

**Preservation Planning Survey - Reformatting****Photocopying**

1. Does the institution use photocopying as a preservation tool? What types of materials have been preservation photocopied?

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2. Is the work done in-house or contracted out? If it is contracted out, who is the vendor, and what standards and procedures does the vendor follow? If it is done in-house, what guidelines are followed? \_\_\_\_\_

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3. What are your institution's priorities for preservation photocopying? \_\_\_\_\_

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**Preservation Microfilming**

1. Have historical materials been microfilmed for preservation? If yes, describe what has been filmed, when it was filmed, who filmed it, and what standards were followed in the filming process. \_\_\_\_\_

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2. If a commercial vendor provides microfilming, does the institution have a contract that specifies preservation standards for filming, processing, and storage? Is the film inspected to make sure it meets quality standards? What inspection methods are used? \_\_\_\_\_

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3. Are archival enclosures used for storage of microfilm negatives and positive-use copies? \_\_\_\_\_

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4. Are master negatives of all microfilm stored at an offsite location? Does this site meet environmental standards for microfilm preservation? \_\_\_\_\_

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5. Are microfilm readers cleaned and maintained on a regular basis? By whom, and how often? Are staff and users instructed in the use of microfilm equipment? Are users well supervised? \_\_\_\_\_

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6. Are there breaks, scratches, spots, or other damage in the microfilm collection? \_\_\_\_\_

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7. What are the institution's highest priorities for preservation microfilming? \_\_\_\_\_

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**Duplication of Photographic and Audiovisual Collections**

1. Have service copies been made so that original deteriorated photographs are not handled routinely? \_\_\_\_\_  
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2. Do all photographic prints have negatives? If not, is there a program to produce copy negatives? Are there original negatives in the collection that do not have corresponding prints? \_\_\_\_\_  
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3. Are there any nitrate or early safety film negatives in the collection? Is there evidence of deterioration (bubbling of emulsion, discoloration, odor) that would indicate a priority for duplication? Have arrangements been made to duplicate and discard any nitrate film? \_\_\_\_\_  
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4. Is there any motion picture film on nitrate base in the collection? Is it stored according to local regulations? Have arrangements been made to duplicate it as soon as possible and discard the original film? \_\_\_\_\_  
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5. Have preservation masters and service copies been made of audiotapes and videotapes that are actively deteriorating or are in formats that are becoming obsolete? Are the masters in digital or analog format? \_\_\_\_\_  
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6. What vendor(s) provide digitization services for a/v collections? Are they experienced in working with historical collections? \_\_\_\_\_  
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7. What are the institution's highest priorities for digitization of audiovisual collections? \_\_\_\_\_  
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**Digital Imaging**

1. Have any of the institution's collections been digitized? What was the goal of the project (e.g., to provide short-term or medium-term access; to create digital data that will be preserved over the long term)? \_\_\_\_\_  
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2. Was the work contracted out? What guidelines and procedures were used? How are the resulting digital objects indexed, described, and stored? \_\_\_\_\_  
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3. Have the digitized collections been preserved using traditional preservation methods (e.g., housing in archival boxes/folders; stored in an appropriate environment)? \_\_\_\_\_  
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4. If digitization has not been undertaken, is there interest in digitization in the future? Are the institution's administrators and governing board familiar with the limitations of digitization as a preservation medium? \_\_\_\_\_  
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