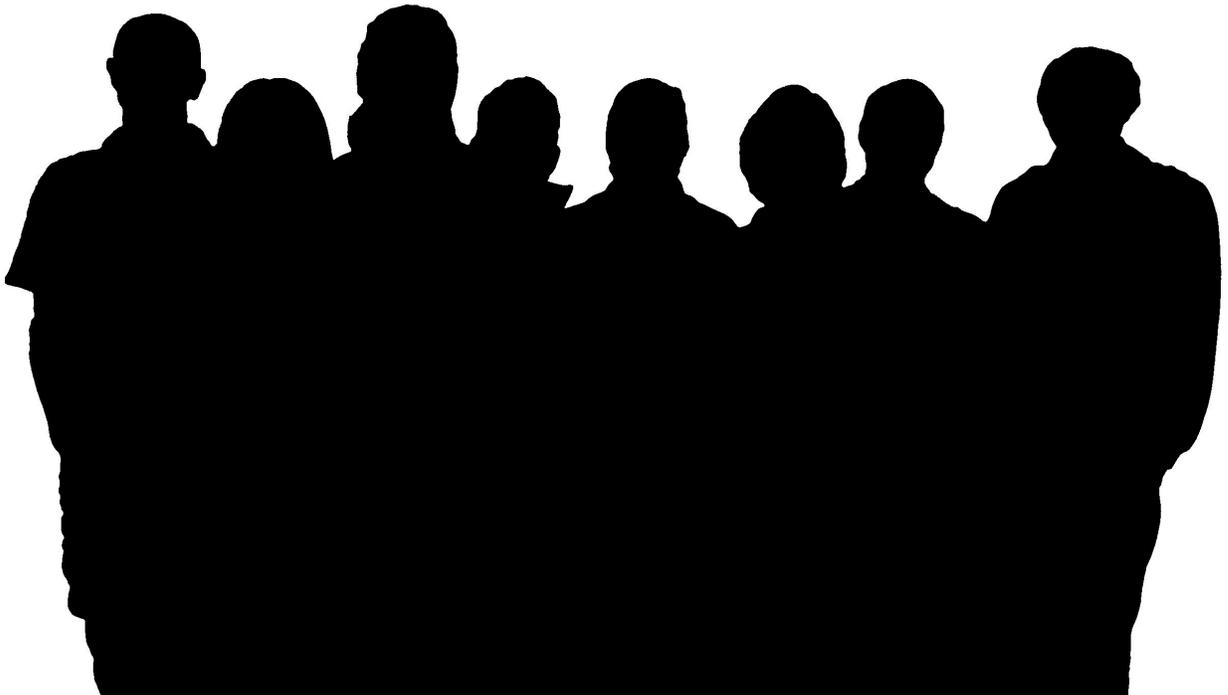


**Preservation Services
Annual Report
FY14**



Dartmouth College Library
Prepared by Barb Sagraves
Head, Preservation Services
August 4, 2014

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.

Changes implemented over the last year and a half positioned this department to address the challenges of 21st century collections while still giving attention to traditional analog materials. Members of this department are engaged in the Library's strategic initiatives of building a digital repository, supporting the emerging digital humanities, and creating shared print repositories. As the digital age redefines library collections and services this department will reshape itself to meet those needs.

Notable activities in FY14 include:

