collections

• National Conservation Summit, June 2007
• “National Tour” (four conferences)
• Connecting to Collections Bookshelf grants
• Connecting to Collections Planning Grants
• Connecting to Collections Implementation Grants
• Information at: http://www.imls.gov/collections/
Colorado’s Connecting to Collections
Statewide Preservation Survey

http://collectioncare.auraria.edu
Introduction: What was the Colorado C2C statewide preservation survey?

• The IMLS funded Colorado Connecting to Collections Grant was a planning project to:
  – create a culture of emergency preparedness among our institutions and communities
  – develop a Consortium of heritage institutions to provide ongoing guidance for the project and the future implementation
  – Expand upon Heritage Preservation’s Heritage Health Index
The planning grant allowed for:

- An online statewide survey
- Twelve on site surveys
- 2, 3-day training workshops and conference sessions based on survey results
- Online training materials made available
- Advisory Committee final meeting set preservation goals and implementation plans for Cultural Heritage institutions around the state
COLORADO CONNECTING TO COLLECTIONS TODAY

The Center for Colorado & the West at Auraria Library (CC&W) at the University of Colorado Denver Downtown Campus has been awarded the Colorado Connecting to Collections from the Institute of Library and Museum Services (IMLS)

Collaborative partners:

http://collectioncare.auraria.edu
COLORADO
CONNECTING TO COLLECTIONS
Five Key Goals

• Create a network of trained preservation assessors
• Build sustaining culture of preservation and development of emergency plans
• Encourage responsibility for collections care
• Increase awareness of collections needs
• Build a collaboration among archives, libraries, museums, professional organizations and emergency management offices.
COLORADO
CONNECTING TO COLLECTIONS
Objectives

• To provide statewide educational opportunities to increase the capacity of organizations and individuals to preserve the collections under their care

• To Collaborate with the Colorado Division of Emergency Management to foster stronger relationships with emergency managers and first responders.
Unit 1:

Preservation Program Basics
Defining a Preservation Plan
Preservation =

the sum of the activities a cultural heritage institution undertakes to maintain its collections in useable condition for as long as they are needed
Elements of a Preservation Plan

- Preservation Planning
  - Roles and responsibilities
- Collection Policy and Digital Collection Development
  - Intellectual Control over the Collections
- Collections Management Activities
- Exhibition Policies
- Environmental Controls
- Disaster and Security Plans
- Digital Plans, Capture Guidelines and Digital Preservation
Preservation Planning

- Administrative authorization
- Assign responsibilities
- Gather information
  - Overview of institutional context
  - Interview staff
  - Document present activities, practices, conditions
Characteristics of a Well-Integrated Program

Preservation is:

– Incorporated into policies
– Part of the institution’s emergency management plan
– A component of public relations activities
– Incorporated into user education and staff training
Preservation Policy

• Tied to institutional mission
• Indicates scope of institution’s commitment
• Clarifies what aspects of a collection are being preserved and why
• Outlines institution’s preservation strategies for all materials
• Outlines which standards/guidelines are being followed
Elements of Preservation:
Proactive Activities

• Environmental controls
• Pest management
• Disaster preparedness
• Security
• Collections processing, management and housing
• Staff/user education
Preservation Responsibilities: Administration

- Policy development
- Building maintenance
- Disaster planning
- Housekeeping
- Security
- Advocacy
- Developing a preservation budget
Preservation Responsibilities: Public Services

- Storage and handling
- User education
- Other examples?
Preservation Responsibilities: Curatorial and Collections staff

- Storage and object preparation and handling
- Marking and labeling
- Accessioning or Acquiring materials
- Rehousing
Preservation Responsibilities: Collection Management

- Selection
- Curatorial review
- Deaccessioning
- Treatment decisions
Preservation Responsibilities:

Library Special Collections
Archives, Historical Society or Museum

• Processing
• Storage
• Handling
• Repair
• Research
Factors Affecting the Longevity of Collections

- Chemical and physical composition
- Storage conditions
- Use and handling
Low Cost Preservation Initiatives

- Initiate a collections storage cleaning project
- Institute a ban on food and drinks in collection and exhibit areas
- Institute a ban on ink pens and backpacks in reading areas/reading rooms
- Establish an environmental and pest monitoring program
- Libraries: distribute plastic “rainy day bags” and close book drops when the library is open
Unit 2:

