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Newsletter

AUDIOVISUAL AND MULTIMEDIA SECTION

* Québec City report *

The Québec conference took place in an atmosphere of celebration. Here is a report of the activities of the Audiovisual and Multimedia Section at the 74th IFLA General Conference and Council.

BY
JAMES M TURNER

Québec City was celebrating its 400th birthday as the conference took place, and an atmosphere of celebration was in the air. This provided a festive background for the section's activities this year.

The section held two meetings in Québec City. The first was on Saturday, August 9, and the second on Friday August 15. the minutes are available online [\[click here\]](#).

At the first meeting, there was a special guest lecture by Ghislain Roussel, Secretary General and Director of legal affairs, with Mireille Laforce, Coordinator of the Legal Deposit Section, Bibliothèque et Archives nationales du Québec. A summary is available in the previous number of this newsletter.

In addition, Richard Green, president of the International Association of Sound and visual Archives (IASA) and Kurt Deggeler, convenor of the Coordinating Council of Audiovisual Archives Associations (CCAAA) were present, and made short presentations of their respective organisations.

Plans for a workshop in conjunction with the Milan conference in 2009 were made. The idea is to provide basic training in audiovisual collections management and preservation to non-specialist librarians. The workshop is aimed at international IFLA delegates who are practicing professional librarians and who need to learn to apply basic principles in limited circumstances. Stay tuned! >②

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19!

The Guidelines for audiovisual and multimedia materials in libraries are now available in 19 languages. Here is the list of them. Just click on the link.

[Afrikaans](#)

[Arabic](#)

[Bahasa Melayu](#)

[Catalan](#)

[Chinese](#)

[Croatian](#)

[English](#)

[Farsi](#)

[French](#)

[German](#)

[Italian](#)

[Korean](#)

[Latvian](#)

[Norwegian](#)

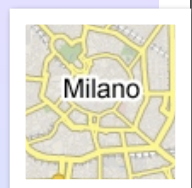
[Portuguese](#)

[Romanian](#)

[Russian](#)

[Serbian](#)

[Spanish](#)





①As usual, the section organised a self-funded dinner for AVMS members and friends, this time at the Café Au Bonnet d'âne in the old city. The dinner was well attended, providing a chance to catch up on

The Section's main activity at the conference was a double session, organised in conjunction with the section on National Libraries and the Committee on Copyright and Other Legal Matters. The session was entitled "The legal deposit of audiovisual and multimedia materials: practice around the world".



Mireille Laforce and Ghislain Roussel talk about the legal deposit of films in Québec.

The first part, entitled "Overview and case studies, included presentations by Kathryn Husband and Richard Green (Library and Archives Canada, Ottawa), Hesham Azmi (Qatar University, Doha), Valerie Francis and Maureen Webster-Prince (National Library of Jamaica, Kingston), and Pascal Cordereix (Bibliothèque nationale de France, Paris).

The second part, entitled "Regional reviews and world survey," included presentations by Samira Sambaïno (Instituto Universitario Asociación Cristiana

conference and section news, and meet new friends, over food and drink, and a merry time was had by all.

AVMS also sponsored the full-length documentary movie *The Hollywood Librarian*, by Ann Seidl. A panel discussion followed, with Howard Besser representing the section.

Again this year, the section organised a study tour, to four audiovisual institutions in Montréal. For a report of this event, see May Yu's article on page 6.



Maureen Webster-Prince talks about legal deposit in Jamaica, while Bruce Royan moderates the session.

de Jóvenes, Montevideo), Trond Valberg (National Library of Norway, Mo i Rana), and James Turner (Université de Montréal). The session ended with a discussion of the draft legal deposit questionnaire, which the section will use as a data collection instrument to learn about the state of the legal deposit for audiovisual materials worldwide.

At the Québec conference, Howard Besser agreed to take responsibility for incorporating corrections and changes, and has recruited Yvonne Ng to finalise the questionnaire and make it available online. With this initiative, the section will gather in 2009 information on which countries have some form of legal deposit for audiovisual materials. ☺



Discussion is always on the menu at the annual AVMS dinner.

From the chair

“Bibliographic control is something that has kept me busy from when I was a kid.”

BY
TROND VALBERG



Following a successful conference in Quebec City, planning for the forthcoming IFLA congress in Milan has already started. Among the highlights of the Canadian conference, I would like to mention that our section got the IFLA award for the best Newsletter. This is of course a result of contributions from many of you, but I would like to especially thank the editor, James M. Turner, and our always hard-working secretary, Bruce Royan. Although the Section is relatively small within IFLA, this award clearly shows that we do have a message to communicate. This of course applies as well to the theme for the AVMS Session next year in Italy.

