

**Preservation Services  
Annual Report  
FY13**



*Photo from the U. S. Congressional Serial Set Digitization Project wrap up celebration, Chester, Vermont.*

**Dartmouth College Library**  
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## EXECUTIVE SUMMARY

Preservation Services advances the Library's mission by ensuring that information resources are available for use by current and future students, faculty, and scholars. We prepare, conserve, bind, reformat, and digitize, as well as provide environmental monitoring and disaster recovery services. The department was created in 1994 and is in the Information Management division of Dartmouth College Library reporting to David Seaman, Associate Librarian for the College.

The end of the U.S. Congressional Serial Set Project closes a decade long highly successful partnership with Readex Corporation. Anticipating its end and the subsequent loss of project staff a reorganization plan was implemented that has made the department more responsive to needs both in conservation for digital projects and digital preservation. Another important accomplishment was filling the Digital Production Manager position with the half time appointment of Bill Ghezzi as Digital Production and Metadata Librarian.

### ***Notable activities in FY13 include:***

- *Completed a ten year association with Readex Corporation to conserve and digitize the U.S. Congressional Serial Set; repaired 68 Serial Set volumes.*
- *Implemented reorganization of the department including upgrading a staff position, reconfiguring a vacant position, and creating a new position devoted to digital preservation.*
- *Appointment of a Digital Production and Metadata Librarian.*
- *Scanned over 8000 pages in support of new digital projects including "The Limits to Growth" book scanning, the Japanese Press Translations post processing, The Correspondence of Commodore Oliver Hazard Perry project, and the John McCoy Family Papers.*
- *Provided ongoing digital production support for the Occom Circle Project, the Dartmouth College Photographic Files, and the Dartmouth Dissertations back file project.*
- *Performed pre-scanning conservation and preservation treatments for items from the Occom Circle Project and the New Hampshire Maps Project.*
- *Ingested and managed 230.6GB of digital content for preservation representing 5181 unique resources from the Library's collection.*
- *Performed shelf-processing treatment on over 33,361 new items for the library's circulating collection.*
- *Performed 3971 conservation treatments and salvaged 35 wet, moldy, or damaged volumes.*
- *Mass deacidified 38 Music Library collected works.*
- *Performed condition assessment on 112 films; approximately 9% showed significant shrinkage.*
- *Hosted 2 Conservation Interns from the North Bennet Street School.*
- *Celebrated ALA Preservation Week by offering tours of Preservation Services to members of the Dartmouth College Community.*

## **FY13 IN REVIEW**

### **The 2013 Project**

This was a momentous year in Preservation Services as we implemented the final phases of what was called “The 2013 Project”. This project, begun in FY12, was an evaluation of how we could best respond to a number of pressing needs:

- the growth in special conservation treatments
- projected decline of general collection conservation needs
- the new departmental responsibility for digital production
- growing demands for digital preservation
- the end of the U. S. Congressional Serial Set Project in 2013

Successfully responding to those factors would make 2013 a critical year for the department.

The 2013 Project self-study led to a request to Library Leadership Group for a department reorganization and reallocation of staff resources. This included applying for a position upgrade for Conservation Technician B to Assistant Conservator to serve as digital project conservation liaison; reallocation of the Preservation Specialist to Preservation Assistant to serve as department wide student supervisor, web manager, and commercial binding technician; and the creation of a Digital Preservation Librarian position to focus on the preservation and management of the Library’s growing digital collections.

Taken together the changes supported the reorientation of energies to respond to new needs in the department and the Library. I am delighted to write that in early August recruitment will commence for the Digital Preservation Librarian, thus completing the 2013 Projects recommendations. It’s a great time to work in Preservation Services!