Policies for Your Preservation Program

Collection Policy and Digital Collection Development
Collections Policies

- Introduction
- Mission and Collection
- Acquisitions/Accessions
- Deaccessions
- Incoming Loans
- Outgoing loans
- Photographic Services
- Insurance
- Access
Resources for Collections Policies

• Delaware Connecting to Collections Policies for Institutions page
  http://libraries.delaware.gov/services/ctcpolicies.shtml

• Delaware Historical Society Collections Policy Read House
Components of Digital Collection Development Policies

- Introduction and Purpose
- Audience
- Scope of the Digital Collection
- Collection Strengths
- Selection Criteria
- Needs of the Materials
- Digitization Process
- Intellectual control and intellectual Property Rights
- Collaboration
- Disposition and Digital Preservation
Resources for Digital Collection Development Policies


- University of Vermont Libraries Center for Digital Initiatives. CDI Collection Development Policy. [http://cdi.uvm.edu/about/colldev](http://cdi.uvm.edu/about/colldev)
Unit 3:

Care and Handling Policies for Difficult Formats
Standard Storage Arrangements for Photographic Materials

- Temperature: Below 70° F
- Relative humidity: 35-50% RH
- Limit light exposure
Housing Specifications for Photographic Materials

Must pass Photographic Activity Test (PAT)

ISO 18902 for paper
  » pH 7.0 to pH 9.5
  » Adhesive seams
  » Gelatin
  » Color
Storage & Handling: Photographic Materials

- Use lint-free cotton gloves
- Store prints & negatives separately in individual paper or plastic sleeve
- File in letter or legal size folders—depends on size
- Place in appropriate document cases
- Use non-static four-flap paper enclosures to store prints with flaking emulsions
Negatives: Cellulose Nitrate

- 1889-1950’s
- Flammable, unstable – NFPA 40

Deterioration characteristics
- Base turns yellow to brown
- Image stains and fades
- Base contain gas bubbles emitting nitric acid (rancid butter smell)
- Emulsion becomes sticky
- Film turns into a brownish acid powder
Negatives: Cellulose Acetate

- 1934 - Present
- “Safety” film- not flammable
- Some chemically unstable
- Deterioration characteristics
  - Shrink as they age
  - Vinegar smell
  - Bubbles/crystals
Audiovisual Materials

• Audio disks recordings
• Magnetic media
• Optical media
Storage & Handling: LPs

• 64°F, 40% RH, dark storage
• House in preservation enclosures
• Store vertically, and handle by edges
• Clean vinyl discs in circular motion
• Clean with a clean soft lint-free cotton cloth
• Keep playback equipment clean
Storage & Handling: Magnetic Media

- 60°F, 30-40% RH, dark, dry & clean storage
- Use with preservation quality containers
- Store vertically
- Avoid sources of magnetic fields
- Make backups and reformat to new technology
- Never play masters, make service copies
Storage & Handling: Optical Media

• 68°F, 40% RH, dry, dark and clean environment
• Store CDs and DVDs individually in “jewel cases”
• Do not use solvents to clean
• Use lint-free cotton cloth to wipe from center to outer edges
• Store vertically
A New Resource on Audiovisual Preservation

• A wide-ranging web resource with streaming video and other information
• Based on the Conservation Center for Art and Historic Artifacts’ “Race Against Time” workshop series
• Resources available at: http://www.ccaha.org/education/videos
• Also available on DVD for a nominal charge
Sustainability for 3D Objects

Relative Humidity Levels
• RH no higher than 55% ± 3% in summer
• RH no lower than 38% ± 3% in winter
• Daily fluctuations no more than 3%
• Seasonal transitions no more than 5% per month

Temperature
• The comfort zone for people and artifacts is 68 F – 72 F
• It is better to be cooler rather than warmer. Try to maintain stability within the range
• Avoid rapid fluctuations, which lead to stress and damage over time
Sustainability
Recommended Light Levels

Very Light Sensitive Objects  5 foot candles or 50 lux
• Examples: textiles and textile dyes, feathers, paper, some dyed leather, inks, paper, material of animal origin and some pigments.