Bibliographic control is something that has kept me busy from when I was a kid. I started collecting cassette tapes, and I still remember what a big event it was getting my first record player when I turned 14. The very first 7-inch single I bought was Way Down by Elvis, in 1977, the last single released before his death. It is of symbolic value in more than one way, but especially because Elvis Presley is one of the most important artists in American popular music. I suppose every record collector needs a more or less sophisticated system to retrieve the

records, and that these range from handwritten lists to sophisticated databases. The big step from music cassettes to vinyl records, then on from LPs to CDs may be the turning point toward using a personal computer instead of sheets of paper. I also well remember my first step into the computer world with the

Commodore Amiga 500 in the late 1980s. Being able to develop a database for cataloguing music was both challenging and exciting. Two of the basic issues were to create links between album and track titles, and to develop pre-defined lists of roles and instruments.

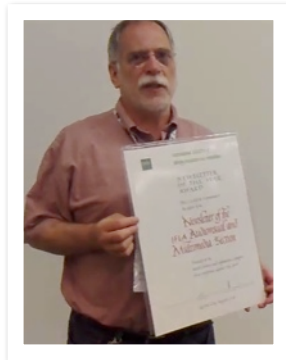
Such issues are central regarding any database engineering, as exemplified by the Norwegian Jazz Discography at www.jazzbasen.no.

Some people seem to believe that bibliographic control is less important in a world of digital files. I believe it is the opposite, especially because of the rapid increase in the number of files, both in archives and on the Internet. It may seem easier to focus on the digitisation itself, leaving the metadata issue in the background, or simply to postpone cataloguing or tagging the files. Obviously, such



The very first 7-inch single I bought.

a strategy may lead to an immense number of inaccessible documents, both the original carriers and the digital versions. Developing powerful search engines may be as important as sophisticated databases in the future, but in any case, metadata is needed. This is not only an issue about conceptual standards and frameworks, but is also about the overall expertise needed for bibliographic control of AV media. Digitising newspapers or books is totally different from digitising a film or a magnetic tape reel, ripping CDs requires fewer resources than preserving radio and tv, and so on. The question even arises of whether all these digitising programmes are really needed. Just imagine how many digital copies exist worldwide of a CD by the Beatles or Madonna (and how many of these are really legal?). Thinking of broadcasting materials adds many more copies (including rebroadcasts), and so on. Even though the document (album, track title etc.) may already be catalogued (locally or



[\[Click here\]](#) for the video of James making a silly award speech.

globally), the very large number of duplicate files, or even catalogue records, requires the use of additional tools. However, digitisation and digital restoration certainly are important tools also for preserving AV media. And fortunately automated bibliographic systems do exist to some extent for published material. The issues of quality control, convergence of media types, relationships between separate documents, multiple content cataloguing, indexing tasks etc. are still a preoccupation of librarians and archivists.

I look forward to interesting discussions on these issues, and I am sure there is a need everywhere to improve the work on audiovisual material. If we make the right decisions, hopefully we won't end up feeling like we're herding cats in a dust-storm.

Finally, the very best seasonal greetings to each and every one of you! ☺

AVMS reports available on IFLANET

Just click on the name of the report.

[Minutes from the Québec City meeting](#)

[Minutes from Mo i Rana midterm meeting](#)

[Strategic Plan 2008-2009, updated 2008.10.20](#)

[Annual report 2007-2008](#)

[Call for papers Milan 2009](#)



medea awards 2008

Encouraging the use of digital moving images and sound in education

MEDEA Awards 2008 Announces Finalists!

Date of Release: 7 November 2008



On the 7th of November the 6 **finalists** for the annual MEDEA Awards 2008 were announced. They are **Anti-Anti** by Sint-Lievenscollege Gent (Belgium), **ArtisanCam** by Artistsatwork.org (UK), **Canal Educatif** (France), **Patient Safety - Mildred's Story** by University of Leicester (UK), **Pronunciation Tips** by BBC Learning English (UK) and **Rättgångsskolan på webben/Court introduction** by Brottsoffermyndigheten Crime Victim Compensation and Support Authority (Sweden). The overall winner will be announced during the MEDEA Awards ceremony on 4 December 2008 in the Hotel InterContinental in Berlin.

