

A collection of microfilm and film strips, including a 35mm film strip, a microfilm reel, and several microfilm frames, arranged on a light surface.

Module Ten of Ten

Project
Management for
Preservation
Microfilming

TRAINING *in*
PRESERVATION
MICROFILMING

Module Ten of Ten

Project Management for Preservation Microfilming

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National Library of Australia
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Introduction

Welcome to Project Management for Preservation Microfilming.

This module is an introduction only. It gives you information about basic skills involved in planning, promoting and evaluating preservation microfilm projects.

Prerequisites

This is the tenth and last module of training materials on preservation microfilming. In order to work through this module you should have satisfactorily completed the module, **Preservation Microfilming—Basics**.

It will also help if you have completed all the other modules in this course:

- I **Preservation of Materials**
- I **Preparation for Microfilming**
- I **Maintaining Microfilming Equipment**
- I **Operating Microfilming Equipment—Cameras**
- I **Jacketing and Splicing Microfilm**
- I **Processing and Duplicating Microforms**
- I **Microform Quality Control Inspection**
- I **Physical Management and Storage of Microforms.**

These modules will give you the related information that you will need before you start on this module.

Learning outcomes

When you have successfully completed this module, you will be able to:

- I prepare a project plan
- I identify resources needed to implement the project
- I promote the project
- I evaluate and report on the project.

In competency-based training models, the **learning outcomes** closely relate to the term **elements of competency**.

Recognition of current competencies (RCC)

You may already have knowledge, experience and skills which are relevant to this module.

This means that if you wish to complete a formal Preservation Microfilming course, you may not have to study all of it.

Please discuss this with your course coordinator, or lecturer. Evidence of your microfilming competence, and/or an assessment, such as a practical test, will be required.

Assessment

If you are formally studying the Preservation Microfilming course, you must meet certain performance criteria in order to demonstrate your competency in each unit or module. These criteria form the basis of your assessment. They are listed at the beginning and end of each topic.

As you work your way through the training materials, you will need to keep a record of the performance criteria and other learning activities that you have completed.

You will also need to bring to this module an example of a specific microfilming project to plan and evaluate. The example should be from your own experience, if possible, but a hypothetical example can be used. This project will form a major part of your assessment for this module. As you work through the activities you will build a complete **Microfilm Project Plan**, which will be recorded in **Activity 10.15**, at the end of this module.

Check with your lecturer or mentor if you have any problems with finding an example of a microfilming project to work on during this module.

Activities

There are two types of learning activities in this module, which are indicated by the icons below:

■ Activity

Responses to some are written in this book. They are usually short tasks which keep you involved with the issues you are considering and may also require you to apply what you are learning.

Some of the activities in these training materials require you to perform certain tasks, such as loading a camera or operating a processor. A lecturer or assessor will observe you performing the tasks and then examine the results or the product (e.g. the newly processed microfilm) to check that it meets requirements. Major activities are marked with the symbol ★.

● Reflect

Here you will be asked to think about key issues, usually in consultation with workplace colleagues, and come to some conclusions. The purpose of these activities is to allow you to share your understanding with others, and benefit from wider experience than your own.

You will need to be prepared to discuss your findings or conclusions with your lecturer/assessor who will be signing off the relevant **performance criteria**.

▲ Submit

When this icon appears, you are ready to record in the **Log book** that you:

- I can meet the **performance criteria**
- I have satisfactorily completed the **activities** for a topic.

You can record these by marking off the boxes in the shaded columns with a ✓ **yes** or ✗ **no**.

You can then ask your lecturer or assessor to verify that you can meet the **performance criteria** and that you have satisfactorily completed the **activities**.

If you work through the various activities along the way, you will find the assessment activities relatively easy to complete.

Resources



There are a number of resources available on preservation and preservation microfilming. A librarian can help you find out where these resources are available.

Below are a few:

Printed materials

Adams, Scott 1996, *The Dilbert Principle*, Harper Collins, New York.

Adcock, Edward P. (ed. & comp.) 1998, *Principles for the Care and Handling of Library Material*, International Preservation Issues, number 1, IFLA-PAC, Paris.

Address: IFLA Core Programme for Preservation and Access (PAC) Bibliotheque Nationale de France, 2, rue Vivienne, 75084 Paris Cedex 02, France.

(Available online at IFLA website as *Principles for the care and handling of library material*, <<http://www.ifla.org/VII/4/news/pchlm.pdf>>, accessed 4 May 2003.)

Baker, Sunny & Kim 1998, *The Complete Idiot's Guide to Project Management*, Alpha Books, New York.

Bender, Stephen 1997, *Managing Projects Well: What They Didn't Teach You In Project Management School*, Butterworth-Heinemann, Singapore.

Canadian Cooperative Preservation Project 1993, *Guidelines for Preservation Microfilming in Canadian Libraries*, Prepared by the National Library of Canada for the Canadian Cooperative Preservation Project, Ottawa.

Elkington, Nancy E. (ed.) 1992, *RLG Preservation Microfilming Handbook*, Research Libraries Group, Mountain View, California.

Elkington, Nancy E. (ed.) 1994, *RLG Archives Microfilming Manual*, Research Libraries Group, Mountain View, California.

Erdelji, Elza 2001, 'The National and University Library of Croatia', *International Federation of Library Associations and Institutions News from the IFLA Round Table Newspapers*, no. 9, April 2001, p.4.

Fox, Lisa L. (ed.) 1996, *Preservation Microfilming: A Guide for Librarians and Archivists*, 2nd edn, ALA, Chicago.

Mackenzie, Kyle 1998, *Making it Happen: A Non Technical Guide To Project Management*, John Wiley and Sons, New York.

Meyer, Lars & Gertz, Janet 1993, *RLG Guidelines for microfilming to support digitization*, Research Libraries Group, Mountain View, California. Available online at <<http://www.rlg.org/preserv/microsuppl.pdf>>, accessed 12 May 2003.

Microform and Imaging Review 1972–, (journal), quarterly, K. G. Saur, Munich, Germany.

Micrographics Year Book 1981– 2001 (annual), G. G. Baker, Windlesham, Surrey, UK. (Last edition 2001).

National Library of Australia 1995, *Preservation Microfilming: Does It Have a Future?* Proceedings of the First National Conference of the National Preservation Office, at the State Library of South Australia, 4–6 May, 1994, National Library, Canberra.

National Library of Australia 1998, *Guidelines for Preservation Microfilming in Australia and New Zealand*, National Library, Canberra.