Moderately Light Sensitive Objects  10 - 15 foot-candles or 100 - 150 lux
• Examples: paintings, polychrome objects, or architectural elements, Un-dyed and dyed leather, basketry, wood.

Objects with Low Light Sensitivity  25 - 30 foot candles or 250 - 300 lux
• Examples: stone, glass, metal, beads, ceramic, enamel

Maximum ultraviolet (UV) level:  75mW/lumen
Unit 4:

Preservation Program Basics
Exhibition Policy Development
Exhibits

- Use of originals
- Case materials
- Security
- Light levels
Exhibition Preservation Policies need to include decisions about:

• How long on exhibit is “too long?”
• What type of cases are acceptable
• What security measures need to be in place in order to exhibit off site?
• What environmental monitoring will occur and at what intervals?
• What pest management strategies have been put in place?
• What light levels and/or filters are acceptable
Unit 5: Preservation Program Basics
Developing an Environmental Control Program
Why monitor the environment? Rationale and goals

• Good documentation and data can open the gates of communication between cultural heritage personnel and facilities management.

• Like many proactive preservation activities, environmental monitoring conveys good stewardship of collections.

• Keeping records and up-to-date data allows you to handle the problems before they start.

• Having this knowledge and ability to take action can be a big money saver in the long run. See the proactive theme here??
Methods of Monitoring: Light

• Spot measurements can be taken with light meters, UV meters, or color temperature meters.

• Measurements over time can be monitored by textile fading strips (blue wool cards), observation of damage, and photodocumentation.

• Without any equipment? Filter windows, sleeve flourescent lights, bounce light versus direct light
Light

• UV-blocking sleeves and film is available for fluorescent lights and windows to block UV spectrum of light. Remember that although UV light is the most damaging, ALL light can damage and fade materials.

• These sleeves and films, dependent on use, lose filtering capacity in approximately 5-15 years. A UV monitor will be occasionally necessary to check the effectiveness.
Light

- UV light is counted on microwatts per lumen
- 30 = great
- 75 or below = best practice
- 300 = High
- Depends on what you are protecting/what is at stake as to how concerned you should be about your levels
Methods of Monitoring: Particulates

Gloves, particle counters, badge counters, observation (and documentation) of damage
Methods of Monitoring: What are we looking for?

- Water leaks
- Condensation
- Air leaks and infiltration
- Equipment in storage rooms
- Strange noises
- Ozone
- Collections overcrowding
- Collection use policies
- Toxic contamination from arsenic and asbestos
Your collections

• Look for problems
  – In collections: mold, dust, discolored “halos” / splitting of wood, corrosion of metal—all can be indications that there may be issues
  – Building Envelope: staining, leaking, effluorescence on exterior walls
  – Current operations: no clear maintenance procedures, monitoring reveals wide fluctuations, or the inability to get clear, consistent answers from facilities maintenance.
Methods of Monitoring: T and RH

• If you have different monitoring equipment, bring them all into a room and see if they agree with each other!

• You are better off checking calibration with existing equipment and a few dataloggers than requesting calibration from the outside ($$)
Dataloggers

• Pros:
  – Able to store and render data in a consistent manner
  – Cold Hard Facts. Well calibrated loggers present a objective view of the environment

• Cons:
  – Tells you two weeks later (or whenever you download data) that there is a problem. Would be good to know in a more timely manner and able to make those changes when they are happening.
Dataloggers: Types

• PEM2 from the Image Permanence Institute
  – These monitors are perhaps the most well tuned in monitors for the Library, Archive, and Museum Community. They are very easy to use and data is stored on an external site so information can be loaded and shared as easy as providing a login and password.
  – Data and supporting information on T and RH and reactions with a variety of materials is available directly through the pemdata site
Dataloggers: Types

• HOBO loggers from Onset Corporation
  – These loggers are less expensive and offer many models to choose from- some offering a light meter
  – Must purchase hoboware software to read data
Use Humidity Indicator strips

• Are fairly accurate—may be better than some hygrometers!
• Inexpensive
• Lose functionality after they get wet
• Can be used for spot checking among storage areas
• Keep well if kept in a sealed aluminum vapor proof bag.
Psychrometers

- Sling- not accurate enough. There can be issues with getting the bulb wet enough to produce accurate readings
- Aspirating- better. Wet bulb means thoroughly wet and dripping (one drop on/one drop off). Do not average readings- take the lowest reading- most accurate.
Hygrothermograph

- A common way to measure t and rh
- Date can be viewed visually
- Circular HT are extremely hard to read!
Hi/Low Loggers

• Inexpensive
• Some have ability to capture and store high and low temperatures for a 24 hour period
• At least they define extremes: check daily and reset
Your HVAC

• Deferred maintenance = a crisis in the making.

