

# A Survey of Preservation Activities in Cultural Heritage Institutions

## SURVEY INSTRUCTIONS AND DEFINITIONS: FY2012

### INTRODUCTION & BACKGROUND

"A Survey of Preservation Activities in Cultural Heritage Institutions" is a pilot survey coordinated by the Preservation and Reformatting Section (PARS) of the American Library Association (ALA) and the Association of Library Collections and Technical Services (ALCTS).

Any cultural heritage institution with preservation activities may complete this survey. The survey will be open from April 25, 2013 through June 25, 2013.

Questions focus on preservation activities for fiscal year 2012 (as defined by your institution) and will document your institution's administration and staffing of preservation activities, budget and expenditures, general preservation programming (disaster planning, education, outreach and more), conservation treatment, preservation reformatting and digitization, and digital preservation activities.

This survey is based on the Preservation Statistics survey program by the Association of Research Libraries (ARL). In 2008, ARL discontinued surveying its members about their preservation activities; the loss of that shared data left the preservation community without a way to assess and analyze its collective current practices, staff and budget resources, and strategic direction. For additional information about the ARL Preservation Survey, including survey reports from 1999 to 2007, visit <http://old.arl.org/stats/annualsurveys/pres/>

The Preservation and Reformatting Section of ALA / ALCTS realized the value of sharing preservation statistical data and worked towards developing a survey not just for the library community but any cultural heritage institution with preservation programming. This pilot survey for FY2012 will help to develop what we hope will be an annual preservation survey program.

### FAQ

#### **What is the scope of the survey?**

The elements of a modern preservation program include conservation, digitization or reformatting, digital preservation / curation, commercial / library binding, deacidification, and programmatic activities including outreach, education, disaster planning, environmental monitoring,

#### **Who may participate in the survey?**

Any cultural heritage institution (libraries, archives, museums, historical societies, etc.) in the United States that conducts preservation activities may participate.

#### **Why should you participate?**

The data you provide will communicate the scope of modern preservation programs nationwide and the activities employed to preserve long-term access to cultural heritage collections. The data you provide will show your preservation activities in the context of your peer institutions and will be a tool for raising institutional awareness and promoting long-term planning for preservation programs and collection care.

**What date range of activities should be reported? What is FY2012?**

Report preservation activities from Fiscal Year 2012 (FY2012). FY2012 is whatever period of time your institution defines a fiscal year – if that's from October to September, July to June, or by calendar year (January to December), that's fine – you're reporting a year's worth of activities.

**How long will the survey take to complete? How many questions are included?**

Short answer: it depends.

It depends on whether your institution was a member of the Association of Research Libraries (ARL) and participated in their now defunct Preservation Survey program. If so, you will recognize many questions, with a few additions to reflect interest in capturing general preservation programming, preservation reformatting / digitization, and digital preservation data.

It depends on whether your institution already records the data requested in this questionnaire. Many institutions will have this data on file for internal planning or reporting purposes. Others will not have statistics recorded for each activity, while others will simply not conduct every activity covered by this questionnaire.

There are six sections with an average of seven questions per section in this questionnaire. At the end of the survey, we will ask for your comments and an estimated time to complete the survey.

**Can I start the survey online, save my responses, and return to it later?**

Well, kind of -- but we don't recommend that you rely on it. If permitted, SurveyMonkey will use a cookie in your browser that will allow you (if you return to the survey using the same computer and same browser, and if your browser does not dump cookies when you close a session) to re-open the survey.

Rather, we recommend that you download this print preview of the survey to plan and collect data:

<https://dl.dropboxusercontent.com/u/2715969/pres-stats/Pres-Survey-2012-printpreview.pdf>

Enter the SurveyMonkey site when you are ready to input your data:

<http://www.surveymonkey.com/s/preservation-survey>

**How will the responses be used?**

Individual responses will be shared so that cultural heritage institutions can examine their activities, planning, and needs in the context of those of their peers. Results data will be published online, much in the same way the ARL made its Preservation Survey data available<sup>1</sup> -- as a spreadsheet made available via a Creative Commons Attribute-ShareAlike license. Aggregate data may be used in infographics, presentations, and other analysis.

