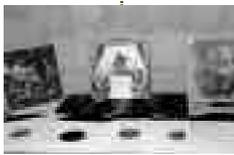


International Preservation News

N° 21 May 2000

A Newsletter of the IFLA Core Programme
on Preservation and Conservation

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International Preservation News is a publication of the International Federation of Library Associations and Institutions (IFLA) Core Programme on Preservation and Conservation (PAC) that reports on the preservation activities and events that support efforts to preserve materials in the world's libraries and archives.

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On February 24, Ross Shimmon, IFLA Secretary General, visited the PAC Centre at the Bibliothèque nationale de France in Paris. He had already visited most of the other Core Programmes and this visit was made in the framework of a global consideration of the future of the Core Programmes. Over and above the honour we felt at receiving Ross, we were anxious to learn what would come out of his visit.

For several months, and more especially since the last IFLA Conference in Bangkok, we had all known that there was a question mark over the continued existence of the Core Programmes. Not because they no longer served a useful purpose - no librarian would seriously deny the need to preserve the documentary heritage he is in charge of. No-one in the library community could disagree with PAC's most recent actions like its publishing activities nor with the workshops organised everywhere in Africa nor with PAC's cooperation with other IFLA structures or with other organisations such as CLIR*, ICA** or UNESCO.

It seems that the true problem lies in the diminishing funding available for the Core Programmes. The reserves are nearly used up and the national libraries which had so generously contributed to build up these reserves in the past have progressively reduced their contribution.

The situation has become very alarming. PAC has plans for many new projects, including actively extending its advocacy of the Blue Shield. A number of national Blue Shield committees are being created in Belgium, France, Costa Rica, the Netherlands and many more initiatives are to be considered.

Suppose for one moment that shortage of funds obliged IFLA to withdraw support from its Core Programmes and specifically from PAC. Would you still receive *IPN*? Would you continue to be so well informed about preservation measures, experiments and activities going on in the library community all over the world? What of the efforts made by each library that had been hosting a PAC Centre, whether in Paris, Caracas, Washington, Tokyo, Canberra or Moscow - would they have been in vain? Without PAC, one of the fundamental missions of libraries - to preserve for future generations the heritage that we received from our forefathers - would be undermined.

If you agree with this and share our worries, please let us know:
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* Council on Library and Information Resources

** International Council on Archives

Ross Shimmon
entouré de
Virginie Kremp
et de
Marie-Thérèse Varlamoff.



éditorial

.....

Le 24 février dernier le Centre PAC de la Bibliothèque nationale de France à Paris a reçu la visite du Secrétaire général de l'IFLA. Ross Shimmon avait auparavant visité plusieurs autres programmes fondamentaux dans le cadre d'une réflexion globale sur l'avenir de ces programmes. Au delà du plaisir que nous procurait une telle visite, nous nous sommes interrogées sur ses motivations. Y avait-il un problème et dans ce cas, de quel ordre ?

Depuis plusieurs mois et particulièrement depuis le dernier congrès de l'IFLA à Bangkok nous savions tous que des incertitudes planaient sur le devenir des programmes fondamentaux. Non pas qu'ils soient devenus inutiles. Aucun bibliothécaire ne pourrait sérieusement contester la nécessité de préserver et conserver l'héritage culturel dont il a la charge et personne dans l'univers des bibliothèques ne pourrait contester les récentes activités du PAC que ce soient ses activités éditoriales multiples ou les ateliers de formation organisés un peu partout dans le monde, mais plus particulièrement en Afrique dans le cadre du JICPA, ou encore toutes les activités menées en coopération avec d'autres structures au sein de l'IFLA ou avec des organisations extérieures ou internationales comme CLIR, IICA ou l'UNESCO.

Le véritable problème semble se situer ailleurs dans la diminution des réserves traditionnellement dévolues au fonctionnement des programmes fondamentaux et dans la diminution progressive des sommes généreusement mises à la disposition des programmes par les bibliothèques nationales.

La situation actuelle est grave. Le PAC a quantité de projets, parmi lesquels le Bouclier Bleu vient en tête de liste avec la création de comités nationaux en cours de constitution en Belgique, France, aux Pays-Bas, au Costa Rica ou sur le point de se constituer.