- *Appointment of first Digital Preservation Librarian.*
- *Awarded a Samuel H. Kress Conservation Fellowship in the amount of \$32,000 to train a junior conservation professional.*
- *Ingested and managed 649 GB of digital content for preservation representing 21,129 unique resources from the Library's collection.*
- *Hosted interns from the North Bennet Street School bookbinding program, the New York University Moving Image Archive and Preservation Program, and an independent study from the Center for Cartoon Studies.*
- *Performed 4289 conservation treatments and salvaged 56 wet, moldy, or damaged volumes. Obtained 193 replacement pages for 18 damaged volumes.*
- *Co-hosted with the New England Chapter of the Guild of Bookworkers, "Suction Table Workshop with Renate Mesmer".*
- *Created over 11,900 images for the Dartmouth Photographic Files project, Sino-Viet Ritual Texts, Granite State Maps, and the Winter Carnival Posters.*
- *Provided ongoing digital production support for the Occom Circle Project and the Dartmouth Dissertations Back File project.*
- *Performed pre-scanning conservation and preservation treatments for items from the Sino-Viet Ritual Texts, and the Granite State Maps. Provided conservation and digitization assessment of Ticknor Diaries in anticipation of an NEH grant application.*
- *Performed shelf-processing treatment on over 28,724 new items for the library's circulating collection.*
- *Prepped 1134 serials and monographs for commercial binding.*
- *Performed condition assessment on 258 films.*
- *Celebrated ALA Preservation Week by offering tours of Digital Production Unit to members of the Dartmouth College Community.*

FY14 IN REVIEW

The cover of this report is a silhouette image¹ of Preservation Services staff, the talented individuals that support the Library's mission to manage and deliver information in support of excellence and innovation in education and research. Preservation Services staff have a diverse skill set and are each one dedicated to staying current in their field and developing new expertise in anticipation of needs. They value collaboration for success and are respected across the organization for their service ethos. This department could not function at a high level without each and every individual.

Organizational changes implemented over the last 18 months positioned this department to address the challenges of 21st century collections while still giving attention to traditional analog materials. This brief report highlights that activity.

Conservation

This year's highlight includes successful application to the Foundation of the American Institute for Conservation of Historic and Artistic Works for a Samuel H. Kress Fellowship. The \$32,000 grant will underwrite a one-year appointment of a recent graduate from a conservation program. The fellow will begin in September and will provide assessment and treatment of the Rauner Special Collections Iconography Collection. This department has a strong track record of training interns and we expect to use this experience in fulfillment of the Kress grant.

Storage is an important consideration for the long-term preservation of library materials. The Collections Conservator, Deborah Howe, worked with library staff having responsibilities for HVAC and environmental control to raise awareness of preservation storage conditions. She also led a project to dust and straighten the Art Special Stacks area. Stephanie Wolff, Assistant Conservator, assessed and provided budget estimates for a digitization grant application as well as on-going support for digital reformatting projects. The Preservation Assistant, Tracey Dugdale, is now responsible for hiring and training all conservation students and is gaining experience and confidence in this assignment.

See Appendix 1 for the Conservation Unit Annual Summary.

Commercial Binding & End Processing

The creation of the Preservation Assistant position has made it possible to devote permanent resources to commercial binding. Prior to this Readex Project staff had done the work as they had free time. The Preservation Assistant spends roughly 0.20FTE on commercial binding preparation and this has resulted in a 45% increase in processing over the previous year.

New Book Truck processing declined by 15% FY14. The number of items that come to us in this workflow widely varies from week to week so at this point the amount of staff time assigned will remain unchanged. We will continue to monitor the inflow to see if adjustments should be made to duties if the decline continues. *See Appendix 2 for Commercial Binding Statistics.*

¹ *In respect of privacy I am using a silhouette rather than the actual group photo.*

Digital Production Unit

The Digital Production Unit acquired a high-end reprographic system in December and Bill Ghezzi, the Digital Production Manager, and Ryland Ianelli, the Digital Production Technician, worked over the winter and spring to learn the capabilities of the equipment and software. They have incorporated the new equipment into a number of projects and in the case of the Dartmouth Photographic Files increased productivity by about 20%. There is still much to learn about the new system in regards to image processing and storage so staff will continue to experiment with it in FY15. This includes reviewing the *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files* (Federal Agencies Digitization Initiative Still Imaging Working Group).

A pilot project was begun in the early summer with Brian Markee, Conservation Technician, to acquaint him with digitization workflows and to measure the possible impact on End Processing productivity if there were fewer hours assigned to that workflow. The pilot will conclude in August with completion of the Dartmouth Winter Carnival Poster Project, Phase 2.