**Who is sponsoring the survey? When will the results be posted?**

This survey is an initiative of the Preservation and Reformatting Section (PARS) of the Association of Library Collections and Technical Services (ALCTS) of the American Library Association (ALA). If you have any questions about this survey, contact [Holly Robertson](#), survey coordinator and PARS Member-At-Large <preservationstatistics@gmail.com>.

**Will this survey be issued annually?**

Yes, hopefully. This 2012 survey is a pilot project; we will review the methodology, responses, and analysis to inform the 2013 survey questionnaire. Our goal is to keep the survey up-to-date with the programs and activities, so the survey questionnaire will likely change from year to year.

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<sup>1</sup> <http://old.arl.org/stats/annualsurveys/pres/>  
*Measuring Preservation of Access Survey - 2012*

## INSTRUCTIONS AND DEFINITIONS: FY2012

**Please respond to every question.**

If the appropriate answer is zero or none, use **0** (e.g. this activity is conducted by your institution but was not conducted this year).

If an exact figure cannot be provided, use **UA** for unavailable or unknown (e.g., this activity is conducted by your institution but not tracked for statistics).

If an activity is not conducted by your institution, use **NA** for not applicable.

### **Contact Information**

**Responses are required to each question on this page. This is the only page that has required responses.**

#### **Questions 1-5:**

Please enter your institution name and city / state information as well as the name, title, and email address of the contact person completing this survey.

#### **6. Identify the category that best describes your institution.**

The following definitions originate from the professional organizations for each cultural heritage institutional category:

*Academic libraries* are entities in a postsecondary institution that provide all of the following: 1) an organized collection of printed or other materials, or a combination thereof, 2) a staff trained to provide and interpret such materials as required to meet the informational, cultural, recreational, or educational needs of clientele 3) an established schedule in which services of the staff are available to clientele, 3) the physical facilities necessary to support such a collection, staff, and schedule. (American Library Association)

*Public libraries* are entities established under state enabling laws or regulators to serve a community, district, or region, and that provides at least the following: 1) an organized collection of printed or other library materials, or a combination thereof; 2) paid staff; 3) an established schedule in which services of the staff are available to the public; 4) the facilities necessary to support such a collection, staff, and schedule; and 5) is supported in whole or in part with public funds. (American Library Association)

*Special libraries* include libraries and information centers of corporations, private companies, government agencies, not-for-profit organizations, technical institutions, museums, law firms, and medical facilities. (Special Library Association)

*Museums* are non-profit, permanent institutions in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (ICOM)

*Archives* are organizations that collect the records of individuals, families, or other organizations. (Society of American Archivists)

*Historical Societies* are organizations that collect, research, interpret, and preserve information or items of historical interest, typically focusing on a specific geographical area. (American Historical Association)

## **Section 1: Administration and Staffing**

### **7. Does your institution have a preservation administrator?**

A *preservation administrator* is a professional trained in the management of preservation in a cultural heritage institution. For the purpose of this survey, a preservation administrator spends at least 25% of his or her time managing a partial or comprehensive preservation program.

### **8. If yes, what percentage of the preservation administrator's total job assignment is dedicated to preservation activities and preservation program management?**

If the institution has a full-time preservation administrator, general management activities (e.g., meeting attendance, committee participation) should be considered an integral part of the administrator's responsibilities and the answer to this question recorded as 100%. In contrast, where the preservation administrator is a part-time staff member or has a dual assignment (e.g., she or he is also a serials librarian or curator), the percentage of time devoted to preservation activities and preservation management should be recorded. If the library has no preservation administrator enter "NA."

### **9. If yes, what is the job title of the person to whom the preservation administrator reports?**

### **10. If your institution has a preservation administrator that supervises staff, how many FTE (full time equivalent) staff are in the preservation unit?**

*FTE (i.e., "Full-Time Equivalent")* is the numerical representation of full- and part-time work activities. A person working full time is represented by an FTE of 1.00; a person working half time by an FTE of 0.50. Five persons working half time are represented by a combined FTE of 2.50.

