NDSR Art Task Force Update
2019

ARLIS/NA Professional Development Committee

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Executive Summary

Digital preservation is quickly becoming a necessary component of libraries, archives, and museums. For many institutions, the ability to train staff and implement digital preservation initiatives has not kept pace with the increasing amount of cultural heritage being produced and hosted digitally. The National Digital Stewardship Residency (NDSR) was established to address this issue by building a dedicated community of professionals through residency programs at cultural institutions. These residencies create practical opportunities for new professionals to manage, preserve, and make accessible important digital objects.

NDSR Art is an extension of this sentiment, with the added focus of digital preservation needs that are unique to arts institutions. Media such as time-based and born-digital artwork present preservation issues that institutions with limited staff and budgets struggle to address. With the first of two NDSR Art programs complete, there is a growing pool of knowledge and resources derived from the hard work of NDSR Art residents and their host institutions that would prove valuable to members of the ARLIS/NA community with similar digital preservation needs. This update summarizes actionable results of the first cohort of the NDSR Art program and explores possibilities to create digital preservation skill building opportunities for ARLIS/NA membership.

Background

NDSR Art is jointly managed by the Philadelphia Museum of Art and ARLIS/NA. In an effort to share the educational and professional development information gathered and created by the NDSR Art residencies with ARLIS/NA membership, the ARLIS/NA board charged the ARLIS/NA Professional Development Committee (PDC) with forming a task force to investigate the needs of membership and create recommendations for sharing NDSR Art expert knowledge.

To better understand the gaps in digital preservation expertise and training among ARLIS/NA membership, the task force conducted a follow up survey to the original survey sent out by the program administrators in 2016 to help shape the NDSR Art curriculum. The task force survey aimed at understanding the current state of skills, projects, and staff dedicated to digital preservation, and the self-identified needs for digital preservation training among membership.

The task force compiled the findings of the survey with the results shared by the residents, their host institutions, and NDSR Art administrators to complete this update. The authors thank the ARLIS/NA Executive Board; NDSR Art administrators, residents, host institutions; survey respondents; as well as Digital POWRR and Minkwell Research & Consulting for their insight and contributions.

History of NDSR & NDSR Art Program summary

A History of the National Digital Stewardship Residency Program

The National Digital Stewardship Residency (NDSR) program began in 2013 through the Library of Congress with funding from the Institute of Museum and Library Services. The aim of the program is to provide practical, professional development experience for those new to the library and information science field. The mission of NDSR is to "build a dedicated community of professionals who will advance our nation's capabilities in managing, preserving, and making accessible the digital record of human achievement."[1] In previous iterations, the NDSR program has included a variety of cultural heritage institutions, including the National Security Archive, American Museum of Natural History, and New York Public Radio.

NDSR Art adapts and expands the previous iterations of NDSR to focus on digital stewardship in the arts, and specifically new media and arts information. NDSR Art's first round of host institutions included the Minneapolis Institute of Art (Mia), the Philadelphia Museum of Art (PMA), the Yale Center for British Art (YCBA), and the Fisher Fine Arts Library at the University of Pennsylvania (Penn Libraries).

NDSR Art
First cohort's goals and outcomes

While there were some overlapping digital stewardship needs between host institutions, each resident faced unique obstacles and cultivated different methods and resources to achieve their project goals. Their work is meticulously documented in final reports, which are briefly summarized below.

Managing time-based media/digital art at (an appropriate) scale [2]
Minneapolis Institute of Art
Resident: Erin L. Barsan

The Minneapolis Institute of Art resident's main project tasks:
- Assess and address the current and anticipated needs of Mia's TBMA collection.
- Recommend technical solutions for management and preservation of these works.
- Devise and oversee initial implementation of the newly established framework.
- Share the results and solutions with Mia staff as well as the wider cultural heritage community.

Project outcomes included:
- The development of acquisition workflows across curatorial departments.
- An evaluation of storage needs and options, and an exploration of storage and preservation tools.

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[1] "About NDSR." NDSR, June 11, 2018. https://ndsr-program.org/about/
[2] Barsan, Erin L. "Managing Time-Based Media/Digital Art at (an Appropriate) Scale." NDSR Art Final Report. Minneapolis Institute of Art, July 2018.

