

Philadelphia Museum of Art
IMLS Laura Bush 21st Century Librarian Grant Program
Continuing Education Category:
“Art Information Professionals: A National Digital Stewardship Residency Program”
January 2016

Abstract

The Philadelphia Museum of Art (PMA) respectfully requests a two-year \$421,750 grant from IMLS’s Laura Bush 21st Century Librarian Grant Program to partner with the Art Libraries Society of North America (ARLIS/NA) to adapt the existing National Digital Stewardship Residency (NDSR) program to create a curriculum focused on art information management. Building upon the NDSR initiatives in Washington, D.C., New York, and Boston, this project will continue to expand the program from a regional focus to a nationally dispersed cohort by embedding eight residents over the course of two years at art and cultural heritage libraries across the country. This NDSR will collaborate with a national professional society, rather than a single institution, to extend the professional development to mid-career librarians, in addition to new professionals, and further strengthen the pool of digital stewards nationwide.

There is a clear need to address digital stewardship in art libraries. Museums and galleries that house libraries often struggle to keep pace with technological changes that impact the way institutions interact with the public and perform their technological operating processes. There is often not adequate staff-time, funding, or expertise to deploy digital preservation systems, and most museum and liberal arts academic infrastructures cannot afford to create or sustain digital preservation platforms without complex restructuring or extensive use of costly vendors and consultants. If art librarians are not properly trained in the preservation of new types of digital resources a generation of art and cultural information could be irretrievably lost. One way to address this critical gap in the digital infrastructures of cultural institutions is to develop the professional competencies of art information professionals and enlist their help to preserve and display these digital objects.

As made clear in *IMLS Focus: The National Digital Platform for Libraries, Archives, and Museums*, workforce development is a vital step toward the realization of a more engaged and connected nationwide community of libraries and archives. Past NDSR programs have established a highly-regarded model for addressing the changing needs of 21st century libraries and archives by offering training and work experience to emerging professionals. Building upon this precedent, the PMA’s proposed NDSR residency program constitutes the first significant investment in workforce development in the field of art librarianship.

Art Information NDSR will adapt and expand the established format. In particular, this project will use the example of and respond to the model proposed by WGBH in 2015 by developing a network of residencies distributed nationwide. By distributing the eight residents across the country, this project will expand the NDSR beyond the East Coast corridor where it originated to test its viability in other parts of the country and in service of diverse communities. The program will also advance the NDSR program formula by offering training opportunities to the residents’ staff mentors. By doubling the size of the cohort—residents and embedded staff—we will ensure that training and practical implementations will live on within each of the institutions in addition to being disseminated more broadly to the field at large.

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Narrative

1. Statement of Need

Proposed Project

The Philadelphia Museum of Art (PMA) respectfully requests a three-year \$421,750 grant from IMLS’s Laura Bush 21st Century Librarian Grant Program to partner with the Art Libraries Society of North America (ARLIS/NA) to adapt the existing National Digital Stewardship Residency (NDSR) program to create a curriculum focused on art information management. Building upon the NDSR initiatives in Washington, D.C., New York, and Boston, this project will continue to expand the program from a regional focus to a nationally dispersed cohort by embedding eight residents over the course of two years at art and cultural heritage libraries across the country. This NDSR will collaborate with a national professional society, rather than a single institution, to extend the professional development to mid-career librarians, in addition to new professionals, and further strengthen the pool of digital stewards nationwide.

As made clear in *IMLS Focus: The National Digital Platform for Libraries, Archives, and Museums*, workforce development is a vital step toward the realization of a more engaged and connected nationwide community of libraries and archives. Past NDSR programs have established a highly-regarded model for addressing the changing needs of 21st century libraries and archives by offering training and work experience to emerging professionals. Building upon this precedent, the PMA’s proposed NDSR residency program constitutes the first significant investment in workforce development in the field of art librarianship.

The PMA is well positioned to take on a leadership role in navigating the digital future of the art librarian workforce. The PMA’s five-year Strategic Plan, launched in 2015 embraces technology as a primary tool for reconceiving how we serve the community and the world. As home to one of the major art reference libraries in the United States, the Museum strives to be a leader in building a new model for art libraries in this new-media era. This transformational project represents an opportunity for the Museum to realize an ambitious new direction for its Library and Archives. The PMA has long been a well-respected training ground for emerging arts and culture professionals. The Museum has played host to numerous curatorial and conservation fellows who have gone on to distinguished careers in their fields. We are excited to extend the Museum’s dedication to training the rising generation of museum professionals into this exciting new arena.

Challenge Addressed

In order to fulfill their missions, art and cultural institutions produce a wide range of institutional digital assets, from electronic records to more complex forms of born-digital material such as audio-tours, touch-screen installations, eBooks, and online publications. In addition, they collect, preserve, and provide access to born-digital and reformatted artists’ works in a variety of media, keeping pace with the constantly evolving nature of artistic practice. Art libraries play an essential role in advancing scholarship and preservation, and the librarians they employ collect, organize, and make accessible material relating to the visual arts, architecture, and design. Their collections expertise covers a wide range of subject areas: art and performing arts librarianship, rare books and special collections, maps and geography, photography and imaging technology, and the

conservation and preservation of both digital and physical artifacts. Art information professionals are instrumental in helping visual arts researchers, art and design students and teachers, curators, and the general public access information and resources about the arts, and often the art itself, that they need to pursue their research, scholarship, and interests.