### **U.S. Congressional Serial Set Project**

On May 31, 2013 our ten-year collaboration with Readex Corporation on the U.S. Congressional Serial Set Digitization Project came to an end. Termed a “national monument” by Readex President David Braden, by project completion 15,739 volumes had been reviewed and conserved by this department and 11,935,564 pages scanned at Readex. The Serial Set included 370,205 separate government publications and had 74,495 maps. The project grew in scope beyond the original agreement of Serial Set date range (1789-1995) to include the *American State Papers*, the *Senate Executive Journals*, and the *House and Senate Journals*.

This project has had immense impact on the Library well beyond the conservation of the Serial Set, which in itself is non-trivial. Project technicians provided support on non-project tasks such as digital production, commercial binding, film assessment, special collections conservation, and web support. Work is now underway to fill the gaps of missing Serial Set volumes in order to establish Dartmouth College Library as a permanent physical archive for this collection. I’m proud that this department was partner to the project’s success.

### **Digital Preservation**

The departure of Helen Bailey, Preservation Specialist, resulted in a slow down of digital preservation activities. Early in 2013 I began working with the Digital Production Unit (DPU) and Digital Library Technologies Group (DLTG) to collect and store master files of newly completed digital projects using the Bagit protocol. Work has also commenced to retrospectively “bag” existing digital collections in the Dartmouth College Library Digital Program. In addition to preparing the digital objects for long-term storage and management this work has assisted DLTG and DPU to identify redundant files and clear server space.

Work wrapped up in the spring to revise file name requirements for digital objects. This required coordination of DLTG, DPU, and Cataloging and Metadata Services to assure the project file names worked with the tools that were created by DLTG.

I am delighted to say that recruitment will begin August 2013 for a Digital Preservation Librarian. This is one of the new positions that was necessary to help the department fulfill its preservation mission in regards to digital resources. The Digital Preservation Librarian will play a key role in preserving Dartmouth College Library's collections by enhancing the Library's capacity to preserve and provide access to all our digital materials both commercially acquired and locally produced. The position is funded from the Manton Foundation Endowment that supports the Dartmouth Digital Library Program.

### **Digital Production Unit**

The Digital Production Unit saw a number of positive changes this year. With the hiring of Ryland Ianelli as full time Digital Production Technician and the reassignment of Bill Ghezzi as half time Digital Production Manager, the Unit has created a stable environment to support the Digital Library Program.

The DPU successfully completed a number of projects this year including *The Limits to Growth* book scanning, the *Japanese Press Translations* post processing, and *The Correspondence of Commodore Oliver Hazard Perry* project. Ongoing projects include the *Occom Circle Letters*, the *Dartmouth College Photographic Files*, the *John McCoy Family Papers* and the *Dartmouth Dissertations* back file project. The Unit scanned and processed close to 10,000 items from five digital projects. Next year the Unit will expand its capabilities with the procurement of an advanced reprographic system.

Tentative efforts were taken to record statistics in order to improve production planning. In the coming year more work will be done to understand the type of information that we should record.

### **Conservation**

Conservation for digital projects continued to provide work that is high priority. More often this work gets completed before other queued volumes due to the involvement of other departments who are locked into a schedule and the material needs to be ready for scanning when staff is available to do that work. With the upgrade of the Technician



position to Assistant Conservator, the new primary responsibility of the position has been to oversee and track this workflow. This has already shown to be great advantage in project management.

The 2013 Project correctly anticipated a reduced need for circulating collection conservation although I would not have predicted as large as a 31% drop. On balance it worked in the department's favor because there were less assignable conservation staff hours due to personnel events. In November 2012 Ryland Ianelli, .5 FTE Readex Project Technician, resigned and became the Digital Production Technician. A one-month staff leave of absence was granted to Stephanie Wolff to take advantage of a unique professional development opportunity.

The conservation internships are an immensely successful program to expose beginning conservators to work in an academic library setting. During their appointment they meet with library managers and administrators to develop a keen understanding of the relationship Preservation has to other functional units. In the summer of 2012 the department sponsored two North Bennet Street School students and we will host another in 2013. This program has been supported by endowment reserve funds and as they decline we are searching for grant funding to continue this important support of emerging conservation professionals.