- The beginnings of disk image backups for time-based media in Mia's collection.
- The planning and implementation of the annual ARLIS/NA Twin Cities Fall Chapter meeting.

Planning for Time-based Media Preservation at the Philadelphia Museum of Art [3]
Philadelphia Museum of Art
Resident: Elise Tanner

The Philadelphia Museum of Art resident's main projects tasks:
- Compile institutional knowledge relevant to caring for the museum's time-based media art collection.
- Analyze the technical and infrastructural needs of the museum's time-based media art collection.
- Conduct research on the tools, software, and hardware that will be necessary to properly care for the museum's time-based media art.
- Develop metadata recommendations.
- Summarize all findings and create thorough documentation.

Project outcomes included:
- Documented exploration and evaluation of digital storage options, and the acquisition of a temporary storage solution.
- The development of a disk-imaging policy and step-by-step plan.
- Metadata recommendations and an application profile.
- The initiation of disk imaging and TMS record updates for six artworks in the collection.
- The NDSR Art capstone event, which was planned by both the PMA and Fisher Fine Arts Library residents.

To Capture and Keep!: Establishing Preservation Practices for Born Digital Art Collections and Projects at Penn [4]
Fisher Fine Arts Library, Penn Libraries
Resident: Coral Salomón

The Library resident's main project tasks:
- Create a web archiving program for the arts and historic preservation disciplines, including developing a collection development policy, metadata guidelines, workflows, and other activities for the preservation and stewardship of arts websites.

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[3] Tanner, Elise. "Planning for Time-Based Media Preservation at the Philadelphia Museum of Art." NDSR Art Final Report. Philadelphia Museum of Art, July 2018.

[4] Coral Salomón. "To Capture and Keep!: Establishing Preservation Practices for Born Digital Art Collections and Projects at Penn." NDSR Art Final Report. Fisher Fine Arts Library, University of Pennsylvania, July 2018.

- Engage in a series of immersive studies to develop recommendations/priorities for the inclusion of arts-related born-digital assets into Penn's institutional repository and/or digital asset management systems.
- Extensively research and write a report on the issues and challenges surrounding arts-related publications served through new and emerging platforms such as apps, interactive e-books, YouTube, Issu, etc., so as to consider how today's arts research library can acquire, enable access, and preserve these ephemeral publications.

Project outcomes included:
- An environmental scan of digital art objects.
- The development of an artist/software developer questionnaire for app-based artworks.
- A preservation plan for born-digital assets.
- Strategies for collecting/preserving/sharing digital publication platforms.
- The creation of collection development, preservation strategies, and workflows for web archiving.
- The implementation of the Fisher Fine Arts Library Web Archive.

A New Paradigm for Preserving Born-Digital Art Collection Records [5]
Yale Center for British Art
Resident: Cate Peebles

The YCBA resident's main project tasks:
- Document the permanent-collection-related born-digital records stewarded outside the institutional archives and create a digital preservation policy that addresses these records.
- Develop a proposal that addresses the preservation of the collection management system, TMS.
- Adapt the existing ingest workflows into Preservica.
- Develop a training program for staff.
- Disseminate the model for managing records in a multi-departmental framework.

Project outcomes included:
- The implementation of individualized training for YCBA staff on the creation and arrangement of records.
- The development of a digital preservation policy, a records management policy, and a proposal to initiate emulation to address preservation needs.
- The planning and implementation of the symposium, "Is This Permanence: Preservation of Born-digital Artists' Archives."

Second cohort's host institutions and project descriptions

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[5] Peebles, Cate. "A New Paradigm for Preserving Born-Digital Art Collection Records." NDSR Art Final Report. Yale Center for British Art, July 2018.

The second and final cohort of NDSR Art began their residencies in July 2018. Their projects will not be completed before this update is submitted; however, each are summarized below.