As reference materials, artists' archives, and art objects move away from traditional formats toward digitized and born-digital media, art librarians need to be trained in new forms of digital preservation, such as digital forensics, emulation, and displaying and accessing complex digital art objects in various file formats. Art and cultural institutions struggle to capture, preserve, and sustain digital and electronic assets. A white paper issued by Cornell University Library, which undertook a project to design a framework for preserving access to digital art objects, illustrates the types of challenges faced by art librarians:

A single interactive work can comprise an entire range of digital objects and dependencies, including media files in different types and formats, applications to coordinate the files, and operating systems to run the applications. If any part of this complex system fails, the entire asset can become unreadable. This danger is especially acute in the case of artworks. In most cases, interactive digital artworks are designed to create unique, multimedia experiences for users. An even relatively minor problem with an artwork's rendering—for example, an obsolete media player that no longer operates as expected—has the potential to significantly compromise an artwork's "meaning." Simply migrating information files to another storage medium is not enough to preserve their most important cultural content.¹

Interactive digital assets are far more complex to preserve and manage than single, uniform digital media files. Within cultural heritage institutions, there are no best practices for tackling such challenges, thus only the few large institutions able to fund their own initiatives will be capable of collecting, preserving, presenting, and accessing art and information of today's digital era. The wide range of new artistic and cultural heritage media is complex and vulnerable due to dependence on many technical and contextual factors, compounded by a prevailing attitude among many institutions that looks only to the future, not capturing or preserving past applications or platforms upon which all the aforementioned materials are built.

Museums and galleries that house libraries often struggle to keep pace with technological changes that impact the way institutions interact with the public and perform their technological operating processes. There is often not adequate staff-time, funding, or expertise to deploy digital preservation systems, and most museum and liberal arts academic infrastructures cannot afford to create or sustain digital preservation platforms without complex restructuring or extensive use of costly vendors and consultants. If art librarians are not properly trained in the preservation of new types of digital resources a generation of art and cultural information could be irretrievably lost. One way to address this critical gap in the digital infrastructures of cultural institutions is to develop the professional competencies of art information professionals and enlist their help to preserve and display these digital objects.

Another critical role that art librarians play in supporting the public and artists is rights management. Digital stewardship in this arena is complicated by copyright laws and the lack of Fair Use with regard to images. Art information professionals must be extremely conscientious of

¹ "Persevering and Emulating Art Objects" by Oya Y. Rieger and Tim Murray, et al., <https://ecommons.cornell.edu/handle/1813/41368>

copyright laws that impact their patrons' daily use of images in curatorial, retail, marketing, publishing, education, interpretive, and library activities. Copyright restrictions can limit or even prevent the inclusion of images in electronic resources in such a way that it effectively changes the distribution of images and, in turn, what materials can be collected and preserved. Within their own institutions, art librarians play an essential role in guiding users' understanding of copyright law and advocating for Fair Use. Because of inadequate training and professional development opportunities, however, many arts information professionals lack this expertise.

There is a clear need to address digital stewardship in art libraries. Libraries have been at the vanguard of digital stewardship for decades, however training resources for art librarians remain underdeveloped and insufficient. Art librarianship and information management engage a significant workforce of primary creators, curators, stewards, and guides of our nation's cultural heritage, yet it is an area overlooked in the curricula produced by library and archives training programs.² Without competencies built into the art information practice, only the largest and wealthiest of institutions will be capable of collecting and preserving art and information of the digital era, and in particular digital contemporary art. There is currently minimal systematic training or focus on integrating these needed skills into art information practices.

Summary of Approach

The National Digital Stewardship Residency was created by the Library of Congress in partnership with the Institute of Museum and Library Services. The mission of the 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. This will enable current and future generations to fully realize the potential of digital resources now and for years to come.³ The NDSR program has proved to be a successful model for training librarians in essential 21st century skills. Between 2012 and 2015, IMLS funded five NDRSR projects, ushering thirty-five recent graduates of master's programs in library and information science (LIS) and related fields through working residencies at leading U.S. institutions in the field of digital stewardship.

The Art Information NDSR will adapt and expand the established format. In particular, this project will use the example of and respond to the model proposed by WGBH in 2015 by developing a network of residencies distributed nationwide. This approach affords unique advantages in relation to the localized NDSR model. By distributing residents across the country, this project will expand the NDSR beyond the East Coast corridor where it originated to test its viability in other parts of the country and in service of diverse communities. We have learned from past NDSRs that the direct peer interaction permitted by a localized cohort was important to the residents' experience and a key ingredient in the program's success. In order for this project to be effective with a distributed cohort, we will employ strategies to facilitate peer support and social bonding already proven effective by ARLIS/NA in the implementation of its national mentorship program. The Art Information NDSR will strike a necessary balance between virtual networking and personal interaction to mitigate the effects of geographical separation. These strategies are described in fuller detail below.