• Use other institutions in your local area to use inductive reasoning about collections settings.
  – NEDCC function from design leaflet
Unit 6:
Preservation Program Basics
Disaster Plan Development

http://collectioncare.auraria.edu
Sample components of a disaster plan

1. Recovery team contact info
2. Communication plan or telephone tree
3. Maintenance reports and schedules
4. Evacuation Plan
5. Locations of Supplies
6. Organization-wide collection priorities
7. Prevention and protection strategies
8. Checklist for pre-disaster actions
9. Instructions for response, recovery, and salvage
10. Emergency Services
11. Supplies List
Disaster Recovery

1. RESPONSE
   Prepare to deal with the affected collections

2. SALVAGE
   Return collections to a stable condition

3. REHABILITATION
   Improve the condition of the collections
Establish recovery priorities

- Identify most important collections
- Factor in composition of records
- Consider services available
Risk Assessment

- Emergency History
- Location Risks
- Facilities Risks
Create your Emergency History

• When did the disaster occur?
• What was exact location?
• How many items were damaged?
• Costs of recovery and repair?
• Contacts for further details?
Building Survey

- Construction/Renovation
- Condition
- Drainage
- Collection Storage
- Climate Control
- Pollutants
- Light
- Pest Control/Housekeeping
Water-damage Risk Assessment and Prevention

- Regularly inspect roof and drainage
- Inspect pipes and plumbing fixtures
- Avoid basement storage
- No water sources above collections
- Shelve and store collections at least 4 inches off the floor
- Use water detectors where needed
Fire Risk Assessment and Prevention

- Evaluate building design and local environment
- Security
- Fire detection and signaling
- Fire suppression
- Staff fire safety training
Building Design

- Minimize air passages between floors
- Concrete flooring prevents fire from spreading
- Beware of concealed spaces
- Keep exits unobstructed
- Inspect electrical wiring
- Inspect storage areas
- Utilize Fire Marshall visits
Pest Risks and Control

- Seal routes of entry
- Control water sources
- Control food sources
- Clean collections storage rooms and look for signs of insects
- Isolate and examine incoming collections
- Do routine monitoring
Resources for Disaster Planning

• Heritage Preservation for the Heritage Emergency National Task Force.  
  www.heritagepreservation.org/programs/wheel.htm
• Federal Emergency Management Agency:  
  www.fema.gov
• NEDCC: 978.470.1010 or www.nedcc.org
• CCAHA: 215.545.0613 or www.ccaha.org
• LYRASIS: 800.999.8558 or www.lyrasis.org
• Amigos: 800.843.8482 or www.amigos.org
• Tom Clareson: 614.439.1796 or tom.clareson@lyrasis.org
Welcome to dPlan!

Is your institution ready to deal with a disaster?

Disasters can come in all shapes and sizes, from natural disasters (floods, hurricanes, and earthquakes) to emergencies resulting from an accident (burst water pipe), deferred maintenance (leaking roof), or negligence (fire or mold). An effective response will be determined by how well prepared you are to deal with a disaster.

Disaster planning is an essential component of preserving your institution's collections. With a written disaster plan, libraries, archives, museums, historical societies, and other collection-holding institutions can reduce the risk of disaster and minimize losses. dPlan is perfect for small and medium-sized institutions that do not have in-house preservation staff. dPlan is also valuable for large library systems or museum campuses that need to develop separate but related plans for multiple buildings, locations, or branches.

dPlan can help you create a plan for disaster prevention and response. Enter data into the online template to create a customized disaster plan for your institution. This plan will help you:

- prevent or mitigate disasters,
- prepare for the most likely emergencies,
- respond quickly to minimize damage if disaster strikes, and
- recover effectively from disaster while continuing to provide services to your community.