National Preservation Office 2000, *Guide to Preservation Microfilming*, The Office, London.

Saffady, William 1990, *Micrographic Systems*, 3rd edn, Association for Information and Image Management, Silver Spring, MD.

Saffady, William 2000, *Micrographics: Technology for the 21st Century*, Association of Records Managers and Administrators, Prairie Village, Kansas.

SEACAP (Southeast Asian Consortium for Access and Preservation) 2000, Proceedings of the International Meeting on Microform Preservation and Conservation Practices in Southeast Asia: Assessing Current Needs and Evaluating Past Projects, February 21–24, 2000, Chiang Mai University, Chiang Mai. (Available from the SEACAP website, <<http://www.seacap.chiangmai.ac.th>>, accessed 4 May 2003.)

Standards (relevant):

American National Standard for Imaging Media – Stability of Color Photographic Images-Methods for Measuring, ANSI IT9.9 1990 and ANSI/NAPM IT9.11 1993.

American National Standard for Imaging Media (Photography) – The Effectiveness of Chemical Conversion of Silver Images Against Oxidation – Methods for Measuring. ANSI/NAPM IT9.15 1993.

American National Standard for Imaging Media – Processed Safety Photographic Films – Storage ANSI/NAPM IT9.11 1993

ANSI/AIIM MS23-1998 Standard for Information and Image Management – Standard recommended practice for production, inspection and quality assurance of first-generation silver microfilm of documents.

American National Standard for Imaging Media/Association for Information and Image Management – Inspection of Stored Silver Gelatin Microforms for Evidence of Deterioration. ANSI/AIIM MS 45-1990.

AS 3674 –1989. Storage of microfilm.

MP 25 – 2002 Basic Guide to microfilming – Miscellaneous Standard. Standards Australia.

See also the list of international standards in the **Learning Guide**.

Internet sites

(As internet sites change frequently, you may need to use a search engine to identify the latest location)

AICCM (Australian Institute for the Conservation of Cultural Material Inc.), <<http://www.aiccm.org.au>>, accessed 15 May 2003. Address: GPO Box 1638, Canberra ACT 2601, Australia.

AIIM (Association for Information and Image Management), <<http://www.aiim.org>>, accessed 4 May 2003, and its sub group the Film-based Imaging Association, <<http://www.fbi.aiim.wegov2.com>>, accessed 14 May 2003. The film-based imaging association has a buyers guide of U.S. manufacturers and distributors of micrographic equipment and supplies. Address: 1100 Wayne Avenue, Suite 1100, Silver Spring MD 20910 USA

ANSI (American National Standards Institute) <<http://www.ansi.org>> accessed 15 May 2003. ANSI administers and coordinates the U.S. standardisation system. Address: Customer Service, American National Standards Institute, 25 West 43rd Street, New York, NY 10036.

BSI Group (British Standards Institution), <<http://www.bsi-global.com>>, accessed 13 May 2003. The source of information and supply of British microfilming standards. BSI Group 389 Chiswick High Road, London, W4 4AL, UK.

CLIR (Council on Library and Information Resources), <<http://www.clir.org/>>, accessed 3 May 2003. Address: 1755 Massachusetts Avenue, NW, Suite 500 Washington DC 20036, USA

G.G. Baker and Associates, <<http://www.ggbaker.com/>>, accessed 15 May 2003.

This organisation provides detailed advice about micrographic systems. The web site includes links to suppliers and also provides background information about areas of microfilming from jacketing to linking with electronic document management systems.

Address: Saffron Hill, Chedworth, Glos. GL54 4AL UK.

IFLA (International Federation of Library Associations and Institutions) Preservation and Conservation (PAC) Core Programme, <<http://www.ifla.org/VII/4/admin/general.htm#1>>, accessed 15 May 2003.

IFLA-PAC Bibliotheque Nationale de France, Address: 2, rue Vivienne, 75084 Paris Cedex 02, France.

- See also *Principles for the care and handling of library material*, <<http://www.ifla.org/VII/4/news/pchlm.pdf>>, accessed 15 May 2003.

- A number of back issues of *International Preservation News* are available direct from the IFLA website, <<http://www.ifla.org/VII/4/pac.htm#4>>, accessed 15 May 2003.

- The IFLA-PAC Centre at the National Library of Australia maintains a *Documentary Heritage Preservation Register*. This provides information about preservation projects in the Southeast Asian and Pacific regions such as microfilming, training, basic conservation and collection surveys, <<http://www.nla.gov.au/dhpr/>>, accessed 15 May 2003.

IPI (Image Permanence Institute) <<http://www.rit.edu/~661www1/>>, accessed 15 May 2003. The IPI is a university-based research laboratory devoted to image preservation.

Address: Rochester Institute of Technology, 70 Lomb Memorial Drive Rochester NY 14623-5064, USA.

ISO (International Organisation for Standardisation), <<http://www.iso.ch/>>, accessed 15 May 2003. Address: ISO Central Secretariat PO Box 56 CH-1211 GENF Switzerland.

Library Preservation and Conservation Tutorial – Southeast Asia. Designed for librarians and conservators in Southeast Asia, it has a range of information on preservation, including microfilming, <<http://www.librarypreservation.org/>>, accessed 15 May 2003.

The Microfilm Shop, <<http://www.microfilm.com/>>, accessed 15 May 2003.

Provides product information, news and views with a focus on business applications.

MICROLINK-L is an email discussion list on preservation microfilming jointly owned by the National Library of Australia and the State Library of South Australia, <http://www.nla.gov.au/nla/listserv/microlink_l.html>, accessed 15 May 2003.

Museums Australia, <<http://amol.org.au/>>, accessed 15 May 2003.

Address: PO Box K36 Haymarket NSW 1238.

(The resource *ReCollections* is also available online from the Museums Australia website, <<http://amol.org.au/reollections/>>, accessed 15 May 2003.)

National Library of Australia <<http://www.nla.gov.au/>>, accessed 15 May 2003.

Address: Canberra, ACT 2600, Australia

National Library of Australia. *Policy on Preservation Copying of Collection Materials*, <<http://www.nla.gov.au/policy/micro.html>>, accessed 15 May 2003.

National Library of Australia. Anica – Australian Network for Information on Cellulose Acetate, <<http://www.nla.gov.au/anica/index.html>>, accessed 15 May 2003.

See also MICROLINK-L

<http://www.nla.gov.au/nla/listserv/microlink_1.html>, accessed 15 May 2003, and IFLA-PAC *Documentary Heritage Preservation Register* <<http://www.nla.gov.au/dhpr/>> accessed 15 May 2003.