The MEDEA Awards were set up to **encourage the use of digital moving images and sound in education**. This year, the MEDEA Awards received more than 100 entries from 25 different countries. Entries came from all types of organisation including professional production facilities, schools, audio-visual departments of universities, training providers, public authorities, public service broadcasters and content providers. Media submitted included complex video imagery used to train medical students in anatomy along with videos created by secondary students to illustrate the poetry they were studying, all of an extremely high quality. MEDEA also received documentary style programmes on subjects as diverse as depression, alternative watering systems and the use of laboratory instruments. Entries also included web sites rich in multimedia to support intercultural awareness programmes in secondary school teaching and highly personalised language training resources for adult learning. Mathy Vanbuel from the MEDEA Awards Organising Committee commented: "We are really delighted with the quality of entry for this first year of the competition and the sheer wealth of resources and materials that were submitted. We are looking forward to a really exciting ceremony in December and to the expansion of the MEDEA Awards in 2009."



Following an intense judging process in October involving 35 judges in 10 different countries, the Organising Committee for the MEDEA Awards 2008 announced the **6 winning finalists** for the MEDEA Awards 2008. All finalists will attend the Awards Ceremony on Thursday 4th December 2008, where they will have the chance to win the main MEDEA Award, a bronze statuette as well as several other prizes, including hardware and software supported by **Apple Europe** and **Adobe** to the value of 18,000 Euro.

The MEDEA Awards ceremony will take place alongside ONLINE EDUCA BERLIN, the world's largest international conference on technology supported learning and training, where a special session in the conference agenda will be dedicated to the finalists of the MEDEA Awards 2008.

For more information, visit the website <http://www.medea-awards.com> or contact the Secretariat:

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Mathy Vanbuel, ATIT from the MEDEA Awards organising committee:

"We are really delighted with the quality of entry for this first year of the competition and the sheer wealth of resources and materials that were submitted. We are looking forward to a really exciting ceremony in December and to the expansion of the MEDEA Awards in 2009."



Update: And the winner is... Brottsoffermyndigheten, the Swedish Crime Victim Compensation and Support Authority. **Our congratulations!!!** Details at <http://www.medea-awards.com/>

✧ The AVMS study tour ✧

After an unscheduled early morning run through the streets of Québec City, our intrepid reporter makes it to the bus station in time to catch a great tour.

BY
MAY YU

It was early in the morning of August 13, 2008, and I was all ready, but my taxi did not show up. Worried about being late for the study tour scheduled to meet at 7:00 am in the Québec City bus station, I decided to run, from my hotel across the street from the National Fine Arts Museum of Québec.

First time in Quebec City. No one to ask for directions on the early morning streets. Several times I took the wrong direction. I was running into a dead-end street in search of a short cut, when some yelling behind me made me stop -- three young people at the top of the hill waved and pointed to another street. I turned back and followed their indications, thankful for this help.

It was a run like none I've never had, but I certainly don't regret it, because of what followed. Eight of us, from Canada, France, Jamaica, Norway, South Africa, Switzerland, and the United States, got the bus that morning and headed off to Montreal for the AVMS study tour. It was well organised, professional, and enjoyable.

"Whose idea was this study tour?" I couldn't refrain from asking during the tour. "It was Bruce Royan's idea", answered James Turner, who led this study tour, one of the AVMS activities at IFLA 2008. In our *Newsletter*, issue No. 8, Élodie Gagné, who also guided the entire tour, with her beautiful smile as a handy marker, introduced the institutions that we toured: the Grande Bibliothèque, the Cinémathèque québécoise, the Phonothèque québécoise, and the CinéRobothèque of the National Film Board of Canada. These four audiovisual institutions vary in size, background, focus and founding sources.

At the Grande Bibliothèque, we met the reference librarian with 30 years audiovisual service

experience, and the head of the Music and Film section of the library. At the Cinémathèque québécoise, the director gave us the grand tour of this very interesting institution. At the Phonothèque québécoise, the director engaged us in a discussion of issues of concern to us all, and at the National Film Board of Canada, we had a guided visit, a look at the robot that services viewing on demand, then some time to look at films of our choice.

In the midst of these hours of face-to-face discussion and exchanging ideas, from service philosophy, policy, budget, staff, patrons, and technical troubleshooting, we took a break for lunch at a nearby restaurant and continued our talks there. We were very impressed with the size and organisation of the audiovisual collections, and their ability to respond quickly to new and increased demand for audiovisual materials and services.

By late afternoon, we were ready for a rest. A few tour members stayed behind to enjoy Montréal for a few more hours before returning to Québec City, and the rest of us got the bus in time to see the thrilling audiovisual creation by Robert Lepage in honour of the city's birthday. Entitled *The Image Mill*, and projected on a 600-metre-wide screen consisting of grain silos of the old port in Québec City, with accompanying sound, sharing this experience was the perfect way to make us conscious, as if weren't already after this action-packed day, of the power of audiovisual technology. Exhausted, after the show we walked up the hilly streets of the old city together, en route to our respective hotels and the night's promising audiovisual dreams. ☺



Participants in the study tour stop for a group portrait before their next visit.