### **Commercial Binding**

A resource and service problem was resolved with reallocation of the vacant Preservation Specialist position into the Preservation Assistant. Tracey Dugdale, who was hired March 2013, has a .25FTE commercial binding assignment taking over the responsibility from Elizabeth Rideout, Readex Conservation Technician. This filled an urgent staffing need and positions the department for being able to continue to bind Art, Baker Berry, Math, and Music collection materials. Since Tracey has started there has been a marked uptick in our commercial binding productivity and I expect us to be on track for fully expending our budget in FY14.

### **End Processing**

This year over 33,000 items were processed for the library system including new materials for the circulating collections and gift donations. Very late in FY13 the library moved to a system of digital bookplates being viewable in the library catalog. For most categories of materials we now mark ownership in the physical books with a rubber stamp rather than pasting a paper plate; this has markedly shortened processing time from four days down to twenty-four hours.

### **Film Assessment and Preservation**

Late in the spring of 2013 the Dartmouth Films / Class of '46 project team referred a list of 53 films to Preservation Services for assessment; this work will be completed by the beginning of September. Once assessment is completed the project team will make a final recommendation of which films will be conserved and digitized with the expectation to complete the work in FY14.

### **Preservation Week**

ALA Preservation Week, April 22-25, 2013, was observed in Preservation Services by offering tours to the Dartmouth Community. Faculty, students, staff, and local community members learned about conservation for digitization, digital preservation, film assessment, and disaster preparedness. Also staff from Preservation Services wrote preservation tips for D2U each day of that week and directed readers to the department's web site for more information.

### **LOOKING FORWARD: Challenges and Concerns**

Last year I wrote of uncertainty as I awaited the outcome of Library Leadership Group's review of the 2013 Project recommendations. Since the reorganization has been approved and now almost fully implemented we are reaping many benefits. Management of student employees is centralized and they are better able to provide support for book repair and film assessment. More staff time is being devoted to special conservation and digitization project support. Finally, attention is being focused on the all-important digital preservation.

These changes have made us able to respond to a library environment that was rapidly evolving. Without the flexibility to address the new needs the department was in danger of becoming irrelevant. We are now well positioned for the next few years and I know that with the continued outstanding effort of all the members of the department we will be able to face any challenges in our future.



### **STAFF FOR FY13**

Helen Bailey, *Preservation Specialist (resigned October 2012)*

Tracey Dugdale, *Preservation Assistant (hired March 2013)*

Bill Ghezzi, *Digital Production and Metadata Librarian (appointed May 2013)*

Deborah Howe, *Collections Conservator*

Ryland Ianelli, *Project Specialist; Digital Production Technician (appointed November 2013)*

Brian Markee, *Conservation Specialist B*

Elizabeth Rideout, *Project Specialist (appointment ended May 31, 2013)*

Barb Sagraves, *Head, Preservation Services*

Stephanie Wolff, *Conservation Specialist B; Assistant Conservator (promoted December 2012)*

### **Interns**

Becky Koch, *conservation intern, June – August 2012*

Lauren Schott, *conservation intern, June – August 2012*

## **APPENDICES**

1. Staff Training, Development, and Conference Participation for FY13
2. Committee Representation for FY13
3. Digital Preservation Summary for FY13
4. Digital Production Unit Statistics FY13
5. Conservation Lab Annual Report for FY13
6. Conservation Summary
7. Points Summary
8. Wet and Damaged Books Summary
9. Commercial Binding Summary
10. Film Assessment



## **1. Staff Training, Development, and Conference Participation for FY13**

Staff participated in the following workshops, seminars, and conferences during FY13:

- New Library Staff Orientation, fall 2012 & spring 2013
- Presentation by Deborah Howe to the South East Chapter, Guild of Book Workers, September 2012
- Paper Symposium with MacArthur Award Recipient, Tim Barret, Boston College, October 2012
- Parchment conservation and paper restoration with Chiara Minadri, two day in-house workshop, October 2012
- “*Managing Generational Diversity*”, Gabriell Lucke, Office of Institutional Diversity and Equality, December 2012
- Performance Evaluation Tool Training, all staff participated, winter 2013
- NISO Webinar: *Metadata for Preservation*, February 2013
- RDA Introduction; Bobby Bothmann, February 2013
- Blitzmail and Outlook training, spring 2013
- “*From a Vacant Liberian Mansion to the ICO: The William V.S. Tubman Photography Collection*”, Indiana University Digital Library Program Brown Bag Series, March 2013
- ALCTS Webinar: *Hosting a Personal Digital Archiving Event*, March 2013
- ASERL Webinar: Intro to Digital Preservation #1: “*Preservation Planning and Overview of PREMIS for Beginners*”. April 2, 2013
- ASERL Webinar: Intro to Digital Preservation #2: “*Forbearing the Digital Dark Ages – Capturing Metadata for Digital Objects*”. April 9, 2013
- ASERL Webinar: Intro to Digital Preservation #3: “*Management of Incoming Born-Digital Special Collections*”. April 16, 2013
- ALCTS Webinar: *Personal Digital Archiving*. April 24, 2013
- ASERL Webinar: Intro to Digital Preservation #4: “*Using FITS to Identify File Formats and Extract Metadata*”. April 30, 2013
- Paper and Book Intensive, Ox Bow, Michigan, May 2013
- Center for Digital Scholarship, Brown University, site visit of digital production unit, May 2013
- American Institute of Conservation Annual Conference, Indianapolis, Indiana, May 2013
- “*Workshop on Fair Use: Digitizing Collections*”, Brandon Butler, May 2013
- DMP Tool Webinar Series, “*Introduction to DMPTool*”, May 28, 2013
- ALA Annual Conference, July 2013

Stephanie Wolff was awarded a Fellowship for Creative and Performing Artists and Writers from the American Antiquarian Society, as a Deborah and Jay Last Fellow. She took a month long leave in March 2013 to undertake research at the Society concentrating on the twelve diaries of Anna Blackwood Howell (1769-1855) to explore the phenomenon of weather both in historic terms and its place in modern life. This is background research in preparation for an artist book.

## **2. Committee Representation for FY13**

Preservation Services Staff served on these Library committees, taskforces, and working groups.

- Access Services Round Table
- Collection Management and Planning Group
- Collection Services Coordinators
- Collections Action and Response Team
- Dartmouth College Library Staff Association
- Dissertation Workflow Subgroup
- Digital Projects and Infrastructure Group
- eResources Preservation Subgroup of PACC
- Library Management Group
- Long Term Storage Planning Group
- NextGen Library Technologies Taskforce
- OCLC Shelf Ready Group
- Preservation, Acquisitions and Cataloging Committee
- Staff Welcome Committee
- Student Supervisor Group
- TeCOR
- Web Roundtable

## **3. Digital Preservation Summary FY13**

| <b>ID / Full Name</b>   | <b>Number of Files</b> | <b>Last Modified or Date Deposited</b> | <b>Bag Size in GB</b> | <b>File Type</b> |
|---|------------------------|--|-----------------------|------------------|
| tenney / Tenney Papers  | 129                    | 1/23/13                                | 10.10                 | tif              |
| Press_Translations_Japanese / Japanese Press Translations - MASTERS | 4462                   | 6/7/13                                 | 191.40                | tif              |
| jmccoy / John McCoy Papers  | 196                    | 6/25/13                                | 12.20                 | tif              |
| meadows / Meadows: The Limits to Growth                             | 286                    | 6/25/13                                | 8.20                  | tif              |
| ocm13732278 / Ovid  | 108                    | 3/10/13                                | 8.70                  | tif              |
|   |                        |  |                       |                  |
|   |                        |  |                       |                  |
| <b>TOTAL</b>  | <b>5181</b>            |  | <b>230.60</b>         |                  |
|   |                        |  |                       |                  |