The National Preservation Office (UK).

Address: British Library, 96 Euston Road London, NW1 2DB, UK <<http://www.bl.uk/services/preservation/>>, accessed 15 May 2003.

NSSN: a National Resource for Global

Standards, <<http://www.nssn.org/>>, accessed 15 May 2003.

Provides a fee-based information service which includes international standards and technical data. Address: Customer Service, American National Standards Institute, 25 West 43rd Street, New York, NY 10036.

PAMBU (Pacific Manuscripts Bureau),

<<http://rspas.anu.edu.au/pambu/>>, accessed 15 May 2003. Based in the Research School of Pacific and Asian Studies, Australian National University, the aim of the Pacific Manuscripts Bureau is to locate and preserve archives, manuscripts and other unpublished or semi-published material through microfilm.

Address: PAMBU, Research School of Pacific and Asian Studies, Australian National University, Canberra, ACT, 0200, Australia.

Preservation Resources is a division of OCLC. (Online Computer Library Center Inc.),

<<http://www.oclc.org/oclc/presres/microfilm.htm>>, accessed 15 May 2003.

It offers services such as preservation microfilming to libraries, including duplicating, scanning and polysulfide treatment.

RLG DigiNews is a newsletter conceived by the members of the Research Libraries Group's PRESERV community. Funded in part by the Council on Library and Information Resources (CLIR) from 1998–2000, it is available internationally via the RLG PRESERV web site, <<http://www.rlg.org/preserv/>>, accessed 15 May 2003. Address: Research Libraries Group 1200 Villa Street Mountain View, CA 94041-1100 USA.

SEACAP (Southeast Asian Consortium for Access and Preservation), <<http://www.seacap.chiangmai.ac.th/>>, accessed 14 May 2003.

The aim of SEACAP is to encourage and support collaboration amongst libraries, archives and other institutions and interested individuals in order to preserve and provide access to the published and documentary heritage of the region.

Spring Singapore, <<http://www.psb.gov.sg/>>, accessed 15 May 2003.

The source for information and supply of Singapore Codes of Practice relating to microfilming.

PSB Building, 2 Bukit Merah Central, Singapore 159835.

Standards Australia, <<http://www.standards.com.au/>>, accessed 14 May 2003. Address: GPO Box 5420 Sydney NSW 2001, Australia.

UNESCO *Memory of the World Programme*,

<<http://whc.unesco.org/nwhc/pages/home/pages/homepage.htm>>, accessed 15 May 2003.

Topics 1 & 2

Planning a project and identifying resources

Performance criteria

You will have achieved the performance criteria for this topic when you can:

- I prepare a project plan that:
 - includes one or more goals
 - includes a proposed timetable
 - identifies the necessary resources
 - identifies financial costs
- I take into account the anticipated needs of the client(s)
- I identify risks
- I consult appropriately with relevant people
- I negotiate parts of the plan with relevant people, as required.

Overview

Have you ever been involved in a preservation microfilming project that needed improving—for example, a project that failed to reach the required quality standards, or target levels, or which came in late?

This module introduces some strategies to help in managing microfilm projects. It certainly does not give all the answers, but it should help you to ask the right questions at the right time. As an introductory module, it covers project planning, promotion and evaluation. It does not cover the stage of *implementation*, or putting the plan into practice.

Whether you are actually managing microfilm projects, or doing more of the ‘hands on’ filming work, your understanding of project management strategies will help the project achieve its goals. Who knows, as you develop your knowledge of project management, you may even be rewarded for your efforts some time in the future with a new project to manage!

What is project management?

Project management focuses on a particular project which has the following elements:

- I clear goals
- I specific costs
- I time limits
- I quality requirements.

If there are no goals, costs, time limits and quality requirements, then the task becomes just another area of work and not a specific project.

Below is a typical example of a preservation microfilming project that includes these elements.

| Element | Example |
|----------------------|--|
| clear goals | to microfilm the complete set of 15 old manuscripts on music from the Central Asian Library's manuscripts collection |
| specific costs | within a budget of W\$2000 (W\$ = World dollars) |
| time limits | by June 2004 |
| quality requirements | to international preservation microfilming standard ANSI/AIIM MS 23 1991 |

The project life cycle

All projects have a life cycle which involves:

defining the project



planning: goals, costs, resources, timetable



implementing the plan



completing and **evaluating the project**

This module deals only with those parts of the life cycle **highlighted in bold** above.



Further information on project management is available in resources such as the ones listed as **Resources** at the front of this module. Ask a librarian if you would like some help in tracking down further resources.

Defining the project

Defining the project is the first stage in project planning. There are four key steps in defining the project.

Step 1

Work out the main thing the project is concerned with, and name it.
e.g. Music Manuscript Microfilming Project

Step 2

Choose a verb that describes what you are actually going to do.
e.g. prepare, deliver, organise, set up, produce, create

Step 3

Answer the question, Why are you doing it?
e.g. to preserve the knowledge in the original manuscripts on microfilm for the benefit of current and future users of the Central Asian Library

Step 4

Complete the project definition by combining information from steps 1, 2, and 3. The example we are using will be defined like this:

Music Manuscript Microfilming Project

To create preservation microfilms to preserve the knowledge in the original manuscripts for the benefit of current and future users of the Central Asian Library.

■ Activity 10.1

Defining the project

Now it is time to turn to the project that you have selected to develop for **Activity 10.15: The Microfilm Project Plan**, at the end of this module.

Your task is to define your project, using the framework below.

To: (use a verb e.g. produce, create)

What: (the main subject the project is about)

Why: (the purpose you want to achieve)

Your project definition:

Project planning: setting the goal

All projects have a primary goal that:

- I prompts the original action
- I keeps everyone going
- I is the measure by which the project's success is judged
- I is short, simple and understandable.

Goals need to be

- I realistic (they can be achieved)
- I measurable (e.g. numbers of completed microfilms)
- I time-bound (e.g. by December 2003)
- I relevant (to the organisation's purpose and priorities).

If the goal does not meet these requirements then it needs adjusting until it does.

Using the example of the *Music Manuscript Microfilming Project*, the goal could be:

To microfilm 15 old music manuscripts to international preservation microfilming standards for the Central Asian Library by June 2004.

■ Activity 10.2

Setting the goal

Your task is to write the goal for your microfilming project.

Write your project goal in section 4 of the **Microfilm Project Plan** at the end of this module.