² The Pratt Institute is the only accredited MLIS program dedicated to the arts with a dual MSLIS/MFA Digital Art and Information degree or a Masters in Museum and Digital Culture; Catholic University includes a weeklong summer "Art and Museum Libraries Institute" elective course within their Cultural Heritage Information Management MLS program.

³ See <http://www.digitalpreservation.gov/ndsr/>

The PMA's Library has a long history of coordinating art information management systems, having worked with technology for over thirty years to catalog and share the Museum's encyclopedic collection digitally. Its staff has extensive knowledge of the research needs of various constituencies and regularly provides trainings in art information management skills. In recent years, the Library has taken steps toward fulfilling the Museum's vision for expanding its services and incorporating new technologies to better serve its users. Most germane to this project is the PMA's recent steps toward developing a comprehensive information management system. The Museum has been working toward creating an Information Commons. This effort will achieve the organization and dissemination of a related set of digital resources and new media, including detailed information about the Museum's collection including interpretive resources such as audio, video, and interactive technologies. The Library will leverage these new capabilities to create a comprehensive, public-facing database that will enable the PMA to generate new and innovative learning tools, while also allowing public users expanded access to information about the Museum's collection.

At the head of this endeavor is Kristen Regina, Arcadia Director of the Library and Archives, who will also serve as Project Director for the Art Information NDSR. Ms. Regina was appointed to her present post in March 2015 in large part due to her expertise and leadership in the development of information management systems. During her tenure at Hillwood Estate, Museum & Gardens in Washington, DC, immediately prior to joining the PMA, Ms. Regina implemented two Digital Asset Management systems; two subsequent online catalogs; large-scale digitization of archival materials; and created the Google Streetview tour of the museum, among other accomplishments. In addition to her primary career, Ms. Regina is the sitting President of ARLIS/NA, the Museum's primary partner in this proposed project. As of March 2016 Ms. Regina will be the Past-President, in which capacity it will be her responsibility to implement the ARLIS/NA grants program.

2. Impact

Using the existing Digital Preservation and Outreach Education (DPOE) training materials, developed by the Library of Congress, as a base, the project team will work with the Project Advisory Board and ARLIS/NA to develop an art information training module that can be used for this residency program, and in any future DPOE or other national training platforms developed by LOC, ARLIS/NA, or others. The DPOE training model identifies the fundamental skills of professionals working to preserve digital content, provides digital preservation training curricula and guidance materials, and promotes continuing education opportunities that increase individual and organizational capacity to provide long-term, durable access to digital content.

Building out this training program the residents and their mid-career staff mentors will be trained in the areas of digital preservation and stewardship in relation to the arts, with a particular focus on new media and copyright. Residents will work within their host institution to gain practical experience applying their skills in an art library setting to innovate new ways in which an organization can capture, preserve, and display new media, while the participating institutions will be able to train their own mid-career professionals to develop new capacities that will continue to live on at their institutions after the residency. By greatly advancing the functionality and accessibility of the institutions' digital content and services, this project will advance the digital preservation community, equipping art libraries to meet the needs of the 21st century user, and preserve the digital cultural heritage of today for future generations.

The Art Information NDSR program will enable a range of institutions across the country that have not yet had the benefit of a dedicated NDSR resident to develop new capacities in digital stewardship and preservation. By doubling the size of the cohort—residents and embedded staff—we will ensure that training and practical implementations will live on within each of the institutions in addition to being disseminated via the ARLIS/NA Learning Portal platform. As the resident and their staff mentor complete their digital stewardship training, they will join an emerging nationwide network of librarians and archivists dedicated to advancing the practice of digital preservation and stewardship for the arts.

3. Project Design

Project Activities

Using the existing the LOC's DPOE training curriculum as a base, the PMA will collaborate with ARLIS/NA to develop a curriculum that will address at least the following issues: fair use, copyright, and image rights management; digital asset management, with a particular focus on image management and its issues of discoverability and preservation; and lastly institutional repositories and workflows for art specific data (i.e. digital works of art and new media; cell-phone tours; touch-screen applications, provenance).

As past NDSR programs have done, this project will hold an open competition to find the strongest candidates for both residents and hosts, implemented through ARLIS/NA's network of over 1,000 members. We will also put out a call for applicants through past residents and their institutions, the other NDSR programs, and the Visual Resources Association and Digital Libraries Federation listservs. The Project Team and the Advisory Board will review candidate applications and award residencies to the four most qualified candidates in each year. PMA will then work with ARLIS/NA to place residents within an appropriate host institution, where they will be assigned a staff counterpart who will mentor them within the institution, and who will also take place in the residency training as part of their professional development.

Host institutions will be selected based on demonstrated support from the Executive Director and the department in which the resident will be embedded, the qualifications of the mentor counterpart, and the strength of the project proposal. The project team will attempt to identify host institutions close to urban centers or locations with strong art library and/or digital library communities to allow the resident to take advantage of the professional development opportunities available locally in addition to those offered through the NDSR. In selecting hosts, we will strive to achieve a balance of location types to ensure that residents have relatively equal access to extracurricular learning/networking opportunities. The ARLIS local chapters will "adopt" a resident and provide this extra layer of networking and learning opportunities.