Tales from Norwegian photographic archives

80 million photos: Norwegian vernacular photography, 1855-2005.

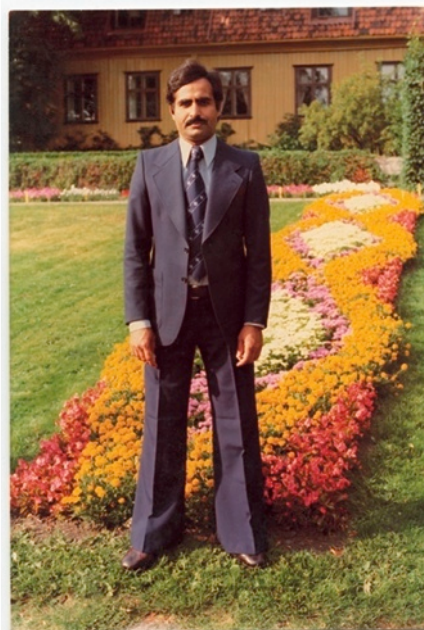
BY

LISBETH SOFIE HANSEN, TRANSLATED BY KARL ERIK ANDERSEN

In 2007 the caretakers of Norwegian photographic collections were invited by the National Library and Preus Museum to contribute photographic series from their archives. Based on the material received, 63 series of photographs spanning 150 years were selected. The book and the exhibition display a multitude of techniques and themes, from the unique daguerreotype around the middle of the 1800s to digitally born photojournalism, or privately-staged self-portraits from immigrant communities in the 1970s, intended for an audience in their home country.



From the NTNU Library Trondheim – the Gunnerus library: Hans Krum, *Øvre Baklandet mot Kristiansten*, Trondhjem, ca. 1854. Daguerreotype 20 x 16 cm.



From Norsk Folkemuseum: "Norwegian yesterday, today, tomorrow?" ("Norsk i går, i dag, i morgen?") Private photographs belonging to Ahmad Faiz, 1976–1992/ Syed Mujahid Ali, *Ahmad Faiz, Botanical Gardens, Tøyen* (Ahmad Faiz, *Botanisk Hage, Tøyen*), Oslo, 1976. Color positive 9 x 13 cm.

In Norway organised photo preservation began in the mid-1970s. Local chapters and small museums answer to a regional institution, usually one in each county. On the national level we have The Norwegian Archive, Library and Museum Authority (*ABM-utvikling*), which coordinates work in the field together with the national museum for photography (Preus museum) and the National Library. This exhibition has been realised in cooperation with the whole photo preservation community, and is a visualisation of the competence that exists around the country, giving a boost to organised photo preservation.

In the exhibition and the book of the same name, 63 visual stories from Norwegian photo archives and collections are told. The centre of attention is vernacular photography. Editors Harald Østgård Lund and Jonas Ekeberg wanted to show the value and the variety of this part of the cultural heritage, as well as the connections between photography, history, ideology and esthetics. The original photographs are on display at the National Library and at the Preus museum through January 2009.

Sophus Tromholt was a scientist and amateur photographer. In 1882-1883 he stayed in Kautokeino, Finnmark in North Norway to study the northern lights. One result of his stay was the book *Under the rays of the Aurora Borealis*

(Boston 1885). Another was one of the most beautiful series of portraits made in Norway during the 1800s. Knowing that Tromholt was a scientist, one might expect him to depict the indigenous population ethnographically, as representatives of a group. In the late 1800s this was the sort of photography that was presented after encounters between scientist and indigenous peoples. Instead, Tromholt portrays the people close up and personal, as individuals.



From Norsk Folkemuseum: Sophus Tromholt, *Brita Olsdatter Nango*, Kautokeino, 1883. Albumin, 12 x 17 cm on carton 24 x 33 cm.



From Norsk Folkemuseum: Sophus Tromholt, *Mikkel Josefsen Neckela*, Kautokeino, 1883. Albumin, 12 x 17 cm on carton 24 x 33 cm.

Contrasting with Tromholt's personal and intimate portrait series, the photographs from the albums of brain researcher Carl Wilhelm Sem-Jacobsen constitute clinical documentation lit by the surgery light. He employed photography as well as X-rays in order to document his rather controversial surgery. Some of the photographs that we see from the album



From the Norwegian Museum of Science and Technology: Carl Wilhelm Sem-Jacobsen, Bok II A1– Technique / Bok III A100–Surgical Technique. One Operation, 1957–1966/ Photographer unknown, A-16, Gaustad Asylum for the Insane, Oslo, 1956–1966. Silver gelatine 17 x 12 cm on carton 22,5 x 24,5 cm.

