Course Syllabus - Summer 2012
LI 827XU
Preservation Strategies
6/1-2, 7/13-14, & Internet

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Online Course Login: https://elearning.emporia.edu
Credit Hours: 3.0
Note: Course Syllabus May Change

Important Dates for Summer 2012
5/14: First day of class 5/21: Last day to add/drop 5/28: Memorial Day (ESU closed) 6/27: Last day to withdraw
7/4: Fourth of July (ESU Closed) 8/3: Last day of classes 8/7: Final grades due by noon

Course Description

Introduction to the strategies, techniques, processes, and applications involved in the preservation of library materials. Students learn about the history of the production of library materials, along with the causes of physical and chemical deterioration; the accepted approaches to conservation, and preventive measures such as environmental control, proper handling of materials, and approaches to disaster preparedness and response.

Course Learning Outcomes

- Knowledge the types of physical and chemical deterioration that affect books,
paper, photographs, and related library media (including paper, parchment, microforms, phonograph records, magnetic tape, and digital media);

- Knowledge of current book and paper conservation options for decelerating deterioration (preventive conservation) including appropriate environmental controls, care and handling, storage, and exhibit practices
- Knowledge of current book and paper conservation treatment options for repairing library and archival media, including paper conservation, book repair, library binding, and rare book conservation;
- Knowledge of ethical considerations related to treatment decision making for all types of library material;
- Knowledge of ethical considerations related to preservation versus replication;
- Knowledge of disaster planning and response options.

Course Overview

This course provides an introduction to the preservation of library materials. The curriculum includes an overview of the causes of physical and chemical deterioration to various forms of library media and explores the body of knowledge related to ameliorating these problems. The sequence includes a history of papermaking and book production for the purpose of understanding the physical "stuff" of traditional library collections, as well as addressing some non-book media including digital. Inherent causes of book and paper deterioration will be discussed in relation to currently accepted standards for book and paper conservation. Current replication practices will be contrasted with older methods. The role of preventive measures, including appropriate care and handling, archival housing, the use of alkaline paper, and environmental control will be explored. Technical aspects of commercial library binding, in-house book repair, and rare book conservation will be evaluated. Approaches to disaster preparedness and response will also be reviewed.

Instructor Contact Information

Due to our geographic separation, student-teacher contact will mostly be by e-mail or telephone, although I'm happy to meet one-on-one by appointment if you are going to be in Salt Lake City Monday-Friday, 8:00-5:00.

Required Readings

Required Texts (to be read by the first class meeting) - A single text book that provides a broad introduction to the field of library preservation is very difficult to identify. Readings from a number of sources are therefore required to gain a broad overview of the subject. This semester we will use three books as required readings: one deals with the hubris of dogmatic behavior; the second deals with standard approaches to library and archives preservation problems; and the third provides an argument for the importance of original material in research libraries (two of the three are available without charge as web documents; the third can probably be procured on the out-of-print market).
1) The first required book was quite controversial among some librarians and preservation professionals when it first appeared (many continue to have an opinion about it although few can claim to have actually read it!). The book takes the position that national preservation practices, especially during the past couple of decades, resulted in a significant loss of historical material.


Double fold was the 2001 National Book Critics Circle Award winner for general nonfiction. (Founded in 1974, The National Book Critics Circle consists of nearly 700 active book reviewers, interested in communicating with one another about common concerns, annually presenting an award for the best book in five categories: fiction, general nonfiction, biography/autobiography, poetry, and criticism). This is a very well written and researched text (a real page turner!) that I hope you'll enjoy.

2) The second required reading is a series of leaflets developed over the years by the Northeast Document Conservation Center (NEDCC) for their institutional clients to answer commonly-asked preservation questions. There are 59 leaflets, so this is going to require a serious commitment. There is no requirement to purchase this material as each can be accessed online and downloaded at:


3) The third required reading is an argument concerning the need to preserve material in original format to support the long-term research needs of scholars.


**Recommended Readings**

Recommended reading list is based on the Northeast Document Conservation Center's "Preservation 101: Preservation Basics for Paper and Media Collections" recovered from the World Wide Web 21 April 2012 at:


**Session 1: Introduction to Preservation**


Cloonan, Michele V. "W(h)ither Preservation?" Library Quarterly 71 (April 2001): 231-42.


Session 2: Deterioration of Paper-Based Collections

**General**

Australian Heritage Collections Council. *Caring for Cultural Material 1, reCollections: Caring for Collections Across Australia*.