Each resident will be given free membership to the local ARLIS chapter in addition to membership in ARLIS/NA. In addition to their host mentor, ARLIS/NA will assign each resident a national mentor from the parent Society. This dual-mentoring relationship will allow the local librarian to acclimate the resident to their host institution and the regional art libraries community, while the ARLIS/NA mentor will provide broader exposure to the arts information profession and access to a national network of colleagues. Both the new and mid-career professional will be equipped to go out into the field to spread knowledge about digital preservation.

Before the residency, an immersion training course will take place in Philadelphia at the PMA. All residents and host counterparts in addition to mentors will attend to learn about the issues to be

covered by the program and to foster an environment that supports and nurtures bonds and connections between the residents. The assembled residents and hosts will discuss Fair Use within a cultural heritage context, the field of digital preservation at large and its future, how digital preservation fits into the preservation landscape at large, and key resources and tools that can be relied upon during the residency.

As the residency progresses, both mentor and resident will join monthly conference calls, facilitated by ARLIS/NA on GoToMeeting, to discuss progress on their individual projects and receive 30-60 minute training sessions. Additionally the residents will have access to the ARLIS/NA project collaboration platform (BaseCamp) and will be required to post to the ARLIS/NA blogs and media outlets, including its ALA-award-winning *Media and Technology Reviews*. The residents will have the opportunity to create content which will be freely available, along with all of the training sessions, via the open access ARLIS/NA Learning Portal platform. In addition, residents will keep a blog during the program, submit quarterly updates to the program administrator at the PMA, and participate in final evaluation and debriefing activities at the PMA at the end of the program.

Residents and their mentors will deliver a presentation about their work at the ARLIS/NA national conference. The residents will receive a travel stipend that will allow them to attend the conference. At these conferences the entire cohort will meet for a symposium where they will be addressed by guest speakers from the field and share updates on their work. Depending on the final geographic dispersal of the residents, as many as possible will host a meeting at their institution for the entire cohort to introduce them to their institution and the work they have accomplished, provide a forum for a meeting of the local ARLIS chapter, and promote cross-pollination and networking between residents, mentors, and chapter members. At the conclusion of their residency, each resident and their mentor will co-author a paper about their work for the ARLIS/NA peer reviewed publication *Art Documentation*.

Evaluation

To remain consistent with the manner in which the outcomes of past programs have been measured, evaluation of this project will follow the example established by previous NDSRs. The project team, in collaboration with the Advisory Board, will contract with Howard Besser, who has completed several previous NDSR evaluations, to conduct a summative evaluation upon the completion of each residency. The program will be evaluated from the perspective of all the key stakeholders, with data gathered through interviews, site visits, and a survey in order to evaluate the significance of the residency experience for the residents and their host institutions and will recommend improvements to the model and next steps for future programs.

Ongoing evaluation of residents and hosts will be conducted by the project team throughout both years of the residency. The team will rely primarily on qualitative assessment tools, in the form of surveys, interviews, and questionnaires, through which students will be asked for their feedback on the workshop content and delivery. The project director will solicit feedback both residents and mentors at various points throughout the residencies, to ensure that the mentorship is proceeding according to expectations. Both before and after their residencies, program participants will be administered a comprehensive questionnaire designed to measure competencies in digital stewardship and the students' progress toward their intended career goals. In addition, both the residents and the host institutions will complete a self-assessment both before and after the residency.

To further inform our evaluation process, the PMA will remain in contact with the Council on Library and Information Resources (CLIR), which in 2015 received an IMLS grant to assess the NDSR program. Over the course of one year, CLIR's research team will gather data through interviews, site visits, and a survey in order to evaluate the significance of the residency experience for the residents and their host institutions, identify the differences among the five projects and the perceived effects of those differences on the residents, and articulate the factors common to successful and productive residencies. This process will culminate in late 2016 with the publication of a set of recommendations to guide future NDSRs. Although the findings from their assessment will not be released until after the Art Information NDSR curriculum has been developed, the project team will remain in close contact with CLIR to integrate their findings into the evaluation process. The Art Information NDSR will be able to fully respond to and act on the results of the CLIR assessment in year two of this project.

Project Partners

The proposed NDSR program will be administered and managed by the PMA in collaboration with ARLIS/NA. ARLIS/NA is the leading organization in the arts information field. Its mission is to foster excellence in art and design librarianship and image management. ARLIS/NA was founded in 1972 as a forum for art librarians to generate ideas, projects, programs, and a network of communication, cooperation, and support. Today, ARLIS/NA represents more than 1,000 art information professionals and continues to be the only organization dedicated to this specialization of librarianship, and for art museum and cultural heritage libraries in particular.⁴

As a volunteer-driven organization, ARLIS/NA works with a management firm that provides one full-time staff person to help organize an annual conference and provide governance, financial, and technical support to the organization. ARLIS/NA is governed by an executive board drawn from volunteer members that meets monthly digitally, via GoToMeeting, and twice annually in person—at a mid-year meeting and at an annual conference. There are seventeen affiliated chapters across North America and Canada. Through this network ARLIS/NA produces a peer reviewed journal, *Art Documentation*, published by the University of Chicago Press; peer reviewed online reviews of print and digital publications; a yearlong mentoring program at the national and local levels; the *Learning Portal* open access platform for publishing webinars, seminars, conference sessions; and a robust international study tour program to locales such as Germany, the Netherlands, Scandinavia, the United Kingdom, Brazil, and Russia.