Capturing the Museum Experience: Saving Electronic Media in the Galleries
The Art Institute of Chicago
Resident: Molly Szymanski

Project description: "This residency will study, develop, and implement a plan for preserving born digital documentation of the total art museum experience, including permanent collections, special exhibitions, real and virtual visitor engagement and interaction, lectures, and performances and events." [6]

Digital Archiving Non-traditional Art and Design Theses Work
Maryland Institute College of Art
Resident: Cristina Fontánez Rodriguez

Project description: "The NDSR Art Resident will research the current landscape and help define best practices for collecting, preserving, and providing access to art and design master's theses." [7]

Something Old, Something New: Born-Digital Artist's Materials in the Archive and the Studio PowerPoint
Small Data Industries
Resident: Rachel Ward

Project description: "This hybrid project will immerse a resident in two parallel initiatives at Small Data Industries: 1) working with two at-risk archives of born-digital artist materials 2) hands-on assistance to working artist studios, their galleries, and collectors." [8]

Preservation and Access of Digital Audiovisual Assets at the Guggenheim
Solomon R. Guggenheim Museum
Resident: Jean Moylan
Project description: "Through research and analysis, the resident will compile a report that informs the collaborating departments—archives, conservation, and information technology—in their careful consideration of practical and financial implications of the Museum's long-term goal of creating a comprehensive platform for all digital assets that staff and scholars are able to easily search, access, and update." [9]

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[6] "Projects 2018/19." NDSR Art, February 10, 2018. http://ndsr-pma.arlisna.org/projects-2018-19/.
[7] Ibid
[8] Ibid
[9] Ibid

Summary of NDSR Art resident and mentor experiences

In an independent assessment report prepared by Meredith Beck Mink of Minkwell Research & Consulting, the first iteration of NDSR Art is deemed a successful project. Both residents and mentors found their experience to be very valuable overall. The more tangible outcomes of this sentiment can be seen in the fact that all four residents are employed full-time in their field (two of the residents are now employed at their host institution); each host institution has either begun implementing digital preservation actions or has actionable plans to begin the process; and there are accessible resources available through the ARLIS/NA Learning Portal, and in the blog posts and final reports from the residents via the NDSR Art website.

Critical feedback discussed in Mink's assessment largely centers around the ARLIS/NA mentorship aspect of the NDSR Art program. Residents reported a lack of participation from assigned ARLIS/NA mentors and deemed the mentorship an overall "lacking" experience.[10] It was reported that each resident's experience and involvement in their local ARLIS/NA chapter varied depending the activeness of the chapter in their area. Host institution supervisors similarly felt the ARLIS/NA mentorship to be insufficient, and regarding ARLIS/NA's involvement in NDSR Art overall, one supervisor described it as "superfluous." While the mentorship did not prove successful for residents or supervisors, both parties found participation in the 2018 ARLIS/NA conference in New York to be a rewarding experience and appreciated the opportunity to network and share their progress.[11] [12]

The fact that the ARLIS/NA annual conference was considered useful to both residents and supervisors demonstrates that ARLIS/NA acts as an important platform for networking and information sharing among professionals interested in digital stewardship. ARLIS/NA should continue to support the resources, tools, and strategies for digital stewardship since art librarians play an essential role in this area. It has also been reported that ARLIS/NA is implementing more effective mentorship opportunities for the second cohort of NDSR Art residents and host institutions.

What are the potential community-wide benefits of NDSR Art?

The digital preservation needs put forth by host institutions for the NDSR Art program are shared among various institutions in the ARLIS/NA community. According to the NDSR Art application narrative, it is widely stated that there is a significant need among libraries and museums for more awareness and training related to digital preservation strategies.[13] Not only

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[10] Meridith Beck Mink. "NDSR Art Assessment 2017-2018." Minkwell Research & Consulting, November 1, 2018.
[11] Ibid, 12.
[12] Ibid, 16.
[13] Regina, Kristen. "NDSR Art Grant Application Narrative." NDSR Art, April 29, 2016. http://ndsr-pma.arlisna.org/wp-content/uploads/2016/04/Narrative.pdf.

has NDSR Art provided professional development opportunities for a cohort of residents, it has also created a wealth of digital preservation resources in the process. The digital preservation needs that existed at the host institutions can also be found in several institutions across the country. Issues such as how best to preserve time-based media are now common at several museums, and these institutions would benefit from the knowledge, tools, and strategies gathered by NDSR Art residents and host institutions.