Supposons un instant que l'IFLA décide, par manque de moyens, de supprimer ses programmes fondamentaux. Vous ne recevriez plus *IPN*, vous ne seriez plus tenus informés des mesures prises, des expériences et des activités menées dans le domaine de la conservation un peu partout dans le monde. Tous les efforts faits par chacune des bibliothèques hébergeant un centre PAC, que ce soit à Paris, Caracas, Washington, Tokyo, Canberra ou Moscou deviendraient vains. Supprimer le PAC voudrait dire éliminer ou éradiquer l'une des missions fondamentales des bibliothèques, à savoir la préservation pour les générations futures du patrimoine que nous avons reçu de nos ancêtres.

Si vous êtes du même avis et si vous partagez nos inquiétudes, faites-le nous savoir : <marie-therese.varlamoff@bnf.fr>

Special Report on Audio-visual Carriers and Oral History

Audio-visual documents are the only suitable records for otherwise undocumentable, orally transmitted cultures and arts. Thus, they are an indispensable prerequisite for the representation of the world heritage in all its multicultural aspects.

Three texts deal here with respectively, preventive measures to safeguard these fragile carriers by Dietrich Schüller, detailed and fascinating procedures to record and preserve oral history by Heather McLaughlin and steps to conserve long-playing records in tropical countries by Reginald Clarke.

Audio and Video M in Tropical Countri

In tropical countries, audio-visual data carriers often have greatly reduced life expectancies. Dietrich Schüller examines the reasons for that unfavourable situation and suggests measures to overcome at least some of the problems by observing simple, adaptable methods. His views are based on his experience gained from a series of missions to African, Arabian and Caribbean audio-visual archives.

Audio-visual data carriers play an ever-increasing role in the realms of information, communication, cultural documentation and research. With the vast spread of modern technologies, the wide field of the audio-visual domain has become an indispensable factor in every country around the world. In the course of this development, audio-visual collections have mushroomed almost everywhere, with each collection containing irreplaceable documents of unique historical and cultural content.

It is now well known that audio-visual data carriers are prone to decay. Standards have been defined to help slow down the progress of this decay in order to prolong the life of this precious source material. The parameters of these standards have been defined within the prevailing environmental and economic framework of developed Western countries with moderate climatic conditions.

Before discussing the situation of tropical countries it is advantageous to generally survey the parameters relevant for the stability and integrity of audio and video carriers. Almost all audio-visual carriers (with the exception of the metal parts of mass produced audio or video discs) consist of polymers which are inherently unstable. All preservation measures can be defined as measures to retard decay as a consequence of this inherent instability and to prevent additional risks over what is defined to be 'normal' conditions to their chemical, mechanical or - where applicable - magnetic integrity.

The generally accepted recommended storage and handling conditions can be summarized as follows:

1. The maintenance of low and stable temperature and humidity values.
2. The elimination of dust, fingerprints and other kinds of foreign matter.

(1) This paper is a revised version in English of Schüller 1994. It aims at dealing with the additional risks facing audio-visual materials in tropical countries and concentrates on heat, humidity and dust. It does not deal with all general handling and storage requirements. The author refers to literature and bibliographies cited below.

3. The prevention of mechanical deformations.
4. The control of light and ultraviolet radiation.
5. The control of magnetic fields (for magnetic carriers).
6. The use of well maintained replay equipment.

In principle, parameters 3 to 6 are as easy to achieve in tropical conditions as in temperate conditions. This is not the case, however, with temperature, humidity and dust. These parameters will, therefore, be examined more carefully in view of their influence on the stability of audio and video carriers (1).

Temperature and relative humidity

Before dealing with their influence on data carriers it must be explained that temperature and humidity are interrelated. The higher the temperature of the air, the more water it can hold in gaseous form (vapour); the colder the air, the less water it can hold. Put another way, the same, absolute amount of water at higher temperatures gives a lower Relative Humidity (RH) and at lower temperatures a higher. When the temperature is lowered, the RH increases until the saturation point (100% RH) is reached. This point is also called the Dew Point because at that, and lower temperatures, water vapour condenses on to the surfaces within the environment. It is important to understand that the Dew Point is reached when, for example, air at 70% RH is cooled, without dehumidification, from 30°C to 24°C.