ARLIS/NA has an active awards and grants program, recognizing distinguished lifelong service to the society in addition to publication and research awards of excellence such as the longstanding Wittenborn and Worldwide Books awards and the newly created Sotheby's Institute of Art award for student research. The Samuel H. Kress Foundation has long supported many travel awards and the Getty Research Institute provides funding to bring art librarians from Latin America, and this year from Eastern Europe as well, to its conferences. ARLIS/NA works jointly with the Visual Resources Association to create an intensive Summer Educational Institute (SEI) that provides information professionals with valuable training and education in the area of visual resources and image management.

⁴ The American Alliance of Museums does not recognize librarianship as a professional category in its twenty-two professional networks for museum employees. The American Association for State and Local History does not recognize libraries as a category of interest. The Special Libraries Association focuses on core competencies for corporate, academic, and government information specialists.

Forming partnerships with other professional and educational organizations is one way that ARLIS/NA aims to address the needs of art library and information professionals and support the advancement of the profession. An NDSR program is a natural extension of this mission, and ARLIS/NA's strong programming and mentoring infrastructure is a major asset for the proposed Art Information NDSR. Although ARLIS/NA successfully partners, manages, and implements these programs, as a volunteer-driven organization, it does not have adequate infrastructure to administrate federal grants, and as a volunteer organization it relies on its member institutions to build out its capacity for such programs. Thus, a partnership with the PMA on this project is logical and timely. Ms. Regina's respective leadership roles within both the PMA and ARLIS/NA will furthermore ensure a highly efficient degree of collaboration between the two organizations.

4. Project Resources: Time, Personnel, and Budget

Art Libraries NDSR Project Team

- **Kristen Regina**, Arcadia Director of Library and Archives, Philadelphia Museum of Art
- **Karina Wratschko**, Library Assistant for Cataloging and Collection Management, Philadelphia Museum of Art
- **Robert Kopchinski**, Executive Director, ARLIS/NA
- **Shalimar Fojas-White**, Collection Development Librarian, Fine Arts Library, Harvard University; Education Liaison and Board Member, ARLIS/NA

Project Management

PMA will manage the grant, in close collaboration with ARLIS/NA. The PMA's Kristen Regina, Arcadia Director of the Library and Archives, will serve as the Project Director. The duties of project administration will be performed by the PMA's Karina Wratschko, Library Assistant for Cataloging and Collection Management, under Ms. Regina's supervision. Grant administration, resident and program management, and financial management will also be coordinated by Ms. Regina and Ms. Wratschko.

ARLIS/NA will supply technical infrastructure for the project through its existing GoToMeeting, Basecamp, Wiggio, and L-Soft licenses, organized and managed by Mr. Kopchinski. Shalimar Fojas-White will manage the work of the two ARLIS/NA subcommittees contributing to the project: Professional Development and Education.

Project Advisory Board

An advisory board composed of leading figures in the field of arts information management and art librarianship will assist in developing the training curriculum and other project design documents; help organize the opening week training session; and participate in the evaluation process. The Advisory Board members are:

- **George Coulbourne**, Executive Program Officer, Office of Strategic Initiatives, Library of Congress
- **David Farneth**, Assistant Director, Getty Research Institute
- **Doug Litts**, Executive Director, Ryerson and Burnham Libraries, The Art Institute of Chicago
- **Jacob Nadal**, Executive Director of the Research Collections and Preservation Consortium, Princeton University Library
- **Oya Yildirim Rieger**, Associate University Librarian, Digital Scholarship and Preservation Services

Project Timeline

This project will take place over a period of 36 months, from May 1, 2016 through April 30, 2019.

- May 2016 – August 2016: convening of Advisory Board; curriculum development; recruiting host institutions and residents
- September 2016 – August 2017: first residency
- September 2017 – August 2018: second residency
- September 2018 – December 2018: evaluation
- January 2019 – April 2019: final report and dissemination of results

Budget

The budget for this two-year project is \$579,371, of which the PMA requests grant funding of \$421,750 from IMLS. Grant funds will primarily cover student support, in the form of resident salaries, \$40,000 per year for each of the eight residents, with the remaining funds allocated toward the costs of student travel and professional development, workshops, enrichment sessions, the concluding symposia, and guest speakers. The PMA will contract with Howard Besser to conduct a formal evaluation of the program. As the lead partner, the PMA will take on all accounting and grants management for this project. Karina Wratschko, who manages department expenses for the PMA's Library and Archives, will administer project finances, with oversight from Kristen Regina. Host institutions will be required to fund travel expenses for their staff mentor, in addition to providing the resident occupancy space, a computer, and general office supplies.