NDSR Art Surveys

NDSR Art Curriculum Development survey

In June 2016 the NDSR Art Curriculum Development Task Force issued a survey of five questions to the ARLIS/NA Museum Division and ARLIS-L to help develop the NDSR Art curriculum. Forty-five members participated in the survey. The information gathered revealed their greatest needs in their current work environment and topics they were most eager to learn more about, including copyright, image management, and digital repository management and design. An open-ended question also produced a variety of related topics that members are interested in that were not mentioned specifically in the survey, such as linked open data, digital art history projects, and interdepartmental collaborations. More than half of the respondents self-identified as museum employees.

NDSR Art Task Force survey

On July 20, 2018 a follow up survey of five questions was sent out to ARLIS-L members to help the task force determine the current level of awareness of NDSR Art with members, and gather additional recommendations for future digital preservation education initiatives within ARLIS/NA. The survey remained open through August 3, 2018 and received a total of thirty-one responses based on the required questions.

The survey questions were designed to capture a snapshot of ARLIS-L members' current knowledge of NDSR Art and digital preservation in the arts; the desire for further training and discussion with a dedicated special interest group (SIG); and current practices regarding both their job and workplaces. At least nineteen respondents approved of the idea of creating a dedicated SIG. The results were almost evenly split among members who were already performing digital preservation duties for their job. A small percentage of respondents were unsure of current digital preservation practices at their institutions, while the remaining respondents were again almost evenly divided in reporting that their institution already has a digital preservation policy. However, the majority of respondents noted the need for at least a basic understanding of digital preservation, and almost unanimously agreed that the importance of digital preservation in their work will only increase moving forward.

The last question was an open-ended opportunity for comments. While there were only ten responses for this optional question, it became clear that dedicated workshops, especially in an online format, would be welcome additions to the ARLIS/NA professional development offerings. See the recommendations section below for more information on this and other programming possibilities.

The following is a detailed overview of the responses received to each question in the survey:

1. How aware are you of the NDSR Art program and its professional development programming available to ARLIS/NA members (1 = Not Aware - 5 = Very Aware)?
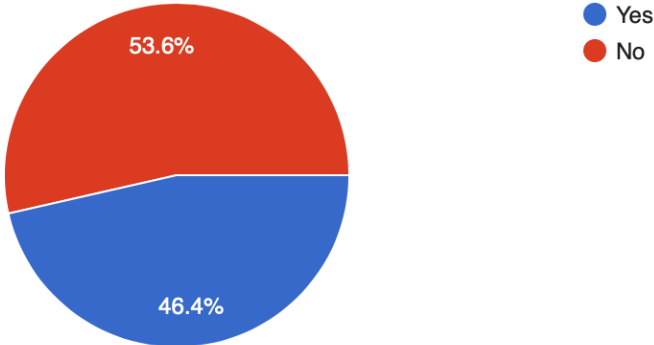
31 responses
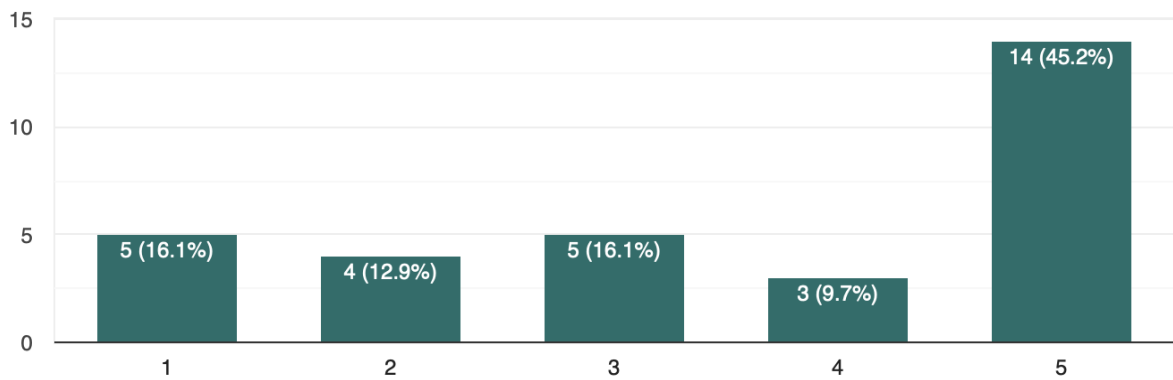
2. Would you find a Digital Preservation Special Interest Group (SIG) in ARLIS/NA worthwhile? SIG activities include meetings at the annual conference; a dedicated listserv and/or blog; and sponsorship of conference presentations and workshops.
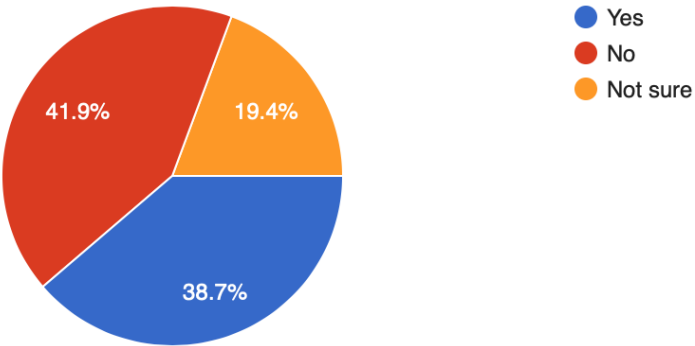
31 responses
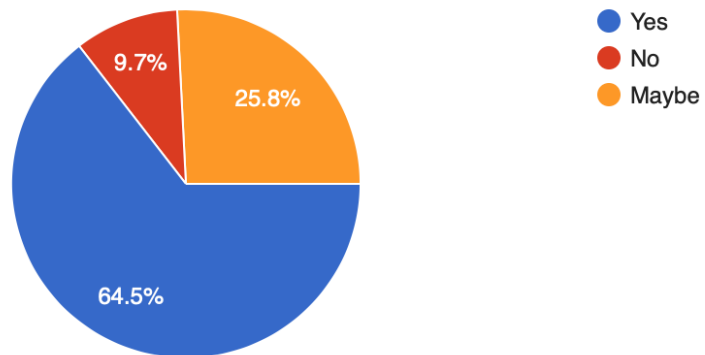
3. Please answer if applicable to your current employment situation: Are you already performing digital preservation work as part of your job?

28 responses

- Yes
- No

53.6%

46.4%

4. Please answer if applicable to your current employment situation: Does your institution already have a digital preservation policy?

31 responses

- Yes
- No
- Not sure

41.9%

19.4%

38.7%

5. Please share any thoughts you might have about how NDSR Art and the ARLIS/NA Professional Development Committee could best provide education about digital preservation in the arts.

10 responses

Having a variety of learning formats, such as in person workshops, synchronous and asynchronous webinars would be very helpful, because I feel this topic will require continuous study. I attended SEI which touched on digtial preservation, and it was very helpful, but attending out of town workshops can be difficult and cost prohibitive.

Providing online workshops (webinars) is always useful.

I am aware of the residency program but information about other initiatives or programming could be more widely spread

Learning more about grant opportunities would be our first priority.

Focus an annual conference around this topic

As responsible professionals, we need to have, at the least, the ability to discuss digital preservation issues in our institutions because we will either be asked to lead on this front, or we will have to participate in digital preservation strategies that are implemented by others but which involve collections for which we are custodian and/or creator.

Continuing to explore this field will be very important in ways libraries can contribute to their institution. Developing skills and training opportunities can all be to the good.

Conducting workshops (and/or online training or webinars) on specific workflow considerations and digital preservation tools would be very helpful.

Minneapolis Institute of Art (Mia) was a host site for NDSR Art Resident Erin Barsan (2017-2018). This program is fantastic and I'm glad to see it continuing. I'm not sure, but believe our institution is in the process of creating a digital preservation policy, in larger part due to Erin's work during her residency.

I generally look elsewhere for digital preservation guidance.

Digital POWRR, NDSR Art, and ARLIS/NA
What is Digital POWRR?