#### **4. Digital Production Unit Statistics FY13**

##### **Digital Production Unit Statistics FY13**

| <b>Project</b>               | <b>Student<br/>Hours</b> | <b>Staff<br/>Hours</b> | <b>Total<br/>Hours</b> |  | <b>Total<br/>Images<br/>Scanned</b> | <b>Approximate<br/>Image<br/>Processing<br/>Per Hour</b> |
|------------------------------|--------------------------|------------------------|------------------------|--|-------------------------------------|--|
| Dartmouth Photo Files        | 321                      | 343                    | 664                    |  | 8221                                | 12.38  |
| Meadows: Limits to<br>Growth |                          | 49                     | 49                     |  |                                     |  |
| Occom Circle                 |                          | 35                     | 35                     |  | n/a                                 | n/a  |
| J McCoy Letters              |                          | 17                     | 17                     |  | 196                                 | 11.53  |
| Perry Newspapers             | 28                       | 36                     | 64                     |  | 45                                  | 0.70   |
| TOTAL                        | 349                      | 480                    | 829                    |  | 8462                                | 8.20   |



**5. Conservation Unit Annual Summary For FY13**  
**Deborah Howe, Collections Conservator**



*Workshop with Chiara Minardi*

**Incoming Circulating Collections: Work and Treatment:**

The source of the majority of incoming work is from the various circulation desks and newly cataloged material. We are able to balance out our need for student workers with the amount of this incoming material to ensure an adequate turnaround time. This year however we saw a drop of 31% in the repair of the circulating collections.

This year, as last year, we processed and treated material that was given as gifts. We were able to absorb this material into our regular workflow.

**Point System:**

The majority of the work accomplished was for Rauner. At this time Rauner is our major source for non-circulating material. As our digital initiatives become larger we will see an increase in material needing treatment in response to this development.

**Rauner**

Now that staff from Rauner can queue material using the conservation database, material of like repair can be called for. This allows for more efficient workflow and turnaround time as treatments can be batched.

Phyllis Gilbert remains our liaison for all Rauner material; however she receives requests from within the Rauner arena which includes material from archives, manuscripts and newly cataloged material.

Some of the highlight treatments for the year were:

- Repairing 20 volumes of Edward Curtis Portfolios.
- Major progress on the Gautier Anatomy Atlas.
- Significant work on board reattachments and basic treatments.
- 20 custom cradles for the reading room.
- Budd Schulberg Papers
- Worked with Rauner staff and Archival Sound Lab to help coordinate the digitizing of damaged record albums.

**Music:**

Processing new and incoming material only.

**Art Special:**

Minimum requests from Art this year.

**Kresge:**

No activity this year.

**Maps:**

See Digital Projects.

**Staffing\Internships:**

We benefited from the last hire of our Readex supported staff, because of this position we were able to complete special projects such as the Curtis Portfolios and book cradles for Rauner. Also the initial work for the second phase of the Map Project was done by this person.

The total hours from the part time position in conservation are 103, averaging 8.5 hours a month or approximately 2 hours a week. This is a 50% drop over last year.

Our relationship with North Bennet Street School has maintained its standing. We hosted two interns last summer, Lauren Schott and Becky Koch. During this time they completed a cleaning and rehousing project for the extensive senior class cane collection in Rauner. The interns provide a source of excellent hand skills and are able to contribute to the overall work completed in the conservation unit.

Our full time Conservation Technician position was upgraded to Assistant Conservator; we are still processing the final details for compensation that is appropriate for this position.

**Off-Site Work\Training:**

Our previous off site repair unit was at Dana, however this year they moved the collection off site in anticipation of a new Library and disassembled the repair unit.