5. Communications Plan

The Art Libraries NDSR project team, residents, and staff mentors will communicate with a variety of audiences throughout the project. A central project website will be administered by the PMA, with information each resident and host institution and the projects they will be working on. Each host institution will also launch an individual site about its specific digital stewardship project. The Art Information NDSR will be featured on the ARLIS/NA website, and through ARLIS local chapters. Residents will furthermore be encouraged to share the ongoing progress of their residencies through their personal and professional blogs and social media networks. By shedding light on a variety of important digital stewardship projects, these communication efforts will seek to create awareness around the issues related to arts information management, image management, relevant copyright issues, intellectual and reproduction rights, visual literacy, and how these functions relate to digital preservation and stewardship.

These efforts will be assisted by ARLIS/NA's Editorial Board. The Editorial Board provides oversight for the Society's communications and publications; creates a forum for communication among the Society's editorial staff; and makes recommendations to the Executive Board concerning the Society's communication and publication policies and procedures. The Editorial Board will facilitate the dissemination of all project documents through the Learning Portal and through the Society's social media platforms.

The NDSR panel at the conference will be recorded and posted to the ARLIS/NA Learning Portal. In addition, residents and hosts will be asked to develop tutorials and other educational content for the Learning Portal, as well as templates for advocacy documents to get administrative buy-in for digital preservation initiatives. Rather than one-off case studies, the residents and hosts will work together to produce documentation that enables art librarians to replicate their efforts on the ground, benefiting the profession as a whole.

6. Sustainability

The benefits of the Art Libraries NDSR will extend beyond the two-year grant period in two ways: by creating reusable training resources and by increasing the number of trained digital stewardship professionals. All curriculum materials, project documents, and reports produced during the project will be preserved and made publicly available, accessible via the Art Information NDSR website, maintained by ARLIS/NA with links to it via the PMA. This project will add a new dimension to the existing NDSR model and the existing body of training resources. By making the materials developed over the course of the Art Libraries NDSR widely available we will make this program easily replicable and thereby increase the number of individuals qualified to lead digital stewardship initiatives in the art information workforce. The PMA will in addition offer its staff expertise where possible to future implementations of the Art Information NDSR program.

Although there is no guarantee that residents will be appointed to a permanent staff position at their host institutions, graduates of the NDSR program develop skills and competencies in high demand in the library and archival fields. 100% of past residents have gone on to employment in the library and archival fields. To help residents in their pursuit of post-residency employment, the training program will encompass career development skills such as resume building, interviewing, and networking. A unique characteristic of the Art Information NDSR is that it will train not just the resident, but their staff mentor from within the host institution. This will ensure that even as the resident may move on to another opportunity, the benefits of the training will live on in each host organization. In addition to NDSR participants, those who serve as instructors throughout the residency will have honed their skills and instruction experience, which they can continue to provide to other colleagues in the archival profession, through workshops, mentorship, and leadership, utilizing these new training resources.

Conclusion

The PMA envisions its role in this project as a hub to develop a sustainable training model for the arts information community in rethinking how the role of the art library changes with the emergence of new technologies, how arts and cultural institutions tackle the larger issues of digital preservation and stewardship, and how librarians will navigate preservation challenges particular to the arts, such as preserving and accessing new media and image rights. ARLIS/NA is a natural partner for this endeavor. The Art Information NDSR, representing a significant and innovative collaboration between these two institutions, will mark a critical leap forward in determining the digital future of art libraries. This project will create a replicable training model that will ensure art libraries are able to keep up with technological change and accommodate the ever-evolving needs of their users by investing in workforce development at all levels of the profession.

DIGITAL STEWARDSHIP SUPPLEMENTARY INFORMATION FORM

Introduction:

IMLS is committed to expanding public access to IMLS-funded research, data and other digital products: the assets you create with IMLS funding require careful stewardship to protect and enhance their value. They should be freely and readily available for use and re-use by libraries, archives, museums and the public. Applying these principles to the development of digital products is not straightforward; because technology is dynamic and because we do not want to inhibit innovation, IMLS does not want to prescribe set standards and best practices that would certainly become quickly outdated. Instead, IMLS defines the outcomes your projects should achieve in a series of questions; your answers are used by IMLS staff and by expert peer reviewers to evaluate your proposal; and they will play a critical role in determining whether your grant will be funded. Together, your answers will comprise the basis for a work plan for your project, as they will address all the major components of the development process.

Instructions:

If you propose to create any type of digital product as part of your proposal, you must complete this form. IMLS defines digital products very broadly. If you are developing anything through the use of information technology – e.g., digital collections, web resources, metadata, software, data– you should assume that you need to complete this form.

Please indicate which of the following digital products you will create or collect during your project.

Check all that apply:

	Every proposal creating a digital product should complete ...	Part I
	If your project will create or collect ...	Then you should complete ...
<input type="checkbox"/>	Digital content	Part II
<input type="checkbox"/>	New software tools or applications	Part III
<input type="checkbox"/>	A digital research dataset	Part IV

PART I.

A. Copyright and Intellectual Property Rights

We expect applicants to make federally funded work products widely available and usable through strategies such as publishing in open-access journals, depositing works in institutional or discipline-based repositories, and using non-restrictive licenses such as a Creative Commons license.