**Ink and Colorants**


Watercolors Web site. [http://www.handprint.com/HP/WCL/pigmt1.html#pigmenttypes](http://www.handprint.com/HP/WCL/pigmt1.html#pigmenttypes) (Provides information on the history and characteristics of pigments.)

**Parchment and Leather**


**Paper**


**Photographs**

Lavedrine, Bertrand. *A Guide to the Preventive Conservation of Photograph*


Books


Session 3: Deterioration of Film and Electronic Media

General


Wilhelm, Henry. The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures. Grinnell, IA:
Photographic Negatives and Transparencies


Motion Picture Film


Microforms


Magnetic Media


Vidipax Web site. www.vidipax.com. See the video and audio format guides and the
magnetic tape preservation section.


Optical Media


Sound Recordings


Session 4: The Building and Environment


Chicora Foundation Web site, Mold section. [www.chicora.org/mold.htm](http://www.chicora.org/mold.htm).


National Park Service. *Datalogger Applications in Monitoring the Museum*


Session 5: Collections Care

General Storage and Handling/Paper Collections


- "Handling Archival Documents and Manuscripts," 19/17, 1996.
- "How to Care for Bound Archival Materials," 19/18, 1996.


Exhibition


Pilette, Roberta. "Exhibition Policy and Preparation," in *Preservation: Issues and*

Staff/User Education


Photographs and Film


Sound Recordings/Magnetic Media/Optical Media

Association of Moving Image Archivists (AMIA). Videotape Preservation Fact Sheets.


- "Care of Archival Compact Disks," 19/19, 1996.
- "Care of Archival Digital and Magnetic Media, 19/20, 1996.


### Session 6: Reformatting and Treatment

#### Library Binding


#### Paper Reproductions


#### Preservation Microfilming

ANSI and ISO (International Organization for Standardization) standards for imaging materials.

Association for Information and Image Management (AIIM). Standards Committees: Micrographic Quality and Control Committee. 


Reformatting Media Collections


Association of Moving Image Archivists (AMIA). Videotape Preservation Fact Sheets. 


Digital Imaging


Conservation Treatment

American Institute for Conservation of Historic and Artistic Works (AIC). Code of


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**Session 7: Disaster Planning**

**Links to Sample Plans**


**Templates for Writing a Plan**


dPlan, NEDCC's online disaster planning template, at [www.dplan.org](http://www.dplan.org). This template allows you to input information about your institution and generates a disaster plan for you. Be aware that collecting and entering data into this template is a time-consuming process that results in a very detailed plan.
Printed Resources


Online Resources


Session 8: Building a Preservation Program


www.clir.org.


www.clir.org/pubs/reports/reports.html.

SOLINET. "Funding Resources for Preservation" and "Preservation Budget Planning," at www.solinet.net/preservation/leaflets/.


**Learning Activities**

*Suggested subheadings as follows--these particular subheadings are not required, but recommended. Students should be able to get a good sense of what work will be required of them throughout the semester. Keep in mind you are required to have at least weekly communications with your students for all weeks of the semester (regardless of when face-to-face course meetings are scheduled, if any). You are also required to provide 15 instruction hours (or “contact hours”) per credit hour, so a 3-credit-hour course would be expected to include 45 instructor-student contact hours which works out to be approximately three hours per week for a 15-week semester. If your course is a 3-credit-hour blended course and has two weekend intensives (with 10 hours of class time each weekend), then you should plan for 25 online contact hour.*

**Assignments**

**Research Paper or Project**
Your research paper or project will be graded on four criteria:

1) relevance of the argument to the general topic of library preservation and material culture
2) interest the topic holds for a reader (in this case, that would be me)
3) intellectual strength and evidence of depth of involvement in the research, and,
4) quality of the mechanics of the paper (organization, grammar, spelling, footnoting, etc. or project).

If your choice is to produce a project, the three-dimensional work should be carefully prepared and include commentary interpreting the work for the observer (e.g., Why did you produce this work? What went into the work's creation, including research conducted? How is the work useful to you or to others in the profession?).

**The topic you choose should be one that has meaning for you and provides an opportunity for you to synthesize the course.** The paper should be as long as necessary to present a thoughtful, informative and interesting piece of research, but should be short enough to have publication possibilities in professional journals. Collaborative work with one or more classmates is welcome, as long as each individual independently submits a
unique paper or project. Poor physical presentation of the work, including misspellings, grammatical errors, inadequate footnoting, and the like will result in a lower grade. All papers should be typed, double-spaced, in 12-point type, and prepared in a consistent manner using a standard style guide appropriate to the journal you envision publishing the piece. Papers should be well edited, grammatically correct, and written using standard English. Sources from which information is derived should be accurately cited, including the page number(s) of the citation (please note: a citation is an opportunity to lead the reader into an ongoing exploration of the topic; please try to be as encouraging as possible and help the reader know where to turn for further information).