Only the preservation administrator and staff who report directly to him or her, or to someone supervised by him or her, should be recorded here. If the institution has no preservation administrator, or if the administrator does not have direct line responsibility for staff, enter "NA."

### **11. How many FTE (full time equivalent) staff and volunteers work in the following preservation areas (in the preservation unit or elsewhere in your institution)?**

*FTE (i.e., "Full-Time Equivalent")* is the numerical representation of full- and part-time work activities. A person working full time is represented by an FTE of 1.00; a person working half time by an FTE of 0.50. Five persons working half time are represented by a combined FTE of 2.50.

This figure includes staff who report to the preservation administrator, as recorded in Question 4 above, PLUS staff outside the preservation unit or department who are involved in preservation activities.

*Preservation Administration:* staff engaged in general preservation activities, including preservation education or outreach, environmental monitoring, disaster planning or response, library binding, mass deacidification, etc.

*Conservation:* staff engaged in the assessment and/or physical treatment or conservation of collections. Includes conservation administrators, conservators, conservation technicians, etc.

*Digital Curation / Digital Preservation:* staff engaged in activities to manage, preserve, and provide access to digitized or born-digital collections.

*Audio or Video Preservation:* staff engaged in activities to preserve, reformat / digitize, and provide access to analog or digital audio or video collections.

*Microfilming:* staff engaged in microfilming collections.

*Preservation Science:* staff engaged in research and development activities related to preservation technologies or conservation science, including scientific, forensic, material, and instrumental analysis.

*Other*

## **Section 2: Budget and Expenditures**

### **12. Total salaries and wages for staff engaged in preservation activities:**

Record salaries for staff reported in Section 1, Question 5 – the number of staff engaged in preservation activities institution-wide. Do not include fringe benefits.

### **13. Contract expenditures:**

*Contract expenditures* refers to expenditures for preservation services for which the institution is invoiced by an outside vendor, organization, or individual (e.g., a commercial library binder, commercial microfilming service, or professional conservator in private practice).

*Contract conservation services* refers to fees paid to a vendor for remedial and protective treatment (both mechanical and chemical) of bound volumes, manuscripts, maps, posters, works of art, photographic materials, objects, magnetic tapes, and other cultural heritage materials to restore them to usable condition and/or to extend their useful lives.

Contract preservation digitization refers to fees paid to a vendor to the digitization or photography of materials at a high level of capture by a vendor for the purposes of long-term preservation. Do not include fees paid to a vendor for the management or maintenance of digital assets (see “Other contract expenditures” below).

Contract disaster recovery services refers to fees paid to a vendor to the salvage of water, fire, mold, or pest damaged collection materials. Services may include air-drying, freeze-drying, cleaning, mold remediation, and other disaster mitigation activities.

*Contract commercial/library binding* refers to the binding, rebinding, and recasing performed by commercial library binderies as described in the Library Binding Institute Standard for Library Binding (ANSI/NISO/LBI Z39.78-2000).

*Contract custom enclosure construction* refers to fees paid to a vendor for custom sized boxes or protective enclosures for collection materials.

*Contract preservation photocopying* refers to fees paid to a vendor to photocopy paper-based items (books, unbound papers, photographic materials) by a vendor in adherence to standards for permanence and durability and to provide an access or surrogate item for use in lieu of and in conjunction with the original, fragile item. Applicable standards are ANSI Z39.48 -- Permanence of

Paper for Printed Library Materials; ASTM D3290 -- Bond and Ledger Paper for Permanent Records; ASTM D3458.

*Contract Preservation microfilming* by a vendor presumes adherence to relevant American National Standards Institute (ANSI) and Association for Information and Image Management (AIIM) standards as well as microfilming guidelines published by the Research Libraries Group and National Library of Canada.

*Contract training / professional development services* refers to fees paid to a vendor provide training or continuing education for staff or patrons.

*Other contract expenditures* might include fees paid for commercial freeze-drying, fumigating, or mass deacidification of library materials; membership fees for use of regional conservation facilities; fees paid to digital asset management vendors; or equipment repairs.