Learn More

Are you ready to proceed? Choose one of these options:

- DEMO To try dPlan
- NEW USER To register as a new user
Emergency Response & Salvage Wheel

- The gold standard!
- Available in five languages
- Latest edition:
  - Water-resistant coating
  - Magnets for easy access
  - All new section on Electronic Records

http://collectioncare.auraria.edu
Field Guide to Emergency Response

• Perfect for the over-stressed and under-trained!

• Compact spiral-bound notebook
  – Essential response functions
  – Basic salvage steps

• Special features
  – Tabbed dividers to customize contacts
  – Checklists and resources
  – DVD to demonstrate procedures
Resources for Federal Funding

- Produced by Heritage Preservation, FEMA, and NEA
- Features 15 grant and loan programs
- Covers preparedness, mitigation, response and recovery
- Includes sample projects and helpful information resources
Alliance for Response Goals

- Raise awareness of the need to protect cultural and historic resources
- Initiate an ongoing dialogue with emergency responders
- Build and sustain local networks
- Encourage disaster planning and mitigation at institutions
WESTPAS Workshops

• "ARE YOU READY?" workshop
  – Test emergency preparedness & response plans and identify areas for improvement
  – Identify mechanisms for collaborative partnerships
  – Improve participants’ ability to evaluate risks (via a pre-workshop self-survey)
  – Encourage participants to improve disaster preparedness

• Colorado Springs: June 25, 2013
  UC Colorado Springs
Unit 7: Digitization, Digital Plans & Preservation
Retention of Items in Original Format

- Evidential value
- Aesthetic value
- Historical value
- Scarcity
- Intrinsic value
- Physical format
- Exhibit value
# Paper-based Materials vs. Digital Objects

<table>
<thead>
<tr>
<th>Paper</th>
<th>Electronic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life expectancy measured in centuries</td>
<td>Life expectancy measured in years</td>
</tr>
<tr>
<td>Eye legible</td>
<td>Requires a computer to read</td>
</tr>
<tr>
<td>Preserved passively</td>
<td>Migration as often as every 2-3 years</td>
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</tbody>
</table>
Creating Content: Why Digitize?

• For enhanced access to collections
• To reduce handling of originals
• To capture complex objects
• To use information in new and different ways
• To meet current standards
Institutional Context

• Put digital projects within the current priorities and activities of the organization
  – Digitization should enhance the organization
  – Be strategic about it
    • Identify allies and partners
    • Who needs to be at the table?
    • Who needs to sign off on the ideas?
Identify Audiences and Users

- Important to define audience
  - General user or visitor
  - K-16 and Life Long Learning
  - Practitioners
  - Researchers & Scholars
  - Business Community

- How will the digital materials be used?
- Communication with your audience
- Seek input from the users
- Anticipate future uses
Materials Selection

• Write a selection policy
  – A collection policy for digitization

• You need to identify a method/process of selection
  – Consistent
  – Clear
  – Flexible
  – Defendable
## Selection Policy/Criteria

<table>
<thead>
<tr>
<th>Collection</th>
<th>Archaeological Materials</th>
<th>Maps</th>
<th>Manuscripts</th>
<th>Administrative files</th>
<th>Interpretive materials</th>
<th>Fieldwork documents</th>
<th>Maintenance Records</th>
<th>Publications</th>
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<td>Variable</td>
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<td>Usage level (H,M,L)</td>
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<td>Audience (NPS Staff, Researchers, General Public)</td>
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<td>Technological issues identified</td>
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<td>Research available for this collection (Y/N)</td>
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<td><strong>TOTAL Points Value</strong></td>
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H = High =5 points
M = Medium =3 points
L = Low =1 point
F = Fragile =1 point
G = Good =5 points
Yes = 5 points
No = 1 point

Suggested points value 1 = lowest and 5 = highest

NPS=NPS Staff and contractors (primary) depending on the project you might assign 5 points if you want to focus on your primary audience
R=Researchers (Secondary) depending on the project you might assign 5 points if you want to focus on your secondary audience
GP=General Public (Tertiary) depending on the project you might assign 5 points if you wanted to focus on a tertiary audience
Technology issues: Are there any special needs for this material? E.g., Zooming, streaming of content, other
Creating a Selection Policy