Check the focus of your goal using the following criteria. Is it:

- realistic?
- measurable?
- time-bound?
- relevant?

If your goal does not meet these criteria, adjust it until it does.

Ask your colleagues, and your supervisor or mentor, for help in this task.

Outcomes

Part of goal-setting is defining the key outcomes or results.

In the above example, if the music manuscripts are large size (A2 = 420mm x 594mm) and approximately 500 pages each, then it is likely that there will be 1 reel per manuscript. The outcome is likely to be 15 x 35mm master films, plus the additional copies for other generations.

An example of an essential outcome is:

Production of 15 masters, 15 printing masters and 15 service copies on 35mm silver halide film to the specifications in the standard ANSI/AIIM MS 23 by June 2004.

■ Activity 10.3

Outcomes

Write the project outcomes for your microfilming project in section 5 of the **Microfilm Project Plan**.

Key tasks

The project outcomes clearly show what has to be achieved. The next stage is working out the key tasks that are needed to achieve the goal.

In the earlier example the key tasks could be:

- arrange for safe delivery of 15 manuscripts
- prepare 15 manuscripts for filming—physical and bibliographical, including reel programming
- film 15 manuscripts
- process films
- quality-check films against specifications in ANSI/AIIM MS 23
- retake or refilm and process any corrections
- produce additional copies—service copies and printing masters
- prepare labels and storage boxes
- record details of items filmed in the stock list of microforms
- return originals and second and third generation microfilm copies
- send master films to a separate storage area.

Client needs

The project goals, time frame and costs should clearly meet the client's requirements and take into account any special needs. For example, the original materials may be culturally-sensitive and may need to be handled under secure and restricted conditions.

On a more technical level, the client may require the microfilms to be created so that they can be easily digitised at a later stage. Or, the client may simply need the project completed within a particular time frame.

- Make sure your project's outcomes, time frames and costs meet the client's needs.
- Ensure that your client is clear about the exact outcomes, time frames, costs and benefits of the project.

Project summary

To help in this process it is common for project managers to give their clients a short written summary of the project. Like a quotation, the summary briefly explains the goals of the project, the outcomes, timetable, costs and benefits to the client.

■ Activity 10.4

Client needs

a) Who is the client for your project?

b) Contact your client and ask about any specific needs. If your client has any special requirements or time limits, list them below:

c) How will you meet your client's requirements in your project?

d) How will you make sure that your client is clear about the exact outcomes, time frames and costs of the project?

Consultation

Apart from the client, any microfilming project will have a number of other people who will have an interest in all or part of it. These will range from the head of your organisation to the people who will be doing the filming. To consult and work with a wide range of people requires excellent communication skills, including tact and diplomacy.

One of the keys to successful project management is ongoing consultation, which:

- helps the project manager to find out about problems and to respond early
- keeps key staff informed about the progress of the project
- lets key people know about any adjustments which may need to be made along the way.

Who, what and why

In working out the tasks, it is important to consult with all of the people involved. If you leave someone out, there are sure to be problems later.

Make sure that everyone is clear about the goals of the project and your expectations of their roles. You will need to consult with some people in more detail—especially those who will be doing the tasks.

In general, you will need to let people know:

- the goals of the project and the benefits
- the essential outcomes
- the costs
- the overall time frame.

Questions to ask

Depending on a person's role, you can ask questions such as the following, to help you structure the project:

- What do you need to do the task(s)?
- Do you need any additional skills or resources?
- How long will the task(s) take you?
- Are there any other tasks which need to be added?
- What are the likely costs?
- Are there any likely problems or delays? (e.g. equipment needing repairs, problems with supply of materials)
- What are the best ways of consulting with you during the project?
- Are there any other issues which may affect the timing of the project? (e.g. a new policy, public holiday)
- What else is likely to go wrong?

Ways of consulting

Depending on the circumstances, it may be more effective to consult with people in small groups, rather than individually. This way you can save time and also get the benefit of a group approach to the project.

In the end you will need to decide what is the most practical and effective way to consult with everyone.

Time frame

The next step is linking the tasks to a time frame. This is the first step towards preparing a timetable.

Again, using the Music Manuscripts example, the time frame could be outlined as follows.

| Task | Time frame |
|---|------------------|
| arrange for safe delivery of 15 manuscripts | 1 day |
| prepare 15 manuscripts for filming—physical and bibliographical, including reel programming | 5 days |
| film 15 manuscripts | 10 days |
| process films | 1 day |
| quality-check films against specifications | 1.5 days |
| allow for retakes or refilming | 1 day |
| produce additional copies—service copies and printing masters | 1 day |
| prepare labels and storage boxes | |
| record details of items filmed in stock list of microforms | |
| arrange for safe return originals and second and third generation microfilm copies | 1 day |
| send master microfilms to separate storage area | |
| add time for public holiday | 1 day |
| subtotal | 22.5 days |
| contingencies (see below) | 3 days |
| total | 25.5 days |

It is important that time frames are realistic—not too short and not too long.

During the process of consultation you should find out additional information that will help in working out tasks, time frames and contingencies (described in the next section).

In the example, a *minimum* time frame for the Music Manuscript project would be 22.5 days (the subtotal above).

Risks and contingencies

As you are drawing up your plan, it is important to think about potential risks. In project management the term *contingency* or *contingencies* is usually applied to possible events or factors which may—or may not—happen.

Like most projects, microfilming projects have their share of unforeseen and unpredictable events. For example, there may be unexpected delays due to factors such as:

- equipment problems
- problems with power supplies
- problems with the supply of resources, such as films and chemicals
- problems with complexity of preparing and filming items
- staffing shortages
- other major events occurring within the organisation.

For these reasons it is helpful to factor in a contingencies margin. Many successful project managers plan for contingencies by adding an additional 15-20% to their *budget* and *time frame*.

As part of the ongoing consultation process, it is important to consult with all key staff about contingency plans and allowances. They will have additional suggestions and perspectives which should help you to anticipate and plan the project with greater awareness of what is needed.

In the example of the Music Manuscript project 3 days has been added to the overall time frame as an additional contingency. The total time frame for the project is now 25.5 days.

Identifying risks and planning alternatives

By identifying risks, the project manager is better prepared to deal with problems when they arise. This is another key to successful project management. Contingency planning is also about having an alternative or a 'back-up' in mind.