#### **14. Other expenditures:**

*Preservation supplies* include materials used for conservation treatment (e.g., papers, book cloths, adhesives, chemicals, disposable filters for water systems); commercially available archival quality boxes, wrappers, file folders, and envelopes; paper used for preservation photocopying and digitizing; and film, chemicals, and other supplies used for preservation microfilming. Expenditures for security labels and stamps as well as call number and bar code labels should not be recorded as a preservation supply.

*Conservation equipment:* record expenditures for equipment and tools costing over \$100, such as machinery (e.g., board shears, fume hoods, microfilming cameras, photocopy machines and scanners exclusively used for preservation reformatting), furniture (e.g., laboratory benches, chemical supply cabinets). Expenditures for building renovations (e.g., the construction of a conservation facility) or for construction that results in improved housing of cultural heritage materials (such as replacement of heating, ventilating, and air conditioning systems) should not be recorded here.

*Digitization equipment and software:* record expenditures for scanners, cameras, photography accessories, computers, and digital imaging software. Do not include equipment or software specific to the digitization of audio/visual collections (see “Audio/Video collection playback equipment and software expenditures” below). Do not include equipment or software specific to the ongoing management and maintenance of digital assets (see “Digital Preservation equipment and software expenditures” below).

*Audio / Video playback / digitization equipment and software:* record expenditures for analog or digital playback equipment purchased for digitization as well as software specific to the purpose of capturing and processing digital audio/video collections. ). Do not include equipment or software specific to the ongoing management and maintenance of digital assets (see “Digital Preservation equipment and software expenditures” below).

*Digital Preservation equipment and software:* record expenditures related to the ongoing management and maintenance of digital assets, including dedicated computers, servers, storage, as well as processing and management software.

**15. Total preservation expenditures for FY2012:**

*Total preservation expenditures* should equal the sum of question 1 (staff salaries) + 2 (contract expenditures) + 3 (other expenditures).

**16. Total institutional operating expenditures for FY2012:**

*Total institutional operating expenditures* reflect expenditures for all staff; purchase and maintenance of collections, operation and maintenance of buildings, and any contract or fee expenses.

**17. Total amount of preservation funding from external sources:**

*External sources* includes grants, awards, and gifts. Funds allocated from the institution's regular operating budget (royalties, endowment income, and special funds provided by the parent institution) are internal and should not be recorded here.

**Section 3: Preservation Activities**

**18. Commercial / Library Binding:**

*Commercial / Library binding* refers to the binding, rebinding, and recasing performed by commercial library binderies as described in the [Library Binding Institute Standard for Library Binding \(ANSI/NISO/LBI Z39.78-2000\)](#). A *monograph* is a nonserial publication complete in one volume (book) or a finite number of volumes. A *serial* (magazine, journal, newspaper, etc.) is a continuing resource issued in a succession of discrete parts, usually bearing numbering, that has no predetermined conclusion. If your institution does not track commercial library binding by monograph and serial, enter the total number of volumes bound.

**19. Mass Deacidification:**

*Mass deacidification* refers to the process by which books and papers are treated to neutralize acidity and to introduce an alkaline buffer. Materials are deacidified in batches, in chambers that hold several (or many) items. Item-by-item deacidification of bound volumes and papers, performed by conservators and technicians, should be recorded Section 4: Conservation Treatment.

**20. Does your institution have a disaster / emergency plan that includes the collections?**

A *disaster or emergency plan* is a document which describes the procedures devised to prevent and prepare cultural heritage collections for disasters, and those proposed to respond to and recover from disasters when they occur. It defers from an institution's emergency or shelter-in-place plan, which focuses primarily on security and safety of staff and patrons, not collections.

**21. To better understand how institutions are responding to disasters that threaten or damage collections, please describe how your institution has handled water, fire, mold, and pest incidents in FY2012. Detail the number of incidents by incident type, provide an estimate of total staff hours dedicated to recovery, and disclose if a disaster recovery contractor was engaged to assist in the response.**

Detail the *number of incidents, hours staff dedicated to the disaster response, and whether a disaster recovery vendor provided services* (i.e., salvage, drying, mold or pest remediation, etc.) by each type of disaster – water, mold, fire, pest, and other incidents. If fire incident involved water and mold damage when the fire was extinguished, categorize the incident as a fire disaster. Likewise, if a water incident later developed a mold issue, categorize the incident as a water disaster.