Staff in the Digital Production Unit created over 11,900 images for the Dartmouth Photographic Files project, Sino-Viet Ritual Texts, Granite State Maps, and the Winter Carnival Posters. The number of image captures per hour widely varied depending on the type of item being scanned or photographed.

See Appendix 3 for the Digital Production Unit Annual Report.

Digital Preservation

Master files of completed digital projects were prepared for ingest into server space dedicated to long-term preservation storage. The process is known as bagging and uses BagIt, a program developed by the Library of Congress with the California Digital Library and Stanford University. The program packages the files for transport by creating a manifest and checksum of the files; it does not alter the files in any way. On deposit to the server space Digital Library Technologies Group runs FITS (File Information Tool Set) which checks file validation and runs a checksum to match against the one created at bagging. If the information is correct the files are ingested, and subsequently regularly backed up and monitored. This process has uncovered corrupted master images in two different projects that the Digital Production staff have subsequently corrected. It is an important first step in assuring the preservation of our digital collections.

Jenny Mullins, the Library's first Digital Preservation Librarian, began in May 2014. She is still in the early stages of orientation however she has taken over the bagging workflow, prepping and depositing over 500GB of materials from just the Dartmouth Photographic Files Project.

Also in the spring department staff volunteered to join the Digital Preservation Network (DPN) pilot project to ingest, replicate, and return original digital content. The project is expected to be completed by the end of the summer.

See Appendix 4 for digital preservation statistics.

Film Assessment

Student staff under the direction of the Preservation Assistant completed physical assessment of 205 16mm football films. The information was given to the College Archivist who will use it to make selection and accession decisions.

Work continued on the Class of 1946/ Dartmouth Films project. Detailed assessment information was gathered on 53 films prior to final selection for reformatting and digitization. A draft workflow was developed for processing the digital files and film elements when they return from the vendor later this summer.

See Appendix 4 for film assessment statistics.

Preservation Week

ALA Preservation Week, April 28 – May 2, 2014 was observed in the Digital Production Unit by offering tours to the Dartmouth Community. Faculty, students, staff, and local community members learned about digitization, digital preservation, and conservation. Also staff from Preservation Services wrote preservation tips for Vox Daily and directed readers to the department's web site for more information. This is the fifth year Preservation Services have marked the occasion.

LOOKING FORWARD: Challenges and Concerns

The changes implemented over the last year and a half positioned this department to address the challenges of 21st century collections while still giving attention to traditional analog materials. Members of this department are engaged in the Library's strategic initiatives of building a digital repository, supporting the emerging digital humanities, and creating shared print repositories. As the digital age redefines library collections and services this department continues to reshape itself to meet those needs.

Of particular concern for the next year are the needs of digital preservation. It is time for the Library to develop a comprehensive plan that goes beyond reliance on campus IT services for long-term storage and management of our original digital resources. The Library holds memberships in HathiTrust, the Digital Preservation Network, LOCKSS, Portico, and library consortiums yet the services provided by those organizations have not been fully explored as part of an overall digital preservation strategy. This department will launch a project to review the Library's Digital Preservation Policy against our existing memberships to recommend a plan for depositing original material in secure, managed space. This will be coordinated with DLTG.

As the Digital Production Unit increases capacity through improved technology there is a need for photographic expertise. Of wider concern, as the Digital Production Unit increases output then collection managers need to be ready to support the unit by providing easy access to the physical materials and staff need to be in place downstream to create metadata, presentation and discovery tools.

Video reformatting and preservation is a concern and recent conversations with Jones Media staff make me optimistic that this activity will begin to assume more of a preservation focus than strictly access driven.

Whatever the coming year holds in store I have no doubt that the individuals working in this department will rise to any challenge that comes their way. I have witnessed it time and again and I am always proud of their willingness to embrace the new.