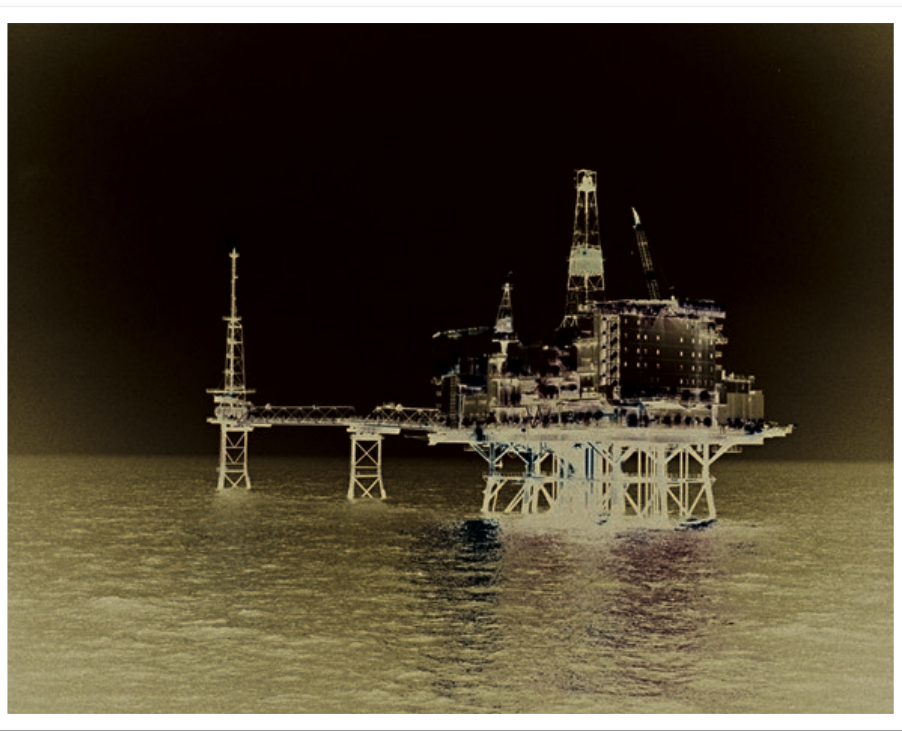


From the National Library: Narve Skarpmoen, *The shelters (Herbergene)*, Kristiania, ca. 1910. Negative glass plate 15 x 10 cm.

were printed in Sem-Jacobsen's treatise *Depth-electrographic stimulation of the human brain and behavior*, published in 1968.

Pictures from Narve Skarpmoen's archive from the early 1900s show a small section of the lives of individuals in a time of housing famine in the capital. A more modern subject from Norway is his industrial photography from the Conoco Phillips oil drilling installations at the Ekofisk field in the North Sea.

In 80 million pictures : *Norwegian vernacular photography 1855-2005*, the emphasis is on documentary photography. The photographs function not only as a window on reality, but can also be read as stories about the subject at hand, about the ideological circumstances under which the pictures were created, about visual culture and the history of photography. The remoteness in time and the contrasts between the different series of photographs bring perspective to historical conditions, the potential of visual culture and the role of photography.



From Conoco-Phillips: Arnulf Husmo, *Albuskjell, platform 1/6 A, North Sea, 1993*. Diapositive 7 x 5,5 cm.



From the Norwegian Forest and Landscape Institute: Oskar Puschmann, *Lierdalen, Lier kommune, 1993/2003*. Digital file 9,6/9,4 MB jpg.

Documenting, and with a calm presence in the landscape, Oskar Puschmann at the Norwegian Forest and Landscape Institute has developed a method for re-photographing landscapes from the exact same vantage point, years apart. The photographs show how landscapes change over time, documenting, and at the same time adding a touch of poetry. ☞

January 19, 2009

is the deadline for submitting a proposal for IFLA Milan
to <http://www.ifla.org/IV/ifla75/call-avms-en.htm>

Norwegian film heritage moves to the National Library.

The Norwegian Film Institute's archive and the National Library of Norway merge.

BY
KIRSTEN RYDLAND

On March 23, 2007, the Norwegian Minister of Culture, Trond Giske, presented a report to the Norwegian Parliament, stating that the National Library should have responsibility for preserving and archiving all Norwegian films. The merger of the National Film Archive and the Film Library, previously part of the Norwegian Film Institute, with the National Library was effective January 1, 2008.