The speed of chemical processes is temperature dependent: the higher the temperature, the faster the chemical process. Ageing is a chemical process and, therefore, the long-term stability of polymer carriers is, in principle, dependent upon the temperature of the environment in which they are kept: the lower the temperature, the longer the life expectancy; the higher the temperature, the shorter the life expectancy.

Water, omnipresent in the form of humidity or vapour, is - in the case of polymers - an agent working towards their degradation. Several decay processes are due to hydrolysis, a process whereby the long polymer molecular chains break down, thereby altering their chemical and physical properties. Different polymers vary in their susceptibility to hydrolysis and the process is influenced by different factors in different polymers. However, the more water that is available (and the higher the temperature), the stronger is action and, again, the shorter the life expectancy. There is a trade-off between humidity and temperature; higher humidities can be compensated for by lower temperatures, and vice versa for the same hydrolytic effect.

Beware of high humidity and buy a hygrometer first!



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The most prominent and widely discussed hydrolytic process affecting audio and video carriers is that which affects some types of magnetic layer binders used in some magnetic tapes. The binding properties are reduced and the tape becomes sticky and sheds oxide particles resulting in clogging of the replay head (colloquially known as the 'Sticky Tape' or 'Sticky Shed Syndrome'). This causes deterioration or even loss of the playback signal. To date, the only tapes affected have been some produced since the mid '70s. Normally, such tapes can be stabilised to make them playable for a short period and, thus, provide sufficient time for the tapes to be copied. In severe cases the magnetic layer can be shed in flakes of varying size with consequent complete loss of information (Bertram/Eshel, Bradley, Gilmour/Fumic, Smith)(2).

Corrosion is another water-related chemical process. In theory, metal particle tape, as used for many video formats and for R-DAT, is prone to corrosion of the magnetic layer (Hayama et al., SONY). It is noteworthy, however, that so far no significant reports of such corrosion have been received, not even from countries with a very adverse climate.

Beyond the sphere of chemistry, high levels of relative humidities can cause secondary problems. They support fungus growth, whereby fungus reacts with the surfaces of many audio-visual carriers, especially with the magnetic layer of tapes. In the replay process fungus accumulates on the replay heads of audio and video machines, causing head clogging and thus disturbing, if not hindering the replay process. In severe cases fungus can destroy the magnetic layer. Another unwanted non-chemical humidity problem is condensation on the tape surface if the RH reaches 100%. This can cause severe replay problems,

2. Another process of polymer decay due to hydrolysis is the so-called 'Vinegar Syndrome'. It was discovered in the '80s and affects stocks of cellulose acetate films, causing them to become, initially, limp and, finally, brittle. The decay process produces acetic acid that acts as a catalyst and accelerates the process if trapped in the film can with the film (Brems, Edge, Ram et al.). It has also become evident that the process can affect magnetic tapes with a cellulose acetate base, but not to the same degree as with film. These tapes also become brittle because of the action of humidity on the polymers. This leads to bad tape-to-head contact and, sometimes, irreparable tape breakages when being played (Schüller 1989 and 1993b).

especially with all rotary head formats (video and DAT). It can also lead to adhesion of the tape to the head-drum which may cause damage to the equipment.

Temperature and humidity also have an influence on the dimensions of carriers. Generally, the volume of a carrier increases with higher, and decreases with lower temperature and/or humidity⁽³⁾.

Finally, higher temperatures result in a faster rate of increase of signal print-through on magnetic tapes⁽⁴⁾.

Standards and compromises

From these facts the following general rule can be derived: for the extension of life expectancy, temperature and humidity should be low. With respect to the mechanical influences of these parameters, in order to prevent, especially with tapes, mechanical deformations caused by stress or undue relaxation, the chosen temperature and humidity level should be kept as stable as possible. Additionally, high levels of RH must be avoided in order to prevent fungus growth and mechanical replay problems.

It must be noted that there is no ideal storage condition per se. Each recommendation is a compromise between:

- The rate of decay of the carriers.
- The frequency of use of the carriers.
- The requirements for health and convenience of the archivists.
- Cost.