A.1 What will be the copyright or intellectual property status of the content you intend to create? Will you assign a Creative Commons license to the content? If so, which license will it be? <http://us.creativecommons.org/>

A.2 What ownership rights will your organization assert over the new digital content, and what conditions will you impose on access and use? Explain any terms of access and conditions of use, why they are justifiable, and how you will notify potential users of the digital resources.

A.3 Will you create any content or products which may involve privacy concerns, require obtaining permissions or rights, or raise any cultural sensitivities? If so, please describe the issues and how you plan to address them.

Part II: Projects Creating Digital Content

A. Creating New Digital Content

A.1 Describe the digital content you will create and the quantities of each type and format you will use.

A.2 List the equipment and software that you will use to create the content or the name of the service provider who will perform the work.

A.3 List all the digital file formats (e.g., XML, TIFF, MPEG) you plan to create, along with the relevant information on the appropriate quality standards (e.g., resolution, sampling rate, pixel dimensions).

B. Digital Workflow and Asset Maintenance/Preservation

B.1 Describe your quality control plan (i.e., how you will monitor and evaluate your workflow and products).

B.2 Describe your plan for preserving and maintaining digital assets during and after the grant period (e.g., storage systems, shared repositories, technical documentation, migration planning, commitment of organizational funding for these purposes). Please note: Storage and publication after the end of the grant period may be an allowable cost.

C. Metadata

C.1 Describe how you will produce metadata (e.g., technical, descriptive, administrative, preservation). Specify which standards you will use for the metadata structure (e.g., MARC, Dublin Core, Encoded Archival Description, PBCore, PREMIS) and metadata content (e.g., thesauri).

C.2 Explain your strategy for preserving and maintaining metadata created and/or collected during your project and after the grant period.

C.3 Explain what metadata sharing and/or other strategies you will use to facilitate widespread discovery and use of the digital content created during your project (e.g., an Advanced Programming Interface, contributions to the DPLA or other support to allow batch queries and retrieval of metadata).

D. Access and Use

D.1 Describe how you will make the digital content available to the public. Include details such as the delivery strategy (e.g., openly available online, available to specified audiences) and underlying hardware/software platforms and infrastructure (e.g., specific digital repository software or leased services, accessibility via standard web browsers, requirements for special software tools in order to use the content).

D.2 Provide URL(s) for any examples of previous digital collections or content your organization has created.

Part III. Projects Creating New Software Tools or Applications

A. General Information

A.1 Describe the software tool or electronic system you intend to create, including a summary of the major functions it will perform and the intended primary audience(s) the system or tool will serve.

A.2 List other existing digital tools that wholly or partially perform the same functions, and explain how the tool or system you will create is different.

B. Technical Information

B.1 List the programming languages, platforms, software, or other applications you will use to create your new digital content.

B.2 Describe how the intended software or system will extend or interoperate with other existing software applications or systems.

B.3 Describe any underlying additional software or system dependencies necessary to run the new software or system you will create.

B.4 Describe the processes you will use for development documentation and for maintaining and updating technical documentation for users of the software or system.

B.5 Provide URL(s) for examples of any previous software tools or systems your organization has created.

C. Access and Use

C.1 We expect applicants seeking federal funds for software or system development to develop and release these products as open source software. What ownership rights will your organization assert over the new software or system, and what conditions will you impose on the access and use of this product? Explain any terms of access and conditions of use, why these terms or conditions are justifiable, and how you will notify potential users of the software or system.

C.2 Describe how you will make the software or system available to the public and/or its intended users.

Part IV. Projects Creating Research Data

1. Summarize the intended purpose of the research, the type of data to be collected or generated, the method for collection or generation, the approximate dates or frequency when the data will be generated or collected, and the intended use of the data collected.

2. Does the proposed research activity require approval by any internal review panel or institutional review board (IRB)? If so, has the proposed research activity already been approved? If not, what is your plan for securing approval?

3. Will you collect any personally identifiable information (PII) about individuals or proprietary information about organizations? If so, detail the specific steps you will take to protect such information while you prepare the research data files for public release (e.g. data anonymization, suppression of personally identifiable information, synthetic data).

4. If you will collect additional documentation such as consent agreements along with the data, describe plans for preserving the documentation and ensuring that its relationship to the collected data is maintained.

5. What will you use to collect or generate the data? Provide details about any technical requirements or dependencies that would be necessary for understanding, retrieving, displaying, or processing the dataset(s).

6. What documentation will you capture or create along with the dataset(s)? What standards or schema will you use? Where will the documentation be stored, and in what format(s)? How will you permanently associate and manage the documentation with the dataset(s) it describes?

7. What is the plan for archiving, managing, and disseminating data after the completion of research activity?

8. Identify where you will be publicly depositing dataset(s):

Name of repository: _____

URL: _____

9. When and how frequently will you review this data management plan? How will the implementation be monitored?

Original Preliminary Proposal

Proposal to IMLS' Laura Bust 21st Century Librarian Program, Continuing Education Category:
"Art Museum Libraries: A National Digital Stewardship Residency Program"

October 2015

Project Summary

The Philadelphia Museum of Art (PMA) is seeking a \$500,000 grant to partner with the Art Libraries Society of North America (ARLIS/NA) and the Library of Congress (LOC) to develop a National Digital Stewardship Residency (NDSR) program to train residents and develop curriculum for librarians working in art museums. Building upon the NDSR initiatives in Washington, D.C., New York, and Boston, this project will emulate program components of each to embed ten residents over the course of two years at art museum libraries across the country and thus expand the locally based NDSR model to a national level.