**22. Does your institution monitor any of the following environmental factors in the specified locations:**

An institution might monitor *temperature, relative humidity, light, or air quality* with either a hand-held or stationary device (such as a hygrothermograph or Preservation Environment Monitor (PEM)). Pests are typically monitored with sticky traps or pheromone lures.

**23. Does your institution use any of the following devices to monitor the environment?**

An *environmental monitor* is a device that records at least temperature and relative humidity but may also measure light intensity or UV and air quality variables. Environmental monitors may be standalone / analog units like a hygrothermograph, part of an HVAC (heating, ventilation, and air conditioning) system, or a digital device that, in conjunction with software, records environmental data and facilitates analysis.

**24. Outreach and Training: Please indicate the number of attendees to various types of preservation outreach and training events that your institution has provided or hosted in FY2012:**

Detail the number of:

- attendees to *preservation training given to internal / institutional staff*
- attendees to *preservation training given to external participants* (e.g., colleagues in allied cultural heritage organizations)
- attendees to *public information sessions* (e.g., lectures, Preservation Week seminars):
- attendees to *tours of preservation / conservation units*:
- *preservation / conservation interns* or fellows hosted by your organization

## **Section 4: Conservation**

In this section, the number of questions you complete will depend on whether your institution uses contract conservation services for treatment and custom enclosures and if those activities are conducted in-house, whether your institution tracks conservation treatment by format (e.g., 50 bound volumes, 600 photographs) or by format AND treatment time (e.g., 15 bound volumes at Level I treatment, 13 photographs at Level III treatment). You will also be asked to break out the number of items treated for digitization prep and exhibit prep, as well as the number of items surveyed or assessed.

If your institution records treatments by format AND time, use the following time increments:

*Level 1* conservation treatments require 15 minutes or less to perform.

*Level 2* treatments require more than 15 minutes but less than two hours to perform.

*Level 3* conservation treatments require two hours or more to perform.

Record the number of items given conservation treatment, not the total number of treatments performed. For example, when an errata sheet is tipped into a volume and three pages are repaired, these procedures take a total of 25 minutes to perform; the volume as an item should be recorded only once, as a Level 2 treatment. While any given item may receive several treatments, it should be recorded only once, as a Level 1, 2, or 3 treatment depending on the amount of time devoted to the item.

When an item receives conservation treatment and a box is made for it, the conservation should be recorded as a Level 1, 2, or 3 treatment, and the boxing should be recorded as a custom-fitted protective



enclosures. Likewise, when two pages of a book are repaired and the book is sent to a digitization vendor, the volume should be recorded as a Level 1 conservation treatment and as a book digitization in Section 5: Digitization and Reformatting.

Because the nature of procedures and the level of in-house conservation expertise vary significantly across institutions, treatments are recorded based on the length of time they require, time being a meaningful and comparable measure of effort. Use of methods and materials that comply with the American Institute for Conservation of Historic and Artistic Works (AIC) Code of Ethics and Guidelines for Practice is presumed.

Categories for cultural heritage materials:

*Books and Bound Volumes:* includes paperback and hardback books, bound or unbound serials, scrapbooks, newspapers, albums, pamphlets, etc.

*Unbound Sheets:* includes manuscripts, documents, maps, architectural drawings, posters, etc.

*Photographic Collections:* includes photoprints (from daguerreotype, tintype, and albumen prints to gelatin developing out paper prints, etc.), negatives (on glass, gelatin, or plastic – including slides) as well as inkjet and laser prints.

*Moving Image Collections:* includes films, videotapes, DVDs, digital videos formats, etc.

*Recorded Sound Collections:* includes cylinders, discs, tapes, CD, digital audio formats, etc.

*Art Objects:* includes paintings, works of art on paper, sculptures, prints, etc.

*Historic and Ethnographic Object:* artifacts that document human life and traditions, typically assembled by an anthropologist, folklorist, ethnomusicologist, or other cultural researcher.

*Archaeological Collections:* artifacts from an archaeology project, including stone tools such as pottery vessels, metal objects such as guns, and items of personal adornment such as buttons, jewelry and clothing.