Extra credit (one half letter grade) is available for submitting papers to a qualified reader (including one of your classmates; not your mother unless she is an academic) for proofreading and editorial comment prior to submitting it to me. This should result in a tighter, more carefully groomed piece of work than would otherwise be the case (this is a norm prior to all submissions for publication and, if you have not submitted articles for publication to date, you should start to assume that getting feedback from an astute reader is an extremely valuable step in the writing process).

Beyond the proficiency of the written or three dimensional work (the strength and organization of the argument, the overall readability or craftsmanship of the piece, etc.), I would very much like to see your research and writing benefit you. I sincerely encourage you to select a topic relevant to the themes of this class that allows you to develop areas of interest to you. You can run your ideas past me if you are at all unsure of a direction, and I may be able to help suggest some topics, but please feel free to choose your own direction for this work. This is an opportunity for you to take control of your library school education and invest your time in an area that is meaningful for your own professional development.

While the sky is the limit as far as a topic goes (as, indeed, it is any time you choose to write an article for a professional journal), I expect some clear link back to the course's themes. The following are offered as suggestions only to kick off your own creativity - you are welcome to use one of these but I sincerely encourage you to use your imagination and personal interests to pick a topic that has meaning for you:

- explore an aspect of the history of (pick one) papermaking, bookbinding, xerography, sound recording, photography, etc., with specific attention to manufacturing methods and materials that affect the permanence of the media;
- create a biographical sketch of one or more key figures whose contributions have affected the development of specific aspects of library media or its preservation;
- fashion a defensible argument for or against a specific preservation approach, including, but not limited to, the National Preservation Microfilming program, library binding, paper splitting, digitization, etc.:
- argue convincingly for or against the need to preserve material culture within libraries in the digital age;
- write an NEH Preservation Assistance Grant to secure funding to support a professional preservation assessment of your institution or an institution you'd
like to help (these are small, e.g., five-page proposals and quite manageable; I'd be happy to share examples of successful Preservation Assistance Grant proposals, if that is useful, and this is an excellent opportunity to get some experience in the grant writing arena). More information can be found at NEH's website at: http://www.neh.fed.us/grants/guidelines/pag.html;

- investigate an actual preservation problem and its solution dealing with a specific rare item or a collection (this topic lends itself to a brief history of applicable preservation standards; an analysis of the problem; and recommendations related to the optimal long-term preservation of the object/collection, including possible funding sources);
- explore the historical development of U.S. library preservation;
- undertake a three-dimensional project, such as creating an effective preservation-awareness brochure for distribution at public service points within a real library; bind and document the process involved in binding a book; outline the history of papermaking and provide handmade examples of historical patterns; or,
- fashion a defensible argument for or against a specific preservation approach, including, but not limited to, the National Preservation Microfilming program, library binding, paper splitting, digitization, etc.:
- argue convincingly for or against the need to preserve material culture within libraries in the digital age;
- investigate an actual preservation problem and its solution dealing with a specific rare item or a collection (this topic lends itself to a brief history of applicable preservation standards; an analysis of the problem; and recommendations related to the optimal long-term preservation of the object/collection, including possible funding sources);
- explore the historical development of U.S. library preservation.

Self Evaluation (mandatory)
When you send me your paper or project as an email attachment or via US Mail (at the address listed on the first page of this syllabus), please include:

1) scanned picture of yourself (to help me connect your name with your face), and
2) one-page self-evaluation; include in this evaluation your assessment of the grade you've earned for the course.

Your self-evaluation should cover class attendance, a assessment of the thoroughness of your reading in preparation for the class, your class participation, how well you did with the hands-on activities, and an evaluation of your research paper or project using the four criteria listed above. I am interested to learn what you got out of the class.