Current internationally accepted recommendations propose temperatures around 20°C with maximum (annual) fluctuations of 2-3°C. The recommended humidities have been steadily lowered over the last few decades. As a consequence of magnetic layer binder break down with

3. With respect to thermal expansion, polyester tapes, wound on a spool, exhibit an anomaly. The polyester tape is pre-tensilized, which leads to different thermal expansion parameters for different dimensions. While the length of the tape is affected by temperature changes by a small amount only, the dimensional changes of the thickness exceed the changes of the length by a factor of about 10. Thus, the tape pack of a polyester tape will become tighter with rising temperatures which can lead to excessive pressures and tape deformations, while cooling will make the tape pack loose. Acetate and PVC tapes react in the opposite way. (The author is indebted to Rudolf Müller and Friedrich K. Engel, both of BASF Magnetics, for their help with this point). Hygroscopic expansion of polyester is very low: for acetate cellulose, however, the expansion factor is quoted to be 8-15 times that of polyester.

4. Print-through is only an annoying factor in analogue magnetic audio tape recording. Although, in principle, it has an influence on the longitudinal recorded sound track on analogue video formats, this is, in practice, only relevant for the older two- and one-inch-formats. It does not affect digital audio formats, nor any analogue or digital video signals. It only affects longitudinal sound tracks. It should be remembered that print-through can be greatly diminished by re-winding the tape several times.

modern tapes since the mid '70s ('Sticky Tape' or 'Sticky Shed Syndrome'), humidity recommendations have dropped from a maximum of 60% to 40% RH and lower, with maximum fluctuations of 5-10% RH.

These standard recommendations, which are quoted now for all audio and video carriers, are a typical compromise made from the perspectives of archives in moderate climatic conditions with the need of frequent access to their holdings ('access storage'). They reflect the general climatic conditions as well as a normal working room environment, which is generally accepted by people living in a temperate climatic zone.

More recently, long-term 'archival storage' - as opposed to 'access storage' - conditions have been defined with lower and tighter parameters, suggesting 5°C and 30% or lower RH for magnetic tape (Van Bogart). Carriers stored under such conditions are, however, not easily accessible as they will have

Les supports audiovisuels dans les pays tropicaux

La plupart des supports audiovisuels sont constitués de polymères, non stables chimiquement. Des normes ont été établies par des institutions occidentales qui ne tiennent pas compte des conditions climatiques propres au climat tropical. Il importe pourtant de mettre partout en place des procédures de conservation visant à maintenir des valeurs basses de température et d'humidité relative, éliminer les traces de doigts, poussières et autres corps étrangers, prévenir les déformations mécaniques, contrôler les lumières et radiations ultraviolettes ainsi que les champs magnétiques, entretenir les appareils de lecture. Toute recommandation est un compromis entre le taux de dégradation des supports, leur fréquence d'utilisation, les conditions environnementales supportables pour les professionnels et les coûts impliqués. Mais ce sont d'abord et surtout des valeurs basses de température et d'HR qui permettront d'augmenter la durée de vie des supports. On parle en général de 20 °C et de 40 % d'HR environ. Pour les climats tropicaux, s'ajoute l'impérative mesure de déshumidifier l'atmosphère car faire baisser la température sans déshumidifier augmente considérablement le niveau d'HR, crée de la condensation propice à la prolifération de champignons et altère la qualité d'écoute des documents. La poussière est un autre facteur de destruction, elle détourne le stylus de sa trajectoire pour les supports mécaniques, forme des craquelures et obstrue les têtes de lecture pour les supports magnétiques en rayant la surface. Pour les CD, ces rayures peuvent être réhivitoires.

Afin de garantir la circulation de l'air avec des appareils de conditionnement appropriés, il convient d'éliminer la poussière en fermant les fenêtres hermétiquement, en installant des sas à air dans toutes les entrées et du carrelage au sol, en équipant les appareils de conditionnement de filtres efficaces et régulièrement entretenus.

L'achat d'un hygromètre est indispensable pour contrôler température et HR. Il faut aussi enregistrer les données quotidiennement pour prévenir les conséquences dues aux variations.

On peut imaginer des solutions nationales et internationales aux difficultés économiques rencontrées par les institutions en milieu tropical, telles qu'un archivage centralisé pour les institutions locales, la mise en place d'une politique de coopération, la poursuite des tests sur les systèmes potentiels de stockage numérique et la poursuite de la recherche avec les fabricants. En aucun cas on ne peut se satisfaire de solutions bon marché pour préserver ce type de supports, si précieux notamment pour la sauvegarde du patrimoine oral.

to be slowly acclimatised to a normal working environment before use⁽⁵⁾.