The following is an example of a chart which can be useful in identifying risks. The alternative or 'back-up' is identified in the right hand column, '*What will I do about it?*'

Risk identification chart

| Element | What is likely to go wrong? | When and how will I know? | What will I do about it? |
|---------------------|--|--|--|
| quality | <ul style="list-style-type: none"> scratches or other defects on original films or copies chemical test results show levels of residual chemicals are too high | <ul style="list-style-type: none"> at quality inspection time following chemical tests | <ul style="list-style-type: none"> follow trouble shooting procedures adjust and clean equipment call out technician if required arrange for re-wash of films always check levels with control strips |
| cost | cost of materials increases | <ul style="list-style-type: none"> at time of ordering | <ul style="list-style-type: none"> check latest prices before final draft of budget allow 15% contingencies in budget |
| time | equipment breakdown | <ul style="list-style-type: none"> at time of breakdown | <ul style="list-style-type: none"> discuss with equipment operators check equipment log sheets for any patterns of recurring equipment problems arrange a service or maintenance before project begins |
| supply of resources | delay in supply of film and chemicals | <ul style="list-style-type: none"> when checking with supplier | <ul style="list-style-type: none"> check with supplier when planning timetable order films and chemicals well in advance monitor levels closely and re-order promptly before levels run low |
| other | staff illness | <ul style="list-style-type: none"> when notified | <ul style="list-style-type: none"> keep a list of trained back-up staff, if possible |

Activity 10.6

Risk identification

Draw up your own risk identification chart in section 7 of the **Microfilm Project Plan**. Use the model above as a guide. Discuss likely risks with colleagues and also ask for suggestions on what you can do about them.

Timetable

The information about time frames can now be incorporated into a project timetable. In most projects, some tasks can occur at the same time. This will reduce the overall time frame.

In the Music Manuscript project once a few manuscripts are prepared, filming can start. Then filming and preparation can occur simultaneously. In this case, a total of 25.5 days' worth of tasks is completed over a period of 20 days.

During the 20 days, 1 day is a public holiday and 3 days have been randomly set aside to cover contingencies. These are the heavily-shaded areas.

Check points

Adding check points can further develop the timetable. These check points specify how many items need to be prepared, filmed or quality-checked by a particular time. They help the project manager check whether or not the project is on track.

The following table includes seven check points.

Music Manuscript Microfilming Project Timetable

| Task | 29 April-3 May 2002 | | | 6-10 May (10 = Public holiday) | | | 13-17 May | | | 20-24 May | | | Comment | |
|--|---------------------|---|---|-----------------------------------|---|---|-----------|---|---|-----------|---|---|---------|---|
| | M | T | W | T | F | S | M | T | W | T | F | S | | |
| arrange safe delivery of manuscripts | a | | | | | | | | | | | | | |
| prepare manuscripts for filming—physical and bibliographical | b | | | d | | | | | | | | | | once 3 manuscripts are prepared, filming can start |
| film manuscripts | | | c | | | | | | | | | | | filming and preparation can occur simultaneously |
| process films | | | | | | | | | | | | | | processing divided into 4 x 1/4 days |
| quality-check films | | | | | | | | | | | | | | 1.5 days spread over 3 points, last check follows last retake |
| retakes or refilms | | | | | | | | | | | | | | allowance made for 1 day (2 x 1/2 days) |
| produce additional copies | | | | | | | | | | | | | | |
| prepare labels and storage boxes | | | | | | | | | | | | | | 1 day combined |
| record details in stock lists | | | | | | | | | | | | | | |
| arrange safe return of originals and 2nd/3rd generation copies | | | | | | | | | | | | | | |
| send masters to separate storage area | | | | | | | | | | | | | | g 1 day |

Allowance has been made for 3 contingency days.

| Check point | What needs to happen at this point (by the end of the day) | Comment |
|-------------|--|--|
| a | 15 manuscripts to be delivered | |
| b | 3-4 manuscripts to be prepared | estimated 3 manuscripts to be prepared per day |
| c | 1.5 manuscripts to be filmed | estimated 1.5 manuscripts to be filmed per day |
| d | 15 manuscripts to be prepared/6 manuscripts to be filmed | |
| e | 15 manuscripts to be filmed | |
| f | 15 films to be quality checked | |
| g | 15 manuscripts to be returned | project completed |

Note that the above timetable does not include times for review and consultation, evaluation, or marketing and promotion. These activities could be taking place simultaneously.

Identifying the resources

You now need to identify the resources you will require. Firstly, this means people (staff) with the appropriate knowledge and skills. It also means *equipment* and *other materials*, such as films and chemicals.

In the Music Manuscripts example, the staff, equipment and other materials could include the following.

| Staff | Equipment | New N or existing E | Other materials | New N or existing E |
|--------------|---|---------------------|-------------------------------------|---------------------|
| 2 skilled | 1 x 35mm camera | E | 15 reels x 35 mm silver halide film | N |
| microfilming | 1 x processor | E | direct duplicating film | N |
| staff | 1 x duplicator | E | duplicating print film | N |
| | 1 x microscope | E | 2 bottles developer | N |
| | 1 x winder and light box | E | 2 bottles fixer | N |
| | 1 x densitometer | E | 10 control strips | N |
| | 1 x ultrasonic splicer | E | 1 x systems cleaner | N |
| | 1 x microfilm reader | E | 45 boxes (for 3 generations) | N |
| | 1 x bench/table for preparing manuscripts | E | white cotton gloves | N |
| | computer and printer for making targets | E | 45 reels | N |
| | eye loupe | E | 45 labels | N |
| | | | methylene blue test | N |
| | | | technical targets | E |

■ Activity 10.8

Identifying the resources

In the first column of the table in section 9 of the **Microfilm Project Plan**, list the other materials that you will need for your microfilming project. Identify whether the resources are new (N) or existing (E).

You will use this list to cost your project materials in the next section.

Costing the materials

The next item to include in the plan is the *cost* or *budget*.

As a first stage of the budget you can use the information from the resources list above. This will cover costs for staff, equipment and other materials. A number of these are existing costs, and a number are new.

In your project budget you will need to clarify whether you need to include costs for both existing and new resources. Check this carefully with your manager or supervisor.

In the case of the Music Manuscripts project, only new costs need to be included.