Please be realistic. You may think this is an odd approach, but remember, you paid for this class. You are the one controlling your own educational experience and it is hard for me to see things from your perspective given the short amount of time we spend together face-to-face. I tend to rely on your self-evaluation for grading purposes if it seems realistic to me, but if I do not concur with your perceptions I am also likely to substitute my own grade for yours. Please use the following criteria for determining your grade:
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Points</th>
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<tbody>
<tr>
<td>Paper grain direction analysis</td>
<td>June 1-2 (during class)</td>
<td>2.5</td>
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<tr>
<td>Heat set mending exercise</td>
<td>June 1-2 (during class)</td>
<td>2.5</td>
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<tr>
<td>Ethiopian binding exercise</td>
<td>July 13-14 (during class)</td>
<td>5</td>
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<tr>
<td>USHRAB grant online exercise</td>
<td>June 4- July 12</td>
<td>20</td>
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<tr>
<td>Research Paper or Project</td>
<td>Aug 1</td>
<td>50</td>
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<td>Self Evaluation</td>
<td>Aug 1</td>
<td>10</td>
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<tr>
<td>Participation</td>
<td>Throughout</td>
<td>10</td>
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**Tentative Course Outline**

<table>
<thead>
<tr>
<th>Session</th>
<th>Topics</th>
<th>Readings</th>
<th>Activities and Due</th>
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<tbody>
<tr>
<td>Week 1:</td>
<td>Preparation</td>
<td>Required Reading</td>
<td>Double Fold</td>
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<tr>
<td>5/14</td>
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<td>Week 2:</td>
<td>Preparation</td>
<td>Required Reading</td>
<td>NEDCC &quot;Preservation&quot;</td>
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<td>5/21</td>
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<td>Week 3:</td>
<td>Preparation</td>
<td>Required Reading</td>
<td>The evidence in hand</td>
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<td>5/28</td>
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<tr>
<td>Week 4:</td>
<td>Class Meeting</td>
<td>1st Face-to-face class</td>
<td>Weekend Class Mee June 1-2</td>
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<td>6/1-2</td>
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<td>Week 4:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 1: Introduction Preservation</td>
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<td>6/4</td>
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<tr>
<td>Week 4:</td>
<td>Online sessions begin</td>
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<td>USHRAB grant project</td>
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<td>6/4</td>
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<td>Week 5:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 2: Deterioration Based Collections</td>
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<td>6/11</td>
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<tr>
<td>Week 6:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 2: Deterioration Based Collections</td>
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<td>6/18</td>
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<td>Week 7:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 3: Deterioration Electronic Media</td>
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<td>6/25</td>
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<td>Week 8:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 4: The Built Environment</td>
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<td>7/2</td>
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<td>Week 9:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 5: Collection</td>
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<td>7/9</td>
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<tr>
<td>Week 9:</td>
<td>Online sessions begin</td>
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<td>Turn in USHRAB grant project</td>
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<td>7/9</td>
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<tr>
<td>Week 9:</td>
<td>Class Meeting</td>
<td>2nd Face-to-face class</td>
<td>Weekend Class Mee July 13-14</td>
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<td>7/13-14</td>
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<tr>
<td>Week 10:</td>
<td>Topic</td>
<td>Recommended reading</td>
<td>Session 6: Reformat Treatment</td>
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<td>7/16</td>
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Week 11: 7/23
Topic
Recommended reading
Session 7: Disaster Planning

Week 12: 7/30
Topic
Recommended reading
Session 8: Building a Preservation Program

Week 13: 8/1
Deadline
Assignments due
Self Evaluation and Project or Paper due to Silverman

Week 13: 8/3
Last Day of Class
Last Day of Classes for Semester

Week 14: 8/7
Grades due
Grades due to SLIM by noon

Grading Criteria

Research paper or project: 50% of the total grade (50 points). Evaluation of the research paper or project will be determined by four evenly weighted categories (mentioned above):

1) Relevance of the argument to preservation
2) Interest the topic holds for reader
3) Intellectual strength and evidence of research depth
4) Quality of the mechanics

USHRAB grant online exercise: 20% of the total grade (20 points). Evaluation of the grant will be determined by the three evenly weighted categories:

1) Real-world relevance of the grant to an institution
2) Intellectual strength of the proposal
3) Quality of the mechanics

Self Evaluation + Participation: 20% of the total grade (20 points). Evaluation of participation will be determined by four evenly weighted categories:

- Demonstrated knowledge derived from reading
- Demonstrated class participation
- Demonstrated respect for fellow classmates and overall responsibility
- Timeliness in meeting assignments

In-class exercises: 10% of the total grade (10 points). Self-evaluation will be used to evaluate in-class exercises (Paper grain direction analysis; heat set mending exercise; Ethiopian binding exercise).