*Natural Science Specimens:* includes geological, botanical, or zoological collections, etc.

*Custom-fitted enclosures* are distinguished from the commercially available boxes and other enclosures identified in Question 9 as “supplies,” in that the former are custom-made to fit their contents and the latter are standard-sized enclosures available through supply catalogs. Custom-fitted enclosures include paper and polyester book jackets, paper and board wrappers, portfolios, phase boxes, double-tray boxes, and other boxes. (Polyester encapsulation of single sheets should be reported in response to Question 14—not here.) Use of archival quality methods and materials is presumed.

### **Questions 37-39:**

Digitization and exhibition are increasingly driving factors in prioritizing items or collections for conservation. In this section, you will be asked to detail the number of items conserved in preparation for digitization or exhibition in FY2012. The data for these activities were included in the conservation treatment statistics you reported on previous pages.

The preparation of materials for digitization (*digitization prep*) refers to conservation activities to physically stabilize or ready collection items for digitization. These activities may include removing

staples, humidifying and flattening pages, securing loose materials in scrapbooks or photo albums, repairing torn pages, surface cleaning, etc.

The preparation of materials for exhibition (*exhibition prep*) involves similar conservation activities to digitization rep – physically stabilizing or readying collection items for display in an exhibit. These activities may involve efforts to remediate the aesthetics of an item as well as treatments to improve stability and ease of display (e.g., humidifying and flattening pages, mending tears in pages or paintings, inpainting, surface cleaning, etc.).

Collection materials are frequently examined for condition and evaluated for treatment in collection condition surveys or item-level assessments. The *number of items assessed or surveyed for conservation* should include only the number of items physically examined for condition. If a statistical survey that looks at a sampling of material from a collection (i.e., 100 books from a 10,000 book collection) is performed, include only the number of items sampled or physically assessed.

## **Section 5: Reformatting and Digitization**

### **40. Why do you reformat (microfilm, preservation photocopy, or digitize) collections?**

Please select the appropriate response(s) for each activity (microfilm, preservation photocopy, and digitization) – check all that apply. If you do not microfilm, preservation photocopy, or digitize collections, leave all boxes in that column unchecked:

- Replace a damaged item
- Create an access surrogate
- Migrate from obsolete technology or format
- Cost effective
- External funding source
- Internal funding source
- Preservation
- Access

### **41. How many of the following formats (books / bound volumes, unbound sheets, photographic collections, other formats) were microfilmed in FY2012?**

Presumes adherence to relevant American National Standards Institute (ANSI) and Association for Information and Image Management (AIIM) standards as well as microfilming guidelines published by the Research Libraries Group and National Library of Canada. Include only entire items microfilmed – i.e., do not count the microfilming of a single page of a newspaper or volume.

### **42. Did your institution participate in any of the following mass digitization or collaborative projects in FY2012?**

Check all that apply: Biodiversity Heritage Library, Google Books, Google Art, iArchives, Internet Archive, Open Book Alliance. If your project is not listed, enter the project name in the “other” textbox.

### **43. How many of the following formats (books / bound volumes, unbound sheets, photographic collections, other formats) were preservation photocopied in FY2012?**

*Preservation photocopying* is the duplication of paper-based items (books, unbound papers, photographic materials) in adherence to standards for permanence and durability in order to

provide an access or surrogate item for use in lieu of and in conjunction with the original, fragile item. Applicable standards are ANSI Z39.48 -- Permanence of Paper for Printed Library Materials; ASTM D3290 -- Bond and Ledger Paper for Permanent Records; ASTM D3458. Include only entire items preservation photocopied – i.e., do not count the photocopying of a single page of a newspaper or volume.

**44. How many of the following collection formats (books / bound volumes, unbound sheets, photographic collections, art objects, historic and ethnographic objects, archaeological collections, natural science specimens) were digitized for preservation in FY2012?**

Digitization practices do not necessarily accomplish preservation goals; only a portion of digitization programs in cultural heritage institutions produce preservation-quality results.