Similar actions have taken place elsewhere. The Scottish film archive, Scottish Screen, has been part of the Scottish National Library since 2007. In Sweden, the Swedish National Archive of Recorded Sound and Moving Images (*Statens ljud- och bildarkiv*) will become an audiovisual department within the National Library of Sweden from January 1st 2009. However, the Swedish Film Institute's archive is not part of this change.

The Norwegian Film Institute was

established in 1955. In 1992 the National Library extended its functions to include audiovisual material. According to the Norwegian Legal Deposit Act of 1989, the National Library was the depository for all types of material except moving



images, which were the responsibility of the Norwegian Film Institute. Since 2008, the National Library has been the depository for all types of material.

The Norwegian Ministry of Culture's aim for the merger was to put the responsibility for archiving and restoration of Norwegian film in one

place, strengthening distribution, screening and production functions through the reorganised Norwegian Film Institute. Another reason is the rapid technological change, which leads to convergence among various media formats. Of course, the two institutions will continue to cooperate closely.

Thus a major part of the Norwegian film heritage has now become part of the National Library's collections, including almost 9000 titles of Norwegian films (fiction films, documentaries, newsreels etc.), more than 6000 foreign fiction films, and some 2500 foreign short films. Additionally, the collection comprises numerous published videos and DVDs as well as various documentary materials related to the films and a special library of film literature. Twelve people from the Film Institute are now employed by the National Library. ☺

Have you thought of becoming a member of AVMS?

You can't imagine just how much we would

love

love

love

to have you with us!

In the Hall of the Mountain King

Here's one nation's solution to the storage of AVM Materials.

BY
BRUCE ROYAN, AVMS SECRETARY

On 15th October, I visited the National Library of Norway's centre in Mo i Rana, to speak at a mini-seminar about the World Day for Audiovisual Heritage. Mo i Rana is a steel and mining community, right on the edge of the Arctic Circle, but to an AVM librarian like me, its main attraction is the spectacular set of facilities for document storage, based on the hollowed out mountain of Mo.

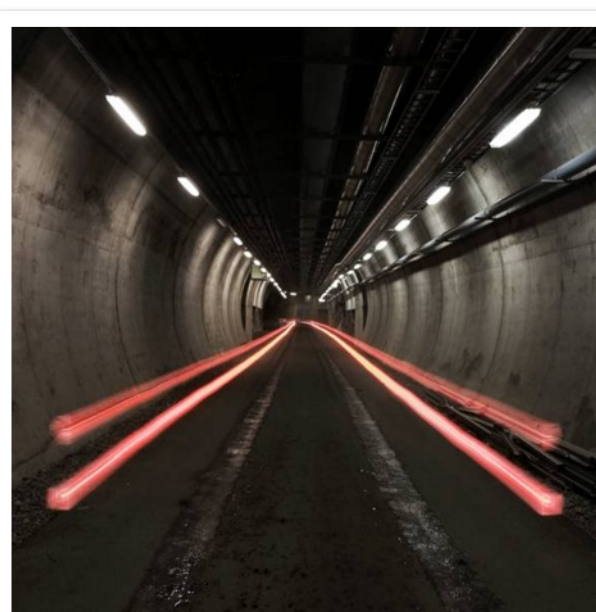
Into the Mountain

My guide on this visit was the Information Adviser, Merethe Myrvang – a vision in bright red fleece, despite the mild weather. She explained that it would be significantly colder, inside the mountain.



We entered via a tiny door, behind which extended a vast tunnel, its scale initially obscured by darkness, but increasingly apparent, as our presence was registered and the lighting gradually kicked in. In my head, I could almost hear the music of Edvard Grieg fading in as well!

About 30 m down the entrance tunnel and 90 m from the surface of the mountain two vast chambers open out, one of which is still in preparation, against a future time when the first chamber is filled to capacity. The first chamber contains a storage vault 91.5 m long, 16m wide, and four stories high. What is it all for?