In its latest phase, Digital POWRR (Preserving Digital Objects With Restricted Resources) is a series of two-day institutes for librarians and archivists from small to mid-sized institutions who are relative beginners to digital preservation. Grant funding from the Institute of Museum and Library Services (IMLS) has provided resources for five institutes that each host thirty participants. Participants are chosen through an application process and the institutes are free of charge, with financial assistance available for travel costs. The fifth and final institute was held March 12-13, 2019 at George Washington University in Washington, D.C. These are cohort-based trainings that focus on curating and preserving digital collections by incorporating hands-on technical training, engaging with institutional case studies, and providing one-on-one

consultations with experts drawn from the digital preservation field. Participants also develop actionable preservation plans tailored to their particular institution.

Digital POWRR, NDSR Art, and ARLIS/NA

Digital POWRR has a connection to NDSR Art through Jaime Schumacher, Senior Director of Digital Collections and Scholarship at Northern Illinois University Libraries, and Digital POWRR's Co-Principal Investigator and Consulting Instructor. Ms. Schumacher was most recently involved in training NDSR Art's second cohort during their initial week-long training in Philadelphia and she is a mentor for the Art Institute of Chicago resident.

Ms. Schumacher suggests that a way to close the gap between what the residents are learning, their final deliverables, and what the ARLIS/NA community can learn and apply in their own institutions would be through establishing a multi-day workshop with a cohort-based model, similar to that of Digital POWRR or the Summer Educational Institute for Visual Resources and Image Management (SEI). During this workshop, the NDSR Art deliverables could act as case studies or tools that the cohort can examine and apply lessons learned to their own institution. Ms. Schumacher has submitted a short summary of the way in which Digital POWRR and ARLIS/NA could collaborate in the future, stating:

> The ARLIS community is in the remarkably unique position of having at its disposal a group of individuals possessing the latest digital stewardship skills along with a year or more of substantive professional experience at a variety of art-related organizations. During the NDSR Art program, the Residents had opportunities to analyze challenges, uncover obstacles, research approaches, experiment with solutions, fail at some attempts and succeed at others, connect with other professionals wrangling similar materials, define workflows, and implement solutions. The resulting projects, documentation, policies, acquired skills, workflows, procedures, case studies, etc. represent a set of resources that can be utilized by the larger ARLIS community, provided the members of the community are equipped with the skills sets necessary to understand, adapt, and implement them. While the Residents are recent graduates with formal training in the latest digital stewardship skills, few professionals in the field have had the opportunity to similarly equip themselves. The training that is available to professionals tends to be more theoretical, generalized, and either online or, if in-person, quite expensive.
>
> The ARLIS community would benefit from an approach that provides training to address the gap in current skill sets while simultaneously adapting the deliverables of the NDSR Art projects to be extensible and easily adaptable across the variety of organizations represented within ARLIS. For example, procedures developed by the residents that include a crosswalk between The Museum System (TMS) and a solution like Preservica are likely of high value to other ARLIS members and the resulting documentation should be adapted for use by the community. The training to bridge the gap between typical skill sets and the ability to implement the NDSR resources should be pragmatic, grounded in practical workflows, and hands-on in nature. Hands-on, in-person training models result in high percentages of positive organizational change in the months following the training

(POWRR's most recent evaluation data shows that 76% of the organizations reported improvements that can be mapped directly to the [NDSA Levels of Digital Preservation](#)). The Digital POWRR team would be happy to discuss in further detail how we can align this type of training with the Residents' deliverables to produce a lasting impact for ARLIS professionals.

While funding would need to be secured to provide the programmatic needs around creating a workshop, Digital POWRR could provide instructors, resources, and a workshop model, while NDSR Art and ARLIS/NA could provide learning materials in the form of case studies and a community of interested participants.

Recommendations

The Task Force has established three recommendations for sharing NDSR Art expert knowledge with ARLIS/NA membership and beyond.