**Demos\Visits:**

The highlight of the year was a formal training workshop with Chiara Minardi, a conservator specializing in vellum repair and rebinding, from Parma Italy. The focus of the workshop was the treatment of a vellum book recently purchased by Rauner, which needed paper repair and the flattening of the cover. This was potentially the beginning of a long-standing relationship and training opportunity that we would have benefitted greatly from, as Chiara often visited her sister here. Tragically she passed away in January.

**Readex:**

Total treatments for Serial Set repaired and consolidated volumes is: 68

**Digital Projects**

Involvement with digital projects has continued to provide work that is high priority. More often this work gets completed before other queued work due to the involvement of other departments who are locked into a schedule and material needs to be ready for scanning when staff is available to do that work.

With the upgrade of the Technician position to Assistant Conservator, the new primary responsibility of the position will be to oversee and track this workflow. This will be of great advantage as the digital projects become larger and more demanding.

#### Map Project:

For the second phase of the Map Project, which are the New Hampshire maps, we reviewed 345 Maps with 90 receiving treatment. A total of 33 hours was spent on review and repair. Treatment consisted of minor paper mending and surface cleaning. The Readex person oversaw this workflow, upon her departure the responsibility went to the Assistant Conservator.

#### **Exhibits:**

We were involved in preparation for two exhibits. Our involvement usually coincides with the use of Rauner material which needs special handling or mounting. These exhibits were.

- “Skiing at Dartmouth”
- “The Steinhour Press”

#### **Disaster\Wet Books:**

This year 35 wet and moldy items were sent to Conservation for treatment. All of these were from Baker\ general collections and five could not be salvaged.

#### **Collections Action and Response Team:**

A quiet year.

#### **Other:**

I helped staff from the Development Office to connect with outside sources for a presentation book to be given to a donor.

During the year we had 39 visitors sign the guest book.

Under the umbrella of the Book Arts Program, we hosted Amos Kennedy, letterpress printer during the month of January.



## 6. Conservation Summary\*

| <b>Volumes Repaired</b>           | FY13 | FY12 | FY11 | FY10 | FY09 |
|-----------------------------------|------|------|------|------|------|
| <b>Level 1 (under 15 min)</b>     |      |      |      |      |      |
| Tip\Pocket*                       | 354  | 387  | 337  | 830  | 1020 |
| Clean                             | 0    |      | 325  |      |      |
| Trim                              | 112  |      | 129  | 47   | 86   |
| Quick Fix                         | 446  | 501  | 380  | 604  |      |
| Dust Jackets                      | 0    | 163  | 18   | 5    | 94   |
| Other                             | 56   |      |      |      |      |
|                                   |      |      |      |      |      |
| <b>Level 2 (15 min-2 hrs.)</b>    |      |      |      |      |      |
| Tip                               | 0    |      | 10   |      |      |
| Clean                             | 0    |      | 20   |      |      |
| Paper Repair                      | 106  | 114  | 149  |      |      |
| Center Sew                        | 1137 | 2181 | 2377 | 1395 | 1081 |
| Side Sew                          | 70   | 23   | 55   | 141  | 79   |
| Reinforced Cover                  | 0    |      | 51   | 1358 | 1444 |
| Catalog Bind                      | 67   | 0    | 62   | 9    | 19   |
| Double Fan                        | 363  | 282  | 347  | 118  | 246  |
| Moriki Hinge Repair               | 24   | 40   | 34   |      |      |
| Spine Repair                      | 854  | 1132 | 652  |      |      |
| Board Tacket                      | 1    | 3    | 0    |      |      |
| New Case                          | 1    | 4    | 4    |      |      |
| Other                             | 20   | 171  |      |      |      |
|                                   |      |      |      |      |      |
| <b>Level 3 (2 hrs. +)</b>         |      |      |      |      |      |
| Paper Repair                      | 22   | 6    | 4    |      |      |
| Morki Hinge Repair                | 3    | 14   | 7    |      |      |
| Spine Repair                      | 82   | 20   | 6    |      |      |
| Board Tacket                      | 0    | 4    | 4    |      |      |
| New Case                          | 1    | 1    | 8    |      |      |
| Other                             | 1    | 19   | 7    |      |      |
|                                   |      |      |      |      |      |
| <b>Enclosures</b>                 |      |      |      |      |      |
| Wrapper\Pocket Binders            | 99   | 146  | 318  | 580  | 431  |
| Corrugated Box                    | 11   | 6    | 21   |      |      |
| Drop Spine Box                    | 33   | 8    | 24   |      |      |
|                                   |      |      |      |      |      |
| <b>Unbound Material (#pieces)</b> | 22   |      | 1    | 24   |      |
| Encapsulate                       | 3    |      | 0    | 11   | 4    |
| Deacidified                       | 0    |      | 0    | 0    | 3    |
|                                   |      |      |      |      |      |
|                                   |      |      |      |      |      |