Statement of Need

There is a critical need to address digital stewardship in art museums, and the tools and skills of librarians are a key component to filling this gap. Museums often struggle to keep pace with technological changes that impact the way institutions interact with the public and perform their technological operating processes. They typically lag far behind in capturing, preserving, and sustaining digital and electronic assets, including ephemeral applications, social media, event photography, audio-tours, touch-screen installations, gallery guides and brochures for exhibitions, eBooks, born-digital publications, and electronic institutional records. There is often not adequate staff-time, funding, or expertise to deploy such systems, and museum infrastructures cannot afford to create or sustain digital preservation platforms without complex restructuring or extensive use of costly vendors and consultants.

Museums with large information technology (IT) departments still face significant challenges. Typically, they have relied upon their IT departments as the sole provider for systems to preserve and manage collections and documents critical to day-to-day museum operations. The challenge with this practice is that most IT departments often do not have the training or expertise necessary for the stewardship of digital assets. There is a critical need to integrate existing IT infrastructures with the skills that art librarians already possess and ultimately develop more optimal systems, in addition to the larger need for a set of professionals who can successfully acquire, manage, and preserve digital materials.

An additional complication for art museums is rights management, compounded by copyright laws and the lack of Fair Use in regard to images. Art museum librarians must be extremely conscientious of copyright laws that impact their daily use of images in curatorial, retail, marketing, publishing, education, interpretive, and library activities. Copyright restrictions can limit or even prevent the inclusion of images in electronic resources in such a way that it effectively changes the distribution of these images and, in turn, what materials can be collected and preserved. It is essential that institutions learn to work within existing copyright laws, yet still embrace Fair Use, so that such material can be maximized, saved, and preserved.

Work Plan

The proposed NDSR program will be administered and managed by the PMA in collaboration with the LOC, who created the pilot NDSR program, and ARLIS/NA, which represents more than 1,000 art and cultural information professionals, and serves as the only professional society for art museum librarians. The LOC will collaborate with the PMA and ARLIS/NA to develop a curriculum that will address at least the following issues: fair use, copyright, and image rights management; navigating social media within the museum; digital asset management, with a particular focus on image

Philadelphia Museum of Art

Laura Bust 21st Century Librarian Program

management and its issues of discoverability and preservation; and lastly institutional repositories and workflows for art museum specific data (i.e. digital works of art; cell-phone tours; touch-screen applications, provenance). An advisory board convened by the Museum, in collaboration with the Library of Congress and ARLIS/NA, will review the curriculum.

The PMA will put out a call for residents and award residencies to the five most qualified candidates in each year. PMA will work with ARLIS/NA's Museum Division to place residents within an appropriate host institution, where they will be assigned a staff mentor. Before the residency, an immersion training course will take place at the PMA in Philadelphia, PA, during which all residents and hosts will gather to learn about the issues to be covered by the program, a birds-eye view of the field of digital preservation and where it is going, how it fits into the preservation landscape, and key resources and tools that can be relied upon during the residency.

As the residency progresses, both mentor and resident will join monthly conference calls, facilitated by ARLIS/NA, to discuss progress on their individual projects and receive 30-60 minute training sessions. All training sessions will be hosted via the ARLIS/NA Learning Portal platform. In addition, residents will keep a blog during the program, submit quarterly updates to the program administrator at the PMA, and participate in final evaluation and debriefing activities at the PMA at the end of the program.

Outcomes and Evaluation

As made clear in *IMLS Focus: The National Digital Platform for Libraries, Archives, and Museums*, workforce development is a vital step toward the realization of a more engaged and connected nationwide community of libraries and archives. Other NDSR programs have taken steps toward a sustainable model for addressing the changing needs of 21st century libraries and archives by offering training and work experience to emerging professionals. Building upon this precedent, PMA's proposed NDSR residency program constitutes the first significant investment in workforce development for the field of art librarianship.

Residents will gain practical experience applying their skills in an art museum library setting, while participating museums will develop new capacities that will greatly advance the functionality and accessibility of their digital content and services. Our project will better equip art museums libraries to meet the needs of the 21st century user. Furthermore, our NDSR program will enable a range of institutions across the country to shape and create a nationwide network of art librarians, who can transform their day-to-day work to include digital preservation and stewardship. The program will be evaluated from the perspective of all the key stakeholders and will recommend improvements to the model and next steps for future programs. An evaluation of curriculum components and measurable and perceived outcomes will be conducted.

Budget

The estimated budget for this two-year project is \$500,000. This will cover salaries of \$40,000, including benefits, for each of the ten residents, and the remaining \$100,000 for workshops, enrichment sessions, capstone meetings, resident conference attendance, mid-year meeting at PMA, speakers, and program assessment and evaluation.