

Reformatting and Digitization

Photocopying

1. Does the institution use photocopying as a preservation tool?

What types of materials have been preservation photocopied?

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?

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

Preservation Microfilming

4. 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.

5. 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?

6. Are archival enclosures used for storage of microfilm negatives and positive-use copies?
7. Are master negatives of all microfilm stored at an offsite location? Does this site meet environmental standards for microfilm preservation?
8. 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?

9. Are there breaks, scratches, spots, or other damage in the microfilm collection?

10. What are the institution's highest priorities for preservation microfilming?

Digital Imaging

11. Have any of the institution's collections been digitized?

What was the goal of the digitization project (e.g., to provide short-term or medium-term access; to create digital data that will be preserved over the long term)?

12. Was the work contracted out or completed in-house?

What guidelines and specifications were used (e.g. resolution, file format, naming conventions, metadata, etc.)?

Are the resulting images of sufficient quality to be successfully used as surrogates for the originals?

How are the resulting digital objects indexed and described? Which metadata schema are used, and where is the metadata stored?

Where are the resulting digital objects stored?

13. Have the digitized collections been preserved using traditional preservation methods (e.g., housing in archival boxes/folders; stored in an appropriate environment)?

14. If digitization has not been undertaken, is there interest in digitization in the future?

15. Is the institution aware of the need to migrate digital objects to new hardware and software, and convert to supported file formats, as time passes? Is this documented in the preservation plan or digitization project?

16. What are the institution's highest priorities for digitization?

Duplication of Photographic and Audiovisual Collections

17. Do all photographic prints have negatives?

If not, is there a program to produce copy negatives for high-priority items or collections?

Are there original negatives in the collection(s) that do not have corresponding prints?

18. Have service copies been made so that original deteriorated items are not handled routinely?

Are there original negatives in the collection that do not have corresponding prints?

19. Have arrangements been made to duplicate and discard any nitrate film?

20. 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?

21. What vendor(s) provide digitization services for photographic or audiovisual collections? Are they experienced in working with historical collections?

22. What are the institution's highest priorities for digitization of audiovisual collections? Please note the distinction between preservation and access purposes.