|                              | <b>FY13</b> | <b>FY12</b> | <b>FY11</b> | <b>FY10</b> | <b>FY9</b> |
|------------------------------|-------------|-------------|-------------|-------------|------------|
| <b>Total Volumes Treated</b> | 3970        | 5837        | 5350        | 6527        | 7241       |
| <b>Total Time</b>            | 1596        | 2373        | 1802        |             |            |
| <b>Volumes per Hour</b>      | 2.5         | 2.5         | 3.0         |             |            |
|                              |             |             |             |             |            |
| <b>Treatments</b>            |             |             |             |             |            |
| Tip\Pocket* (#pgs.)          | 0           | 0           | 24          |             |            |
| Clean (#pgs.)                | 0           | 1           | 340         |             |            |
| Paper Repair (#pgs.)         | 24          | 132         | 609         |             |            |
| Deacidified (#pgs.)          | 0           |             | 0           |             |            |
| Labels                       | 385         | 207         | 240         | 73          |            |
| <b>Total Treatments</b>      | 489         | 340         | 1213        |             |            |

*\*NOTE: In FY11 the conservation lab revised statistics gathering to allow for more precise representation of the work being performed and the amount of time it took to complete. The FY11 statistical categories do not easily map to the previous years; where they do not map it has been left blank.*



## 7. Points Summary

| <b>Point Summary by Year</b> |             |             |             |             |             |
|------------------------------|-------------|-------------|-------------|-------------|-------------|
|                              | <b>2013</b> | <b>2012</b> | <b>2011</b> | <b>2010</b> | <b>2009</b> |
| Art Special                  |             |             |             |             |             |
| # Volumes                    | 4           | 82          | 0           | 55          | 153         |
| Hours                        | 2           | 44.5        | 0           | 66          | 174         |
|                              |             |             |             |             |             |
| Dana                         |             |             |             |             |             |
| #Volumes                     | 0           | 0           | 0           | 27          | 177         |
| Hours                        | 0           | 0           | 0           | 45          | 192         |
| Kresge                       |             |             |             |             |             |
| # Volumes                    | 0           | 0           | 0           | 0           | 38          |
| Hours                        | 0           | 0           | 0           | 0           | 32          |
|                              |             |             |             |             |             |
| Maps                         |             |             |             |             |             |
| # Volumes                    | 90          | 68          | 0           | 8           | 34          |
| Hours                        | 18.5        | 30          | 0           | 24          | 10.5        |
|                              |             |             |             |             |             |
| Music                        |             |             |             |             |             |
| # Volumes                    | 0           | 1314        | 1675        | 250         |             |
| Hours                        | 0           | 340.5       | 336         | 66          |             |
|                              |             |             |             |             |             |
| Rauner                       |             |             |             |             |             |
| # Volumes                    | 151         | 758         | 375         | 146         | 614         |
| Hours                        | 297         | 709         | 211         | 500         | 402         |
|                              |             |             |             |             |             |
| <b>Total</b>                 |             |             |             |             |             |
| #Volumes                     | 245         | 2222        | 2050        | 486         | 1016        |
| Hours                        | 317         | 1124        | 547         | 701         | 810.5       |