*Digitizing for preservation purposes* is the reproduction of collection materials for the purpose of:

a) making duplicate copies that replace rapidly deteriorating originals (e.g., by digitizing an unstable magnetic tape recording with an embrittled cellulose acetate base, an institution is making a preservation quality replacement if it strives to digitize the sound recording at a high rate of capture);

b) making preservation master copies that guard against irretrievable loss of unique originals (e.g., by making high-resolution digital versions of photographs and storing them permanently and/or printing them); or

c) making high-quality digital surrogates that can be retrieved and distributed easily, thereby improving access to information resources without exposing original materials to excessive handling;

or some combination of these factors.

Record the total number of items that were digitized—not the total number of versions of these items that were created. Include only entire items digitized – i.e., do not count the digitization of a single page of a newspaper or volume.

**45. How many of the following sound recording formats were digitized for preservation in FY2012?**

Record the total number of items that were digitized—not the total number of versions of these items that were created. Include only entire items digitized – i.e., do not count the digitization of a single song from one side of a vinyl record.

**46. How many of the following moving image formats (film, magnetic media, digital tape, optical media, other) were digitized for preservation in FY2012?**

Record the total number of items that were digitized—not the total number of versions of these items that were created. Include only entire items digitized – i.e., do not count the digitization of a short clip from a longer film.

**47. Please indicate the approximate percentage of reformatting and digitization work completed in-house vs. outsourced to a contractor for the following activities:**

- Microfilming
- Preservation Photocopying
- Digitization of books
- Digitization of unbound sheets

- Digitization of photographic materials
- Digitization of objects (i.e., art, ethnographic, natural history)
- Digitization of sound recordings
- Digitization of moving image formats

Indicate the approximate percentage of reformatting and digitization work completed in-house (by institutional staff) and the approximate percentage of reformatting and digitization work completed by contract vendors on a fee basis. Do not include digitization data from mass digitization / collaborative projects unless the digitization was performed by in-house staff.

## **Section 6: Digital Preservation**

### **48. Are digital preservation activities a responsibility of the preservation department at your institution?**

*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.

### **49. What is the job title or titles of the person(s) responsible for managing your digital preservation repository?**

Job title, please – not name. For example, digital preservation librarian, digital archivist, or digital curator. A *digital preservation repository* is a system for the maintenance and management of digital objects, including both those born digital and those converted to digital format from analog, to allow access and use by future users.

### **50. Which of the following curation / preservation activities does your institution perform for its digital collections?**

- record preservation metadata
- identify file formats
- validate file formats
- perform fixity checks
- maintain multiple copies on redundant storage media
- maintain multiple copies in geographically dispersed locations
- migrate content from obsolete storage media
- migrate content to new file formats
- emulate technology environments
- maintain obsolete media, software, and/or systems for future use
- develop preservation policies and plans
- disaster planning and recovery
- monitor developments in technology and standards
- research and develop tools
- other (please specify)

Check all that apply.

### **51. Does your institution participate in any of the following digital preservation initiatives?**

- HathiTrust
- LOCKSS

- Portico
- private LOCKSS network
- other (please specify)

**52. How much unique (i.e., not including redundant/backup copies) digital content (in GB) is your institution currently preserving?**

Enter the total digital content currently managed in your digital preservation repository, not just the content added during FY2012. Do not include redundant or backup copies.

**53. How many items in the following categories were added to the digital preservation workflow or system during FY2012:**

**54. How much data (in GB) of each format category was added to the digital preservation workflow or system during FY2012::**

- books
- manuscripts
- theses / dissertations
- other textual documents
- still images
- audio
- video
- web archives
- email
- data sets
- other

Questions 53 and 54 detail both the number of items as well as the total size of data preserved in each format category. For question 53, enter only the number of unique items in each format category– do not include redundant / backup copies). For question 54, enter the total amount of data (in gigabytes) preserved in each format category – again, do not include redundant / backup copies.

**55. If your institution has a digital preservation repository, which platform supports it?**

*A digital preservation repository platform is a software system that supports the storage, management, and access of digital content. Popular platforms include dSpace, Digital Commons, Ex Libris, and Fedora; your institution may use a different system (enter name in “Other” textbox), a locally developed platform, or your institution may not have a repository (“no repository”).*