STAFF FOR FY14

Tracey Dugdale, *Preservation Assistant*

Bill Ghezzi, *Digital Production and Metadata Librarian (0.5FTE)*

Deborah Howe, *Collections Conservator*

Ryland Ianelli, *Project Specialist; Digital Production Technician*

Brian Markee, *Conservation Specialist B*

Jenny Mullins, *Digital Preservation Librarian*

Barb Sagraves, *Head, Preservation Services*

Stephanie Wolff, *Assistant Conservator*

Interns

Lizze Curren, *North Bennet Street School*, June – August 2014

Michael Grant, *Moving Image Archiving and Preservation Intern*, June – August 2014

APPENDICES

1. Conservation Unit Annual Summary for FY14 & Statistics
2. Commercial Binding Statistics
3. Digital Production Unit Report & Statistics
4. Digital Preservation Statistics
5. Film Assessment Statistics
6. Staff Training, Development, and Conference Participation for FY14
7. Committee Representation for FY14

Appendix 1
Conservation Unit Annual Summary for FY14
Deborah Howe
July 2014



Art Special stacks before.



Art Special stacks cleaned and arranged.

Incoming Circulating Collections: Work and Treatment:

The majority of level two items requiring in-house treatment are books coming to us from circulation; new acquisitions and music scores account for 46% of level two treatments. We are able to balance out our use of student workers with the amount of this incoming material to ensure an adequate turnaround time. This year was almost a one to one match for repair of circulating material, (**858-FY2014; 854-FY2013**).

Point System:

Rauner continues to be our primary source of non-circulating material.

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. Some major projects such as the *Gautier Anatomy Atlas* have been completed which allowed for other work to be accomplished on more streamlined material. Phyllis Gilbert remains our liaison for all Rauner material.

Some of the highlight treatments for the year were:

- Completing the *Gautier Anatomy Atlas*.
- Significant work on board reattachments and basic treatments.
- Continued fabrication of clamshell boxes for newly cataloged items.

Music:

Processing only new and incoming material.

Art Special:

There were minimum requests from Art this year. A large project in Art Special was the cleaning and rearranging of the stack area. I observed that material was getting damaged due to improper shelving and offered to remedy the situation. It was a large improvement with the completion of the project and Art library staff was pleased with the outcome.

Kresge:

No activity this year.

Maps:

See Digital Projects.

Staffing:

The transition for our new Assistant Conservator to act as digital liaison has been seamless. She is active in attending meetings and is integral in reviewing and treating items that are being proposed for scanning and digitizing.

The total hours from the part time position Conservation Technician in conservation numbered 245 this year, averaging 20 hours a month or approximately 5 hours a week. This is a slight increase over last year by 3 hours per week. This position absorbs the majority of our Thesis binding and processes new labels for spine and quick repairs as well as rush items.

Our Preservation Assistant is now fully vested in hiring and training our students on the conservation side. This has freed up time for the Assistant Conservator to focus on repair work and digital initiatives. Training of the Preservation Assistant is still ongoing with the aim of instilling confidence and knowledge for the training needs in repair of the circulating collection.

Our relationship with North Bennet Street School has maintained its standing. Last summer we hosted one intern, Lizzie Curren. During this time she conserved a set of Rauner Special Collection scrapbooks by Charles Jackson, who wrote "The Lost Weekend". She also completed a broad range of repairs from the incoming conservation repair shelf and she checked in items for treatment decisions. This summer Lizzie was awarded the first Mellon summer conservation internship offered by the University of Washington.

We hosted an independent study student, Sara Sarmiento, from the Center for Cartoon Studies. Over a period of three months she came in once a week and learned basic book repair, paper repair and other basic treatments. Her time totaled over 72 hours.

The internship positions continue to provide a source of additional hours toward the treatment of collections and provide a learning environment for interested students. We find this arrangement very positive from all perspectives.

We had a Dartmouth work-study student who was interested in conservation so we offered her special projects to enhance her portfolio for application to formal programs. She graduated this year and was accepted to the Conservation program at Camberwell College of the Arts in London.

Demos\Visits:

The highlight of the year was a formal training workshop with Renate Mesner, chief conservator at the Folger Shakespeare Library in Washington DC. Co-hosted with the New England Guild of Bookworkers, Renate taught a two-day workshop on the uses of a suction table and provided alternative solutions to paper casting for paper repair. There were 15 participants from the New England area.