1. Create a Digital Preservation Special Interest Group (SIG)

   Nearly two-thirds of the survey respondents indicated that they would like to see a new SIG dedicated to digital preservation. A SIG could ensure continued ARLIS/NA engagement with digital preservation, as well as serve as a repository for insight already generated by NDSR Art residencies. A SIG would be able to offer ARLIS/NA membership the following tools and opportunities:

   a. Incorporate NDSR Art-specific tool development and standards documentation for the digital preservation community.
   b. SIG meetings at the annual conference, sponsorship of conference presentations and workshops.
   c. Dedicated listserv and/or blog.
   d. Creation of a toolkit/resource sharing portal, similar to the Cataloging Advisory Committee Wiki.
   e. Possibility for integration/joint programming with Web Archiving SIG.
   f. Possibility for Museum Division to develop a working group to explore partnerships with institutions collecting contemporary art to collect data on their policies and procedures.
      i. NDSR Art programming, such as the symposium, *Is This Permanence: Preservation of Born-digital Artists' Archives*, which was planned by the Yale Center for British Art NDSR Art resident, Cate Peebles, and held at the Yale Center for British Art in May, 2018, lay the foundation for these types of conversations. A recording of this symposium is available on the NDSR Art website.

2. Create and effectively publicize more in-person and online professional development opportunities for digital preservation training within ARLIS/NA

Half of the responses to the open-ended question included in the survey directly asked for more training opportunities from ARLIS/NA, while one expressed dissatisfaction with the way current opportunities were shared with membership. Nearly half of the survey respondents rated their awareness of NDSR Art programming for ARLIS/NA membership at three out of five or lower. Professional development programming ideas for ARLIS/NA membership include:

    a. Incorporate digital preservation topics into a possible retooling of the Summer Educational Institute Workshop (SEI), as an overall review of this program will be taking place in the near future.
        i. Offer a dedicated digital preservation in the arts track.
        ii. Offer digital preservation certification, similar to Society of American Archivists (SAA) certificates.
        iii. Invite past residents to serve as instructors or advisors on curriculum.
        iv. Invite past residents to provide pre-conference workshops.
    b. Incorporate NDSR Art residency content into current ARLIS/NA programs, such as Internship, Mentorship, or Learning Portal.
        i. Invite past NDSR Art residents to produce webinars for the ARLIS/NA Learning Portal.
        ii. Offer a digital preservation focused mentoring program in which a more experienced professional who has worked on digital preservation projects can offer guidance and support to someone new to digital preservation or digital stewardship through one-on-one meetings (via phone, email, or face to face).
    c. Hold an annual conference with digital preservation or stewardship theme.

3. Partner with societies and institutions outside of ARLIS/NA to offer expanded training opportunities and create best practices guidelines

Forty-six percent of the survey respondents indicated that they are currently performing digital preservation as part of their job responsibilities, while forty-two percent responded that their institution does not have a digital preservation policy. These results show that many ARLIS/NA members are currently working on these issues, and many more will be likely to confront these issues in the future as their institutions begin to create their own digital preservation policies. There are several other professional organizations grappling with many of the same issues confronted by NDSR Art. The Additional Resources section below offers a sampling of professional groups with a focus on digital preservation in the arts. ARLIS/NA could offer enhanced training opportunities to its membership by partnering with other organizations; some possibilities include:

    a. Partner with Digital POWRR to create a hands-on SEI workshop, as recommended by Jaime Schumacher.

     b. Partner with graduate programs to offer courses dedicated to digital preservation in the arts and provide award opportunity for membership to participate.
     c. Partner with graduate programs to offer stand-alone courses or certification programs in digital preservation in the arts.
     d. Engage a donor for an award/internship to study digital preservation in the arts.
     e. Create a digital preservation liaison position to work with other professional societies, such as the Association of Moving Image Archivists, the Preservation and Archiving Special Interest Group, or the American Institute for Conservation, to develop and share best practices.

Next Steps

This update focuses primarily on the activities of the NDSR Art residencies and programming for the 2017/18 cohort. ARLIS/NA's Fall 2019 issue of *Art Documentation* is expected to include project summaries and outcomes from three of the four 2017/18 resident and host pairs. In addition to the dissemination of this information, ARLIS/NA will release a final report on NDSR Art reflecting the results of the 2018-19 residencies and implementation of the recommendations outlined in this update.