The table below uses hypothetical examples and costs are given in the hypothetical currency of world dollars W\$. (In a number of microfilm projects costs are sometimes quoted per frame, or per reel.)

| Other materials | No. Items used during project | Price per unit in W\$ | Subtotal in W\$ |
|-------------------------------------|----------------------------------|--------------------------|-----------------|
| 15 reels x 35 mm silver halide film | 15 | \$35 | \$525 |
| direct duplicating film | 1.5 | \$130 | \$195 |
| duplicating print film | 1 | \$220 | \$220 |
| developer | 2 | \$30 | \$60 |
| fixer | 2 | \$25 | \$50 |
| control strips | 10 | \$0.50 | \$5 |
| systems cleaner | 1 | \$45 | \$45 |
| 45 boxes (for 3 generations) | 45 | \$1.25 | \$56.25 |
| white cotton gloves | 1 pair | \$1.50 | \$1.50 |
| 45 reels | 45 | \$0.75 | \$33.75 |
| 45 labels | 45 | \$0.10 | \$4.50 |
| methylene blue test | 2 | \$25 | \$50 |
| Total | | | \$1246 |

■ Activity 10.9

Costing the materials


You can now complete the table in section 9 of the **Microfilm Project Plan**, and calculate the total cost of your required materials.

The budget

The details of all required resources and other costs can now be listed in a budget summary, as in the following example for the Music Manuscript project.

You may not know the costs for marketing/promotion until you reach that stage in your project. However, in some cases, it is possible to estimate a standard amount for marketing/promotion based on similar projects in the past.

| Item | Comment | Cost in W\$ |
|-----------------------------|---|---------------|
| staff | <ul style="list-style-type: none"> • no new costs • use 2 existing staff • 20 days x 2 staff | — |
| equipment | use existing equipment | — |
| other materials | see separately itemised list | \$1246 |
| transportation | collect and return manuscripts to library | \$50 |
| insurance | to cover transport and manuscripts while stored on premises | \$200 |
| telephone/fax/email/postage | minimal | \$25 |
| marketing/promotion | see further details in next section | \$300 |
| subtotal | | \$1821 |
| contingencies | | \$174 |
| Total | | \$1995 |

 More details about project costing are provided in *Preservation Microfilming* (Fox 1996, Appendix F pp. 347-354). This section includes costings for all areas from quality control to record keeping.

■ Activity 10.10

The budget

Using your own calculations, you can now incorporate these details into section 10, the final stage of the **Microfilm Project Plan**.

- I Include any other costs which you have identified.
- I Estimate your costs for marketing/promotion at this stage.

Review, consultation and negotiation

You now have the first draft of your project plan, which has:

- I goals
- I a proposed timetable
- I a budget.

Before you go on to the next stage, it is time to review your draft in consultation with key staff. You can ask questions such as the following:

- I Are the goals clear?
- I Are all the key staff clear about the roles they are expected to play?
- I Is there anything you have forgotten?
- I Are there any tasks to add?
- I Is the timetable realistic?
- I Is the budget realistic?

During the consultation process you may find that you need to *negotiate* with key people to achieve your goals. For example, you may need the support of staff from another area and may have to adjust your project time frames in order for the staff to be available.

■ Activity 10.11

Review and consultation

a) Draw up your own list of questions to ask your colleagues and key staff about your draft **Microfilm Project Plan**.

b) Show other staff and colleagues your plan and ask them for their comments and suggestions.

c) Negotiate any changes and make any adjustments to your plan. Give details of any changes which you need to make below.

Congratulations – you now have a draft plan for your microfilming project!

Summary

- I Project management relates to a particular project which has:
 - clear goals
 - specific costs
 - time limits
 - quality requirements.
- I The first stage in project planning is defining the project. This helps in goal *setting*.
- I All projects have a *primary goal* that needs to be realistic, measurable, time-bound and relevant.
- I Part of goal setting is *defining* key activities or results.
- I The next stage is working out the *key tasks* that are needed to achieve the goal.
- I The project goals, time frames and costs should meet the *client's requirements* and also take into account any special needs.
- I One of the keys to successful project management is *ongoing consultation*.
- I The next stages involve linking tasks to a *time frame*, and *identifying risks*.
- I This information can then be included in a *timetable*. *Check points* help to check if the project is on target.
- I You will also need to *identify the resources* you will need, including staff, equipment and other materials.
- I The next step is developing the **budget**. The list of resources will help in preparing the budget.
- I It is important to *review the first draft* of the project plan and to adjust it according to suggestions. You may need to *negotiate* changes and adjustments with other staff.

Checklist

In order to test your understanding of this material, work through the checklist below.

If you can answer 'yes' to each question, and you have completed the activities for this topic, you are now ready for your lecturer or assessor to verify that you:

- I can meet the **performance criteria**
- I have satisfactorily completed the **activities**.

If you are in any doubt about any of the content, you should read through the material again, consult some of the references mentioned in the section entitled **Resources**, talk to your work colleagues or contact your lecturer or mentor.

I can:

- I prepare a project plan that:
 - includes one or more goals
 - includes a proposed timetable
 - identifies the necessary resources
 - identifies financial costs
- I take into account the anticipated needs of the client(s)
- I identify risks
- I consult appropriately with relevant people
- I negotiate parts of the plan with relevant people, as required.

▲ Submit

You are now ready to record in your **Log book** that you:

- I can meet the **performance criteria**
- I have satisfactorily completed the **activities** for this topic.

You can record these by marking off the boxes in the shaded columns with a ✓ **yes** or ✗ **no**.

You can then ask your lecturer or assessor to verify this information.

Topics 3 & 4

Promoting and evaluating a project

Performance criteria

You will have achieved the performance criteria for this topic when you can:

- I promote the project to key people/organisations
- I evaluate and report on the project.

Overview

Promoting a project is a way of informing key people or organisations about what you have been doing. It can help to create awareness and recognition.


In some cases it will *not* be appropriate to promote microfilming projects. This will be the case with many commercial projects (commercial confidentiality) and other confidential projects (for example those involving culturally-sensitive material).

In other cases, such as when the funding has come from a special grant or sponsor, it is highly desirable to publicise the project to create awareness—and perhaps even attract more funding in the future.

Asking the right questions

One of the best ways to start developing a promotion strategy is to ask, and answer, a number of significant questions:

- I What is the outcome of the project and how will it benefit people?
- I How will specific individuals or groups benefit from the project? (e.g. local scholars, international researchers)
- I Who is the promotion aimed at? (e.g. potential sponsors, scholars, professional colleagues)
- I How do these people normally access such information? (e.g. articles in professional journals, the local press, personal contact, the radio)
- I Is there any budget available for promoting the project?

 The following is an example of an article which creates awareness about microfilming in Croatia.