During the year we had 72 visitors sign the guest book.

We hosted a workshop for the Center for Cartoon Studies for 17 students, and gave a tour to students from Hanover High for its March Intensive.

Digital Initiatives:

The major focus this year in digital production is the digitizing of the New Hampshire maps. On a current rotation of 15 maps a week, we have been successful in establishing a reliable workflow that includes conservation review and repair. For the second phase of this Map Project, we reviewed approximately 780 Maps with 382 receiving treatment. A total of 115 hours was spent on repair. Treatment consisted of minor paper mending and surface cleaning and encapsulation.

Based on our success with this workflow we will move ahead in FY 2015 to help the department encapsulate other maps needing this treatment, thus moving away from the current practice of using double sided tape to encapsulate. On reviewing maps as part of the digitizing project we found the double-sided tape occasionally problematic due to map slippage and tape expansion. The result of either of these is that the maps become in contact with the tape.

Exhibits:

We were involved in preparation one exhibit. Our involvement usually coincides with the use of Rauner material that needs special handling or mounting. This exhibit was.

- "They Played Here!"

Disaster\Wet Books:

This year 71 wet and moldy items were sent to Conservation for treatment. All of these were from Baker\ general collections, 56 were returned to the stacks, 14 were discarded and one was replaced.

Collections Action and Response Team:

A quiet year. The Disaster manual was updated, with all departments receiving new insert pages and the online version updated to reflect the changes.

EMP: Environmental Monitoring Program:

This was a more productive year with active communication between Jim Fadden, Bruce Dunn, Phyllis Gilbert, Gary Alafat and myself, all people involved in either downloading datalogger information or in analyzing the data. With the initiative of the college to move toward energy savings and creative solutions to tweak HVAC systems for maximum efficiency close attention to environmental conditions for our collection is critical.

Conservation Statistical Summary

Volumes Repaired	FY14	FY13	FY12	FY11	FY10
Level 1 (under 15 min)					
Tip\Pocket*	393	354	387	337	830
Clean	126	0	0	325	0
Trim	54	112	0	129	47
Quick Fix	669	446	501	380	604
Dust Jackets	0	0	163	18	5
Other	60	56	0	0	0
Level 2 (15 min-2 hrs.)					
Tip	0	0	0	10	0
Clean	20	0	0	20	0
Paper Repair	46	106	114	149	0
Center Sew	643	1137	2181	2377	1395
Side Sew	28	70	23	55	141
Reinforced Cover	32	0	0	51	1358
Catalog Bind	6	67	0	62	9
Double Fan	538	363	282	347	118
Moriki Hinge Repair	2	24	40	34	0
Spine Repair	858	854	1132	652	0
Board Tacket	0	1	3	0	0
New Case	2	1	4	4	0
Other	16	20	171		0
Level 3 (2 hrs. +)					
Paper Repair	10	22	6	4	0
Moriki Hinge Repair	2	3	14	7	0
Spine Repair	26	82	20	6	0
Board Tacket	0	0	4	4	0
New Case	0	1	1	8	0
Other	22	1	19	7	0
Enclosures					
Wrapper\Pocket Binders	337	99	146	318	580
Corrugated Box	5	11	6	21	0
Drop Spine Box	8	33	8	24	0
Unbound Material (#pieces)	341	22	0	1	24
Encapsulate	45	3	0	0	11
Deacidified	0	0	0	0	0

	FY14	FY13	FY12	FY11	FY10
Total Volumes Treated	4289	3970	5837	5350	6527
Total Time	1560	1596	2373	1802	
Volumes per Hour	2.7	2.5	2.5	3.0	
Treatments					
Tip\Pocket* (#pgs.)	0	0	0	24	
Clean (#pgs.)	0	0	1	340	
Paper Repair (#pgs.)	0	24	132	609	
Deacidified (#pgs.)	0	0	0	0	
Labels	488	385	207	240	73
Total Treatments	488	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.*