## 8. Wet and Damaged Books

|                  | Number  | Wet | Mold | Foreign Substance | Physical Damage |  | Air Dry   | '31 Freezer | Press | Repair |  | Return to Stacks | Discard | Replace |
|------------------|---|-----|------|-------------------|-----------------|--|-----------|-------------|-------|--------|--|------------------|---------|---------|
|                  | DAMAGE – A single book may have multiple types of damage. |     |      |                   |                 |  | TREATMENT |             |       |        |  | RESULTS          |         |         |
| New Acquisitions | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Baker/Berry      | 35  | 26  | 3    | 6                 | 20              |  | 26        | 2           | 6     | 0      |  | 30               | 2       | 3       |
| Dana             | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Feldberg         | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Kresge           | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Mathews-Fuller   | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Paddock          | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Rauner           | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Storage          | 0   | 0   | 0    | 0                 | 0               |  | 0         | 0           | 0     | 0      |  | 0                | 0       | 0       |
| Totals           | 35  | 26  | 3    | 6                 | 20              |  | 26        | 2           | 6     | 0      |  | 30               | 2       | 3       |
| Percentage       |   |     |      |                   |                 |  | 74%       | 6%          | 17%   | 0      |  | 86%              | 6%      | 9%      |

## 9. Commercial Binding Summary

| COMMERCIAL BINDING                       | FY13        | FY12       | FY11       | FY10        | FY09        |
|--|-------------|------------|------------|-------------|-------------|
| Monographs: <i>restricted to Music</i>   | 72          | 171        | 0          | 180         | 696         |
| Theses: <i>bound in-house as of FY11</i> | 0           | 0          | 0          | 232         | 361         |
| Serials                                  | 922         | 540        | 620        | 3264        | 1395        |
| Rebinds                                  | 176         | 69         | 62         | 141         | 225         |
| Phase boxes: <i>in-house as of FY10</i>  | 0           | 0          | 0          | 0           | 9           |
| Pocket books                             | 0           | 0          | 0          | 4           | 7           |
| <b>TOTAL</b>                             | <b>1170</b> | <b>780</b> | <b>682</b> | <b>3821</b> | <b>2693</b> |

## 10. Film Assessment

| Project Name                           | # of Films | Total Footage | A-D Readings |          |          | Color     | B&W       | Sound     | Silent    | Shrinkage  |           |          | Other Damage  | Total Staff Time (hrs.) |
|--|------------|---------------|--------------|----------|----------|-----------|-----------|-----------|-----------|------------|-----------|----------|---|-------------------------|
|  |            |               | 1            | 2        | 3        |           |           |           |           | 0-0.7      | 0.75-1.75 | 1.76+    |   |                         |
| Football Films                         | 96         | 28,605        | 93           | 3        | 0        | 85        | 11        | 3         | 93        | 89         | 7         | 0        | Tape residue, broken sprockets, edge damage. 19 films not playable due to severe edge & sprocket damage | 28.8                    |
| Dartmouth College Films (Class of '46) | 16         | 11,175        | 15           | 1        | 0        | 7         | 9         | 9         | 6         | 13         | 3         | 0        | Mostly damage to sprockets and bad splices.   | 4.8                     |
| <b>Totals:</b>                         | <b>112</b> | <b>39,780</b> | <b>108</b>   | <b>4</b> | <b>3</b> | <b>92</b> | <b>20</b> | <b>12</b> | <b>99</b> | <b>102</b> | <b>10</b> | <b>0</b> |   | <b>33.6</b>             |