A little history

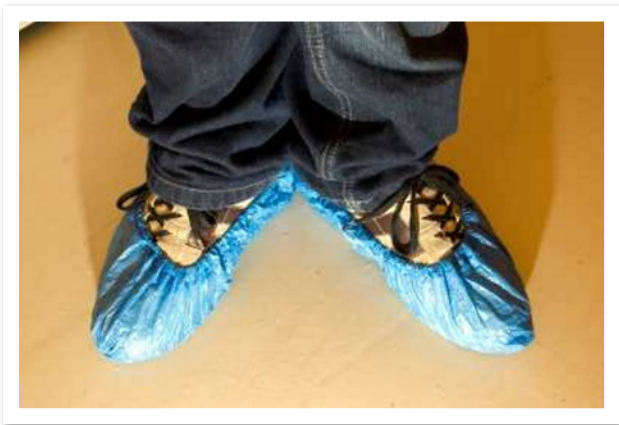
Twenty years ago, Norway did not have a National Library at all. Then in 1988 the Norwegian Government passed a Legal Deposit Act, which covered not just books and other printed material, but microforms, photographs, combined documents, sound recordings, films, videos, broadcast materials and electronic documents (interpreted to include databases, CD-ROMs and Internet sites). By 1990, the National Library of Library had been founded, initially not in Oslo the capital, but in Mo i Rana, more or less a thousand kilometres to the north. The choice of this small and remote town is an example of Nordic pragmatism: it had been recognised that legal deposit implied a need to build an ever-growing collection, and to store it in perpetuity. It was also recognised that the optimum conditions for long-term preservation of all media, were constant temperature and humidity. Mo i Rana was a community looking to diversify from heavy industry, but with abundant skills in mining and excavation, and a convenient mountain

within which the ideal conditions for the storage of the national collection could be created.

The Mountain Vault

The vault is designed to provide the most stable climate possible. The natural temperature of the rock inside the mountain is a constant 8°C, so the vault requires neither heating nor cooling. It does, however, require air dehydration to maintain a relative humidity of 32%-36%.

All of the air in the vault – some 16,000 m³ - is replaced every 60 minutes, having been filtered four times (we had to wear overshoes to reduce the contamination).



The air for each different material type (paper, film, magnetic tape etc.) is kept separate to prevent fumes or dust from one type of material from spreading to others.



The four stories of the vault house 42,000 m of shelves. The fourth floor contains microfilm and black & white safety film, while the first floor is dedicated to magnetic media (including the entire national radio archive), original photographic material, and colour film.

Although the colour filmstore was designed for refrigeration to -8°C, this is currently restricted to 4°C because it has proved to be impracticable to acclimatise the number of films that are constantly are taken in and out of the room all the time to be restored, copied etc.



The Nitrate Bunker

Nitrate film is judged too much of a fire/explosion risk to be stored in the mountain vaults, and so in 1992 a special bunker was built for it on the side of the mountain.

This bunker has 16 cells, each of which was designed to hold 1500 kg of film. Non-flammable materials have been used wherever possible in the construction. Safety measures include: inward opening steel fire doors on every cell, blast relief vents in each cell roof, and a modern fire alarm and sprinkler system. The cells are air conditioned to a constant 8°C and 40% RH. The drab concrete walls of the bunker have been decorated with huge replicas of Norwegian prehistoric rock drawings.



The digital mass storage system

The mountain vault by itself would not be sufficient to preserve the increasing number of publications in digital form, and so in 2000, the Long Term Digital Repository was also built into the mountain.

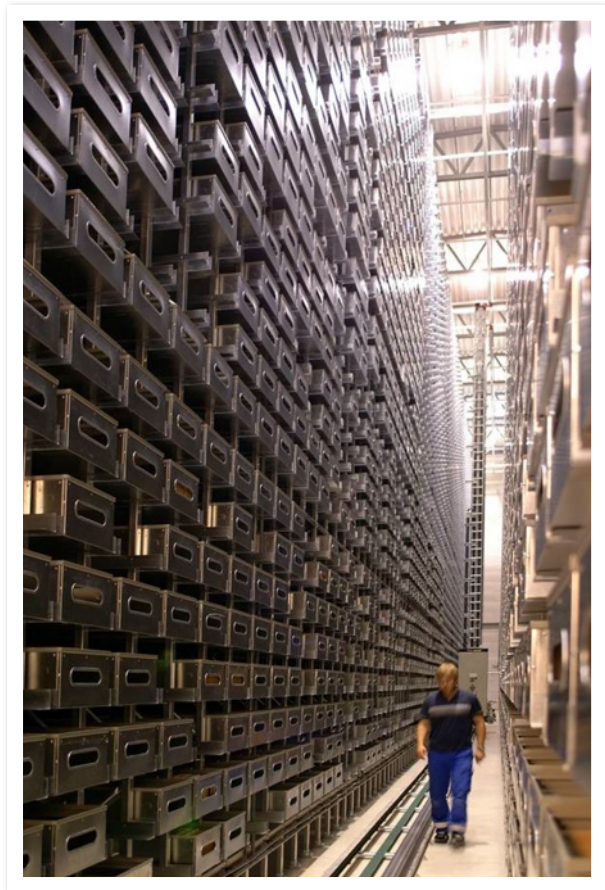


This is currently equipped with 1 PetaByte (1 million Megabytes) of disc storage. There are also two large tape libraries, bringing the total storage to about 3

PetaByte

storage. Given an annual increase of about 750 TB, the existing infrastructure should work out for the next 5-10 years. Each digital file is stored in two different locations and using two different technologies (high capacity discs and tape robots).