As the NDSR Art program reaches the end of its current iteration, it is important to consider the following questions about its impact and possible future in ARLIS/NA and for ARLIS/NA membership:

- How does ARLIS/NA continue to steward learning and engage meaningfully with digital preservation after the two years of residencies?
    - If a SIG is created, will the SIG take the lead?
- What is the future of NDSR Art?
    - ARLIS/NA could partner with another museum and/or academic program to pursue further grant funding for another iteration of NDSR Art.
    - Will the NDSR Art website continue after current IMLS grant ends?
- What are the digital preservation training needs of ARLIS/NA membership after NDSR Art?
    - Did NDSR Art deliverables address needs of membership? If not, what resources does membership require?

Summary

NDSR Art has already proven itself to be a valuable program for training young professionals in the needs and creation of tools for digital preservation in the arts in its first year. The community that the cohort model NDSR fosters is much like ARLIS/NA itself and is an important aspect of the program. NDSR Art has allowed institutions in need of digital preservation methods to develop actionable plans that they may not have been able to implement without the assistance of a dedicated resident. ARLIS/NA has the opportunity to provide multiple platforms to share

these resources with other members and institutions and should continue to explore further ways to do this.

Survey results show that there is a desire among ARLIS/NA membership for training and ongoing development opportunities in digital stewardship. While ARLIS/NA now has access to many of the resources needed to help members, responses at the time of the survey indicated there remained a disconnect between awareness of NDSR Art within the ARLIS/NA community. This information has since been and will continue to be disseminated more widely, allowing the residents to contribute their knowledge to the profession of art librarianship and other related fields through the recommendations set forth in this document. The creation of a SIG would allow interested members to continue the enthusiasm and energy generated by NDSR Art, and work to create online resources, events, and a sense of community around digital preservation within ARLIS/NA. The creation of ARLIS/NA liaisons to other organizations would also create a wider network of professionals working in digital stewardship and preservation.

Outside of ARLIS/NA, there are already several institutions creating and using digital preservation resources and tools. It would be advantageous to build connections with other institutions in order to create a stronger community of professionals. A SIG or digital preservation liaison could take the lead on building these partnerships to create co-sponsored workshops, best practices guidelines, and other learning opportunities.

Through the NDSR Art program partnership, ARLIS/NA has developed a growing wealth of knowledge and expertise to contribute to the larger conversation around digital preservation. By establishing a community of professionals already working with or interested in digital preservation within ARLIS/NA, the organization can then take all of the lessons learned in NDSR Art to the broader community.

Additional Resources
Other digital preservation resources and groups

Beyond NDSR Art
- National Digital Stewardship Residency (NDSR), https://ndsr-program.org/

Several other individuals and organizations have created accessible educational resources for digital preservation.

- American Institute for Conservation (AIC), Electronic Media Group, http://www.conservation-us.org/specialty-topics/electronic-media-group
- ARLIS/NA Web Archiving SIG, https://sites.google.com/site/arliswarc/
- Ashley Blewer, https://training.ashleyblewer.com/
- AV Artifact Atlas, https://bavc.github.io/avaa/index.html
- Institute of Museum and Library Services (IMLS) grants:

- Association of Moving Image Archivists to create and share workshops and toolkits: https://www.imls.gov/grants/awarded/re-85-18-0039-18
- Northwestern and Educopia to create toolkit: https://www.imls.gov/grants/awarded/lg-70-18-0168-18
- Library of Congress Digital Preservation Outreach and Education (DPOE), http://www.digitalpreservation.gov/education/
- Matters in Media Art Project, http://mattersinmediaart.org/
- New York Art Resources Consortium (NYARC), http://nyarc.org/
- OCLC Web Archiving Metadata Working Group, https://www.oclc.org/research/themes/research-collections/wam.html
- Preserving digital Objects with Restricted Resources, (Digital POWRR), https://digitalpowrr.niu.edu/
- Smithsonian Time-Based Media Working Group, https://www.si.edu/tbma/about
- Society of American Archivists (SAA) Digital Archives Specialist Curriculum and Certificate Program, https://www2.archivists.org/prof-education/das
- Visual Resources Association (VRA), http://vraweb.org

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