• Why do we want to scan this?
  – Revert to mission!
• Will it help our users?
• Will it help our staff?
• Are there technical or preservation restrictions?
Besser Principles--adapted

- Reformat at the highest resolution appropriate to the informational content of the originals

- Reformat at an appropriate level of quality to avoid re-capture and re-handling of the originals in the future

- Create and store a master file that can be used to produce derivative files and serve a variety of current and future user needs

- Use system components that are non-proprietary

- Use file formats and compression techniques that conform to cultural heritage industry standards
File Formats for Sustainable Digital Collections

• There are many, many file formats—for Master file capture consider

• The most common are probably:
  – TIFF
  – JPEG2000
  – WAV
  – MJPEG2000
  – PDF-A—but only if the file has been created digitally to start with, if scanning, use TIFF
Storage

- File naming
- Storage media
- Online storage
- Outsourced storage
- Refreshing the files
What is Metadata?

Metadata is data that facilitates the management, description, and preservation of a digital object or aggregation of digital objects.

The creation of metadata is governed by a body of standards, best practices and schemas that, when appropriately applied, work together to facilitate the management, description, and preservation of digital objects.
Types of Metadata

- Descriptive—who, what, where
- Administrative—workflow information
- Technical—how was the file created?
- Structural—how does it work?
- Preservation—the provenance of a digital file over its lifetime
Changing world...and more
Digital Preservation

- Digital preservation combines policies, strategies and actions to ensure access to reformatted and born digital content regardless of the challenges of media failure and technological change. The goal of digital preservation is the accurate rendering of authenticated content over time
  - Prepared by the ALCTS Preservation and Reformatting Section, Working Group on Defining Digital Preservation
  - ALA Annual Conference, Washington, D.C., June 24, 2007
  - [http://www.ala.org/alcts/resources/preserv/defdigpres0408](http://www.ala.org/alcts/resources/preserv/defdigpres0408)
Backup vs. digital preservation

‘Disaster recovery strategies and backup systems are not sufficient to ensure survival and access to authentic digital resources over time. A backup is short-term data recovery solution following loss or corruption and is fundamentally different to an electronic preservation archive.’

» JISC. Digital Preservation: Continued Access to authentic digital assets. (November, 2006)
Assumptions

• Digital preservation is more challenging and complex than preservation of analog objects
• However, don’t delay doing something because we don’t have all the answers
• Digital preservation is more than just a technical preservation strategy
  – “THE” solution doesn’t exist
• Digital preservation needs to be integrated into your organization’s culture
• Current financial environment isn’t a reason to delay action
Preserving Digital Resources: it’s an issue because...

- **Technological Changes**
  - File formats change
  - Approaches—local vs. distributed
- **Organizational challenges**
  - Resources
  - New partnerships and expectations
  - Long-term access to digital resources
- **System architecture**
  - Use non-proprietary systems
  - Use standards that allow content that can be migrated
Organizational Challenges

• Technical expertise
• New partnerships
  – Content creators: what is their role?
  – Collaborate on preservation programs
• Understand your scope
  – Who are we preserving for?
  – What should we preserve?
  – How will we preserve it?
  – How do we assure it’s accessible in the long term?
The Elements of a Good Digital Plan: Policies that Define

- Mission and vision for digital collections
- Collections development and selection criteria
- Capture guidelines
- Rights management
- Metadata guidelines
- Quality control procedures
- Delivery methods
- Digital preservation approach
Unit 8: Developing Your Preservation Plan: Colorado (and Wyoming) Connecting to Collections

http://collectioncare.auraria.edu
Creating a Preservation Pan

Are all the stakeholders at the table?
Resources and Samples

- Delaware Connecting to Collections Policies for Institutions page
- Model Collections Policies from Ohio
- NEDCC Preservation Leaflet Series
- LYRASIS Preservation and Digital Toolboxes
Wrap-Up
Final Thoughts
Timeline and Commitment to Preservation

• What do we want to agree to in this session?
  – List out what you will work on first, second...

• What is a realistic timeline for your institution?

• What are three steps you will take in the next 30 days?

• Can we set up a check in procedure monthly? Would that help?

• Meet up in 2014 at CWAM?

• Other ideas?
Questions?
Instructors

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