- Self evaluation criteria to be discussed in class

SLIM Grading Scale*
*The SLIM Grading Scale does not apply to pass/fail courses. Instead, each pass/fail course instructor will determine the number of points that must be earned to pass the course successfully.

SLIM Attendance Policy

Students must attend all face-to-face classes.

In cases of emergency, see SLIM's Policy and Procedures for Absence from a Class Weekend due to Illness or Personal Emergency (PDF).

SLIM Grade Policy

All graduate courses included in the SLIM MLS and doctoral programs' required curricula or their approved substitutions must be passed with a final grade of B- or better to receive academic credit. If a student does not receive a final grade of B- or better in any or all of SLIM’s required classes, then the student will be placed on academic probation and notified by the office of the director of program administration that he or she must retake that course or those courses.

When a student has been placed on academic probation, an administrative hold will be placed on the student’s record to block future enrollment. The administrative hold can only be released by the student’s academic advisor or by the SLIM dean or director of program administration. Before enrollment can be done, the student is required to meet with the student’s academic advisor with the goal of developing an academic improvement plan.

If a student has a semester GPA of less than 3.0 for two semesters or is on academic probation for two semesters, then the student’s academic progress will be reviewed in light of the academic improvement plan by the student’s program director, the SLIM dean, and the SLIM director of program administration, and a decision will be made regarding whether the student should be academically dismissed from the SLIM’s graduate program. This policy goes into effect fall 2009 semester. This SLIM Grade Policy applies to all SLIM students, including those students who entered SLIM under the 42-credit-hour MLS program, the 36-credit-hour MLS program, or the SLIM doctoral program. It will also apply to all those who have passed into MLS or doctoral degree candidacy.

SLIM Incomplete Grade Policy
SLIM’s Incomplete Grade Policy upholds the Emporia State University Incomplete Grade Policy (for full policy, go to: http://www.emporia.edu/grad/docs/policyhandbook2.pdf).

SLIM’s Incomplete Grade Policy further stipulates that an incomplete request will not be considered approved without an Incomplete Request Form having been submitted by the instructor and approved by the SLIM dean within two weeks after the issuance of the incomplete. If the incomplete grade is being requested for reasons of health, then documentation must be submitted to the SLIM dean’s office before the final grade change is made.

If a SLIM student’s request for a single incomplete grade is approved by the instructor and dean, then the student will be limited to enrolling in six credit hours in the immediately succeeding semester. If a SLIM student requests more than one incomplete grade to be issued at the conclusion of a semester, then an administrative hold will be placed on the student’s record to block future enrollment until all incomplete grades are finished and the final grade changes have been submitted by the instructor(s), signed by the SLIM dean, and accepted by the ESU Registrar’s Office.

Faculty-Initiated Student Withdrawal Procedure

Students should be aware that your instructor follows the university’s policy of faculty-initiated student withdrawal. It reads as follows: “If a student’s absences from class or disruptive behavior become detrimental to the student’s progress or that of other students in the class, the faculty member shall attempt to contact the student in writing about withdrawing from the class and shall seek the aid of the office of Vice President of Student Affairs to help insure contacting the Student. The Office of the Vice President of Student Affairs shall provide the student information about the existing appeals procedures. Upon receiving a written report from the faculty member, the Vice President of Student Affairs may initiate a student withdrawal from the class. None of the above implies or states that faculty members are required to initiate the student withdrawals for excessive absence. [Policy and Procedures Manual 43.11]

Academic Dishonesty

At Emporia State University, academic dishonesty is a basis for disciplinary action. Academic dishonesty includes but is not limited to activities such as cheating and plagiarism (presenting as one's own the intellectual or creative accomplishments of another without giving credit to the source or sources.)

The faculty member in whose course or under whose tutelage an act of academic dishonesty occurs has the option of failing the student for the academic hours in question and may refer the case to other academic personnel for further action. Emporia State University may impose penalties for academic dishonesty up to and including expulsion from the university.
Disabilities Policy

Emporia State University will make reasonable accommodations for persons with documented disabilities. Students need to contact the Director of Disability Services and the professor as early in the semester as possible to ensure that classroom and academic accommodations are implemented in a timely fashion. All communication between students, the Office of Disability Services, and the professor will be strictly confidential.

Contact information for the Office of Disability Services:
Office of Disability Services 
211 S Morse Hall
Emporia State University
1200 Commercial Street / Box 23
Emporia, KS 66801
Phone : 620/341-6637
TTY: 620/341-6646
Email: disabser@emporia.edu