NEWS FROM THE ROUND TABLE

THE NATIONAL AND UNIVERSITY LIBRARY OF CROATIA

Preservation of the Newspaper Collection during move into new building

The preparations to move the newspaper collection began in 1990, i.e. five years before the actual move into the new building. These consisted of systematic control of total holdings, determination of the level of damage to each newspaper issue - the basic criterion for the planning of the move - and definition of all the necessary conservation and preservation activities in order to provide a safe transfer of the collection.

The most damaged issues were submitted to the conservation and preservation process: microfilming, conserving, restoring by lamination and rebinding. Those not so badly damaged were stored in tailor-made protective covers of high quality non-acid materials, following simple conservation procedures. The rest of the collection, which was in a relatively good condition, was thoroughly cleaned, issue by issue. This procedure pertains to the deposit copy. The archival copy was moved as it was, and the preservation began only in 1999. These newspapers were unbound and wrapped in paper so that the revision of the archival collection was done at the same time. The preservation of archival copy consists of careful unwrapping of newspapers, control of all issues, cleaning and wrapping in new solid non-acid paper and storing in tailor-made protective folders that comply with high conservation standards. Both deposit and archival copies are stored horizontally in the stacks with optimal microclimate on movable metal shelves i.e. issues in folders lie one upon another, their number depending on volume and weight. Two years ago the database of the National and University Library consisted only of records based on the accessions register, and contained only the basic data about a title. During the last two years all current titles from 1997 onwards have been updated. These now provide full bibliographic records, complying with the standards, and



with our national cataloguing rules. This applies to Croatian newspapers only. The determined principles stated in the materials of the Royal Library of Sweden. This simplifies the work of processing records (the topic of 'ephemera' that is catalogued on the basis of the appropriate rules).

For almost a year we have been systematically working on the renewal of the union catalogue of serials. Newspapers will be included in the second phase.

Systematic microfilming was begun in 1968 when a programme was devised for the preservation of old Croatian newspapers with financial support from the State. The programme included the collections of the scientific libraries of Pula, Rijeka, Zadar, Split, Dubrovnik, Muzej Slavonije (the museum of Slavonia) in Osijek, and primarily the collection of the National and University Library.

The programme was continued until 1991 in the Department for Preservation of Library Material in the National and University Library. The preservation of newspapers is a complex process. In addition to microfilming and restoring the collection, missing issues were obtained, often by interlibrary loan. 35-min rolls of master negatives were produced but were not made available to users. The restored material was further used in the original form, and often it was again only partly microfilmed. The criteria for preservation were the level of damage and frequency of usage.

The Department for Preservation of Library Material has better working conditions in the new building and is able to tackle ever more complex procedures to preserve and prevent damage of library material.

One of the Department's most important tasks was to re-establish microfilming of newspaper collection with the introduction of significant improvements. During the last year the Project for the preservation of Croatian newspapers was established. It is based on the relevant international standards, primarily ISO 7090 pertaining to filming, ISO 4087, ISO 10620. IFLA Guidelines for newspaper preservation microfilming were also used.

This project stresses the urgency of microfilming the newspaper collection in the National and University Library, to protect the cultural heritage and ensure faster and technologically more acceptable ways to use the microfilmed collection. For the time being it can be used on a microfilm reader or as a printout. In the near future the microfilms will be scanned and made available in machine readable form. Seventeen electronic, online newspapers with parallel paper editions were detected. Ten of these were catalogued.

The digitalisation of our library collections is planned for the next year. This will also include the digitalisation of newspaper material.

Eva Erdelj

Membership

Milton Wolf stated recently: We wish him well.

We also welcome Mr. Maria Luisa Cobre, National Library of Portugal and Mr. Ming Bellinger Preservation Association.

Galina Kislovskaya proposes more RIN Members from Russia.

An application was made by the National Library of South Africa to be a Member of the RIN. This was agreed to. However, as Carol Aikardis has now left the National Library, it was agreed to contact them to see if a replacement name was available.

Professor Sumai Alghobey, Chair of the IFLA African Section applied for membership to the RIN. He discussed the possibility of holding a conference on newspapers in Africa in 2001. His membership was confirmed. It was suggested that it might be better to hold a conference in 2002/2003, in order that more time be available for organisation.

MEMBERSHIP CHANGES
Erling Møtgaard Hansen, head of newspaper collection at the National Library of Denmark replaces Sven Olesen. We welcome him and thank Sven for his contribution.

Newspapers in Africa. A project proposal on increasing access to holdings of African Newspapers would be prepared for submission to IFLA for 2001 bids.

Report of the 11th Business Meeting held at the Library of Foreign Literature, Moscow, 16 May 2001.

The 2001 business meeting of the Round Table on Newspapers was held in Moscow in May. Dr. Hartmut Walther, the Chairman, welcomed us all. A special welcome was given to Edmund King from The British Library to his first Eastern meeting as Secretary and Treasurer. He wished to record his gratitude for the work of Geoff Smith as Secretary of the RIN. He thanked Galina Kislovskaya and the Library of Foreign Literature for their hospitality.

● Reflect 10C

Example of promotional article

Who is this article aimed at?

What does it tell you about the microfilming activities of the National and University Library of Croatia?

In your view, what are the benefits of promoting the microfilming activities of the National and University Library of Croatia in this publication?

Examples of media

At the heart of a promotion strategy is the use of particular media, such as radio, newsletters, television, or newspaper articles. Matching the most appropriate medium/media to the audience is crucial to the success of the promotion.

For example, spending a lot of time and money on posters may be a waste of time if the audience of international scholars is unlikely to see them.

The following are examples of communication media that are commonly used in promoting various types of projects:

- l television advertisements
- l radio
- l web sites
- l pamphlets
- l posters
- l radio announcements
- l articles in newspapers
- l articles in professional journals
- l specialised displays
- l individual letters.

● Reflect 10D

Promoting your own project

Think about promoting your own microfilming project. Think about your audience. Who would you aim your promotion at? (e.g. potential sponsors, scholars, professional colleagues)

Now reflect on each of the communication media listed above.

Which media would you use to promote your project to this audience, and why?

Discuss your ideas with colleagues.

■ Activity 10.12

Promotional article

Your task is to develop a simple and brief plan to promote your microfilming project to a specific audience. You can develop the plan by completing the following details:

Who is your target audience?

What is the purpose of the promotion? (e.g. to persuade, inform, gain recognition, get more sponsorship)

What kinds of media will you use for your promotion? (e.g. newspaper article, radio)

What skills will be needed to produce any materials, or to perform on radio or television? (e.g. good writing skills, good speaking skills)

What is the outcome of your microfilming project and how will it benefit this audience?