Points Summary

Point Summary by Year					
	2014	2013	2012	2011	2010
Art Special					
# Volumes	6	4	82	0	55
Hours	6	2	44.5	0	66
Dana					
#Volumes		0	0	0	27
Hours		0	0	0	45
Kresge					
# Volumes		0	0	0	0
Hours		0	0	0	0
Maps					
# Volumes	382	90	68	0	8
Hours	115	18.5	30	0	24
Music					
# Volumes		0	1314	1675	250
Hours		0	340.5	336	66
Rauner					
# Volumes	57	151	758	375	146
Hours	144	297	709	211	500
Total					
#Volumes	445	245	2222	2050	486
Hours	267	317	1124	547	701

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	70	15	16	0	20	54	14	10	0	56	14	1
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	70	54	16	0	20	54	14	10	0	56	14	1
Percentage						77%	20%	14%	0	80%	20%	1%

Appendix 2

COMMERCIAL BINDING	FY14	FY13	FY12	FY11	FY10
Monographs: <i>restricted to Music</i>	29	72	171	0	180
Theses: <i>bound in-house as of FY11</i>	0	0	0	0	232
Serials	956	922	540	620	3264
Rebinds	149	176	69	62	141
Phase boxes: <i>in-house as of FY10</i>	0	0	0	0	0
Pocket books	0	0	0	0	4
TOTAL	1134	780	682	3821	2693

Appendix 3

Digital Production Unit
Annual Report, 7/1/2014

Summary

The Digital Production Unit digitizes physical materials from Dartmouth College Library collections in support of research, teaching and scholarship. The materials we work with include photographs, manuscripts, maps, books, dissertations, newspapers and posters. The Production Unit reports to Preservation Services and collaborates with departments across the library in support of the Dartmouth Digital Library Program.

Currently the Digital Production Unit is staffed by a half time Digital Production Manager and a full time Digital Production Technician. We receive additional support from student employees, a part time Digital Program Assistant (as needed) and the Edward Connery Lathem '51 Digital Library Intern.

Our equipment includes two Epson flatbed scanners, a Kodak photo scanner, an Indus overhead book scanner and a large format scanner. In the fall of 2013 the Dartmouth Digital Program purchased a high end reprographic system designed to meet the high demands of cultural heritage digital imaging. We have incorporated the new equipment into a number of our projects, including the Dartmouth College Photographic Files and the Dartmouth Winter Carnival Posters project.

Projects

Dartmouth College Photographic Files: Over the past year we have added approximately 12,000 new photographs to this collection that date back to the early years of photography to the present. In addition, the workflow has been completely redesigned to incorporate the new reprographic system.

Dartmouth Dissertations: We designed and implemented a workflow to add color images to vendor supplied, black and white, digital versions of Dartmouth Dissertations.

Sino Viet Ritual Texts: Three unique manuscripts of rituals in classical Chinese and Vietnamese Nom. Completed in June 2014 the Digital Production Unit scanned and photographed 375 images in support of this project.

Occom Circle Project: In 2013 the Production Unit focused on scanning and processing the remaining set of letters, a collection of journals, and annotated published works. We have also assisted with quality assurance and corrections on the existing scanned item.

Granite State Maps: As this project approaches completion the Production Unit provided support by digitizing a small collection of gazetteers with inserted maps.

Winter Carnival Posters: One of the first projects on the new reprographic equipment involved photographing six Dartmouth Winter Carnival Posters from 2009 to 2014. In the future we will add new posters to the collection as they become available.

Appendix 3
Digital Production Statistics

Project	Student Hours	Staff Hours	Total Hours		Total Images Scanned	Approximate Image Processing Per Hour
Dartmouth Photo Files	360.75	391	751.75		11,512	15.31
Dartmouth Dissertations	215	106	321			
Occom Circle		26.4	26.4		n/a	n/a
NH Maps		32	32		93	2.91
Sino-Viet Ritual Texts		59	59		375	6.36
Winter Carnival Posters		4	4		4	1
TOTAL	575.75	614.4	1190.15		11,984	8.19

Cumulative Comparison	FY14	FY13
Student hours	575.75	349
Staff hours	614.4	480
Total hours	1190.15	829
Total images scanned	11984	8462
Approximate image processing per hour	8.19	8.20