The Robot Troll



While the primary purpose of all the above facilities is long term preservation, Mo i Rana also boasts a vast automated storage and retrieval system for material for access. Items are stored according to their physical dimensions, each in a folder suspended within a box. The boxes are stored in pigeonholes, and items, folders, boxes and pigeonholes are each tagged by RFID. The machine thus “knows” where each item is currently stored and retrieves them via an arrangement of tracks and robot arms. When returned from use, each item is stored in the next available location, irrespective of where it had previously been stored.



This storage system has a capacity of 1.5 million bibliographic items – duplicate copies of deposit material available for consultation or loan. Currently these are predominantly text publications, but the number of AVM items is increasing...

Acknowledgements

I would particularly like to thank Mr Trond Valberg for inviting me, and Ms Merethe Myrvang for showing me inside the mountain – and keeping me safe from Trolls!

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SUBMITTED BY
MARWA EL SAHN



In a world where human rights are very much celebrated and at the same time threatened

and where freedom of access to information is sometimes honored more in the breach than in the observance, there is a need to create opportunities to discuss these serious contemporary issues and to see where we stand.

It is for these reasons and others that a regional conference on *The Role of Libraries in Freedom of Expression, Tolerance and Access to Information* was held at the Bibliotheca Alexandrina in Egypt from 7-9 October 2008. The conference was organized by the International Federation of Library Associations and Institutions (IFLA) in association with IFLA's Centre for Arabic Speaking Libraries and Information Institutions at the Bibliotheca Alexandrina.

One of IFLA's core bodies is the Committee on Freedom of Access to Information and Freedom of Expression (FAIFE), which is at the front of IFLA's advocacy activities and addresses the darker challenges of the information age. Internet surveillance, online censorship and

erosion of library-user privacy are only a few of the obstacles in the way of librarians increasing access to information for library users. The FAIFE Committee, made up of senior library professionals from around the world, tackles these barriers by emphasizing the positive role libraries can play in promoting freedom of access to information.

Major themes of the conference included the role of libraries as agents of freedom of access to information, the relationship



Keynote speaker Justice Albie Sachs

between tolerance and freedom of expression and the responsibility of the producers of information to ensure the dissemination of information in accordance with Article 19 of the Universal Declaration of Human Rights. These themes were discussed by a distinguished panel of speakers from Egypt, South Africa, North Africa and the Middle East. The keynote speaker was Justice Albie

Sachs, a tireless human-rights activist who worked with the ANC in exile in the 1980s and survived attempts on his life to fight for the rights of his people. And also Amadou-Mahtar M'Bow UNESCO Director General from 1974 to 1987, Gaber Asfour, Head of the National Centre for Translation, Louis Greiss, a distinguished Egyptian journalist and a former chief editor, Adnana Omran, General Secretary of the Arab Parliament, Mostafa Al-Sherif, a professor at the University of Algeria and a former Algerian minister of Higher Education and Scientific Research, Tarek Shawki, Director of the UNESCO office in Cairo, Iyad Bargouthi, Director of the Centre for Human Rights Studies in Ramallah and famous Arab bloggers such as Wael Abbas and Ahmed Al-Omran.

The conference targeted library and information professionals and students from Egypt and Arabic countries, as well as interested professionals in the fields of media and education. The Goethe-Institut in Cairo has provided travel grants to students of Library and Information Science at an Egyptian University.

Also during the conference there was a poster exhibition showcasing libraries and human rights organizations in North Africa and the Middle-East. ☺

Unlocking Audio 2: connecting with listeners

Here's a conference you won't want to miss!

16-17 March 2009, at the British Library Conference Centre, London

The British Library will be pleased to welcome your participation at Unlocking Audio 2: Connecting With Listeners, 16-17 March 2009, The British Library Conference Centre, London NW1

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Supported by the Joint Information Systems Committee, celebrating the successful end of the 2nd [Archival Sound Recordings](#) project.

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- content owners
- academics & students
- service providers
- user groups
- resource managers
- system integrators
- designers and implementers of search & content analysis tools

Important dates (all times GMT)

Deadline for abstracts: 12:00 on 12 December 2008
Deadline for early registration: 12:00 on 19 December 2008
Deadline for late registration: 12:00 on 16 February 2009
Conference dates: 6-17 March 2009

Call for papers and registration

Please visit the conference website: www.bl.uk/unlockingaudio
(authorised blogging tag: unlockingaudio)

Contact details:

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