Briefly list three important points to include in the promotional article about your project.

a)

b)

c)

Evaluation

This module does not cover the stage of **implementation**, or putting a project plan into practice. However, it is important to understand the process of evaluation, which is integral to the whole project management process.

A successful project manager evaluates all the time. Evaluation helps to keep a project on track and also provides information that can lead to improvements—both during the project and in the future.

For example, a successful project manager evaluates key areas such as:

- the original project goals against the needs of the client
- the resource needs for staff, equipment and other materials
- the timetable and check points
- the budget
- the marketing and promotion strategies
- the implementation of the project plan by monitoring the goals and time lines against the progress at any time.

To understand the whole picture, it is important to evaluate the whole project.

Evaluation can also be used for:

- revision of the project
- ongoing development
- future directions.

How to evaluate

While evaluation strategies vary according to the type of project, it can be helpful to begin simply by asking a few key questions, such as the following:

- Did you actually achieve your goals and outcomes?
- Did the microfilm products meet the required quality standards?
- Was your client fully satisfied with the overall project results? If not, what did the client suggest could be improved?
- Did you need more resources—staff, equipment or other materials?
- How far out was your timetable?
- Did you meet the budget?
- Did you allow enough time/flexibility for contingencies?
- What caused problems? How would you prepare for this next time?
- What have you learnt from this project?

Information to help with evaluation

As part of the standard microfilming procedures you will already have records which will be potentially useful in the evaluation process. Other records that are kept by you and your organisation will also help, for example:

- financial records and invoices
- staff time sheets and rosters.

Reporting

In many cases, some form of report is required after a project is completed. The report may be verbal or written, detailed or a simple summary.

At an early stage in the project planning process, you should find out:

- I if a report is required
- I how, when and to whom it needs to be presented.

Much of the earlier information from the stages of *project planning* and *evaluation* will help in preparing a report.

This module provides an introduction to the kind of information that could be included in a brief microfilm project report. It does not cover report writing in detail. For more information on report writing you will need to consult resources such as those listed at the beginning of this module. Ask a librarian to help you if you need to find further information on report writing.

The following is an example of a template for a brief microfilm project report.

Microfilming Report

Date:

By:

your name and title

1. Project name:

2. Project client:

who the project is for e.g. Central Asian Library

3. Project team:

Project manager:

Project team members:

4. Project goal:

5. Project outcomes:

what the project is intended to achieve

6. Project scope:

Define the key people/organisations involved in the consultation, planning and delivery of the project. Were there any changes along the way? What was the time frame for the project?

7. Budget

| Item | Estimated cost | Actual costs |
|-----------------------------|----------------|--------------|
| staffing | | |
| equipment | | |
| other materials | | |
| transportation | | |
| insurance | | |
| telephone/fax/email/postage | | |
| marketing/promotion | | |
| grants / income | | |
| other | | |
| | | |
| | | |
| Total | | |

8 Project results

What did the project actually achieve?

9 Project evaluation or feedback

Summarise client feedback on the project. What problems were encountered? What other issues need to be followed up? What have you learnt from the project?

10. Conclusion

11. Recommendations

■ Activity 10.14

Interview—reporting and evaluating

Interview a successful project manager, either within your organisation or outside. Ask the project manager how they evaluate and how they report on their projects.

How could you use this information in evaluating and reporting your own project?

Name of Project Manager and Organisation

Points to help you in evaluating your project

Points to help you in reporting on your project

Summary

- I *Promoting* a project is a way of informing key people or organisations about what you have been doing. It can help to create awareness and recognition.
- I Matching the most appropriate medium to the audience is crucial to the success of the promotion.
- I A successful project manager *evaluates* all the time. Evaluation helps to keep a project on track and also provides information that can lead to improvements—both during the project and in the future.
- I For example, a successful project manager evaluates key areas such as:
 - the original project goals against the needs of the client
 - the resource needs for staff, equipment and other materials
 - the timetable and check points
 - the budget
 - the marketing and promotion strategies
 - the implementation of the project plan by monitoring the goals and time lines against the progress at any time.
- I To understand the whole picture, it is important to evaluate the whole project.
- I In many cases, some form of report is required after a project is completed. The report may be verbal or written, detailed or a simple summary.
- I At an early stage in the project planning process, you should find out:
 - if a report is required
 - how, when and to whom it needs to be presented.
- I Much of the earlier information from the stages of *project planning* and *evaluation* will help in preparing a report.

Checklist

In order to test your understanding of this material, work through the checklist below.

If you can answer 'yes' to each question, and you have completed the activities for this topic, you are now ready for your lecturer or assessor to verify that you:

- I can meet the **performance criteria**
- I have satisfactorily completed the **activities**.

If you are in any doubt about any of the content, you should read through the material again, consult some of the references mentioned in the section entitled **Resources**, talk to your work colleagues or contact your lecturer or mentor.

I can:

- I promote the project to key people/organisations
- I evaluate and report on the project.

▲ Submit

You are now ready to record in your **Log book** that you:

- I can meet the **performance criteria**
- I have satisfactorily completed the **activities** for this topic.

You can record these by marking off the boxes in the shaded columns with a ✓ **yes** or ✗ **no**.

You can then ask your lecturer or assessor to verify this information.

■ Activity 10.15*

* These are major activities which require the lecturer/assessor to observe and/or sign off performance details.

The following activity needs to be signed off by your lecturer or assessor.

Microfilm Project Plan

Date:

By:

your name and title

1. Project name:

2. Project client:

3. Project team:

Project Manager:

Project Team members:

4. Project goal(s):

5. Project outcomes:

7. Risk identification

| Element | What is likely to go wrong? | When and how will I know? | What will I do about it? |
|-----------|-----------------------------|---------------------------|--------------------------|
| quality | | | |
| cost | | | |
| time | | | |
| resources | | | |
| other | | | |

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Background

The training materials have been developed by the National Library of Australia, in collaboration with the State Library of South Australia and under the auspices of IFLA PAC, and will be provided to people within the Asia and Pacific regions as a training resource. The materials will also be used within Australia as part of an accredited TAFE training course.

The training materials consist of 10 modules, 6 wall charts, a Log Book, a Learning Guide and a Glossary/Index. We expect that users will both read a printed version of the materials and download them as PDF files from the National Library of Australia's website – www.nla.gov.au