Appendix 4
Digital Preservation Statistics

ID / Full Name	Number of Files	Date Deposited	Bag Size in GB	File Type
Press_Translations_Japanese/Derivatives	5579	8/20/13	2.5	pdf; txt
ocn312771386/Brut	243	7/5/13	46.9	tif
ocn5891624/Begin Seuss	54	10/24/13	0.20869	tif
meadows / Meadows: The Limits to Growth -- ADDITION	287	9/13/13	0.01426	tif
ocm28211308/Fortunes of Ferdinand Flipper	82	11/3/13	4.6	tif; xml; xsl
ocn25908589/Obadiah Oldbuck	86	11/13/13	4.3	tif; xml; xsl
ocm01907516/Terence.Comoedie a sex cum argumentis. 1462	212	11/19/13	31.8	tif; xml; xsl
ocm19836522/Dochu hizakurige	76	11/21/13	5.5	tif
winter-carnival-posters	5	1/29/14	0.775	tif
ocm79666972/American Military Atlas (1776)	19	1/31/14	3.4	tif; xml; xsl
Sino-viet	383	3/25/14	47.4	tif; txt
Photofiles	14,103	06/2014	501.9	tif
TOTAL	21,129		649.29795	

Appendix 5
Film Assessment Statistics

Project Name	# of Films	Total Footage	A-D Readings			Color	B&W	Sound	Silent	Shrinkage			Total Staff Time (hrs.)
			1	2	3					0-0.7	0.75-1.75	1.76+	
			Football Films	205	65,190					187	10	8	
Dartmouth College Films (Class of '46)	53	20,825	45	7	1	19	34	25	28	31	22	0	13.25
Totals:	258	86,015	232	17	9	45	206	37	224	205	53	0	64.5

Appendix 6
Staff Training, Development, and Conference Participation for FY14

- ALA Annual Conference, June 2013
- *Suction Table Workshop with Renate Mesmer*, New England Chapter of the Guild of Bookworkers, Dartmouth College Library, July 2013
- *Computer Literacy for Windows* (on-line), October 2013
- Guild of Bookworkers, Washington, D.C., October, 2013
- Digital Library Federation Forum, Austin, TX, November 2013
- *Computer Literacy for Mac* (on-line), December 2013
- *Introduction to Illustrator CS 6*, Dartmouth College Library, October 2013
- *First Aid Training*, Dartmouth College, January 2014
- *CPR Training*, Dartmouth College, January 2014
- *“Digital Curation for Beginners: An Archival View for Librarians”*, ALA/ALCTS Digital Curation Interest Group, webinar, March 2014
- *HTML Essential Training* (on-line/partial), January – May 2014
- *“Dartmouth Latino Oral History Project”*, DCAL presentation by Prof. Lourdes Gutiérrez-Nájera, February 2014
- *Working with Student Workers with Disabilities*, Dartmouth College, March 7, 2014
- *Kronos Training for Student Supervisors*, Dartmouth College, March 2014
- American Institute of Conservation Annual Conference, San Francisco, CA, May 2014
- *Letterpress Orientation*, Dartmouth College Library, May 2014
- *Paper and Book Intensive*, Saugatuck, Michigan, May 2014

Appendix 7

Committee Representation for FY14

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
- Current Awareness Reading Group
- Dartmouth College Library Staff Association
- Dissertation Workflow Subgroup
- Digital Bookplate Implementation Team
- Digital Collections and Oral History Archivist Search Committee
- Digital Preservation Librarian Search Committee
- Digital Production Advisory Group
- Digital Program Intern Search Committee
- Digital Projects and Infrastructure Group
- eResources Preservation Subgroup of PACC
- Granite State Maps Project Team
- Library Management Group
- Long Term Storage Planning Group
- Preservation, Acquisitions and Cataloging Committee
- Preservation Assistant Search Group
- Shared Print Archives Metadata
- Student Supervisor Group
- TeCoR
- Web Roundtable