Turning now to tropical climatic zones, an outdoor temperature range of 25 to 40°C and more can be observed.

5. Current thinking does not encourage the storage of magnetic tape at temperatures lower than 5°C because of the risk of exudation of lubricants which are contained in the magnetic layer. These lubricants lead to head clogging with all its well-known consequences. The Library of Congress in Washington is currently planning to systematically investigate tape storage at lower temperatures.

Humidities may range from extremely (and for our carriers, favourable) low values in arid zones - but which then create dust problems - to up to 100% RH in humid zones during the rainy seasons.

A considerable input of energy and money is necessary to bring down tropical temperatures and humidities and keep them at the values published in our standards. In practice, very few audio-visual archives in tropical areas can afford to keep to these recommendations. The most frequently applied practices are the following:

1. The archivists are unaware of the recommendations, or - for financial reasons - are unable to do anything. The audio-visual holdings are kept without any air-conditioning at all.
2. The archivists are aware of the recommendations but have limited funds for air-conditioning. They have cooling equipment running during the day, but they switch it off in the evenings and at weekends in order to save energy.
3. The archivists can afford cooling of the air but, because of lack of awareness and/or because of insufficient funds, do not effectively dehumidify their environment. Some of them may think that they are, at least, fulfilling 50% of the international recommendations by cooling down to perhaps 20°C but disregarding effective simultaneous dehumidification⁽⁶⁾.

In general, it can be stated that of these three mentioned practices the latter is the worst, and of catastrophic consequence if applied in humid areas like the Caribbean and similar regions. As explained above, cooling without effective dehumidification raises RH dramatically. Water condenses in corners without air current, on shelves, and finally, inside audio and video cassettes. This leads very quickly to fungus growth and to severe replay problems⁽⁷⁾. Video archives employing this method of partial air-conditioning reported that cassettes generally failed to play back after one to three years only!

Dust

The other factor that creates a greater risk in tropical areas rather than in moderate climatic zones is dust. It is omnipresent in practically all southern countries. It is less annoying, where occurring, during the rainy seasons. Most aggravating is the fact that air circulation is one of the principles of personal well-being in these countries. Hence, windows are normally left open.

6. In principle, cooling of the air simultaneously extracts water by condensation. Effective simultaneous cooling and dehumidification of an environment, however, requires specialised equipment and measures. Experience has often shown that standard air-conditioners, as used widely for cooling homes and offices - and also as used in many small, southern audio-visual archives - do not, in general, work effectively as dehumidifiers (cf. also Harkness). A large part of this ineffectiveness can also be ascribed to improper insulation: any air intake that bypasses the controlled air-conditioning channels will not only counteract cooling but also dehumidification.

7. There are indications that lead to the view that excessive levels of humidity may also trigger severe cases of hydrolysis. The Phonogrammarchiv has observed three such cases, all related to tapes that have travelled for long distances in the luggage compartment of an airplane before landing in hot and humid places. Obviously, the cool tapes have received after their landing a high amount of condensing water which triggered hydrolysis. Other tapes of the same type that stayed at home have not, so far, exhibited this behaviour. As a consequence of these observations, we now advise researchers to carry both their blank and their recorded tapes in the cabins of airplanes only.

Modern office buildings sometimes do not even have windows in our sense but grids made of bricks to allow a constant air flow. Thus, yellow or red dust covering floors, shelves, and inside everything, including tape boxes and even cassettes, is the standard scene in many archives and collections in these areas.

Dust is one of the greatest enemies of all audio-visual carriers and their equipment. On mechanical carriers, it deviates the stylus from its path, causing clicks and crackles; with magnetic tapes it causes head clogging, and additionally, scratches on surfaces of tapes, tape heads and tape guides; with CDs it causes, in conjunction with improper handling⁽⁸⁾, scratches which may render the discs unreadable.

Recommended practices for tropical countries

Ideally, archives in tropical countries should follow the international recommendations for the storage of audio and video materials. For temperature, humidity, and cleanliness in an 'access store' this would mean:

- A constant storage temperature around 20°C with fluctuations not exceeding 1°C daily and 2°C annually.
- A relative humidity of 30-40% with minimal fluctuations (5%).
- The absence of dust particles.

Only rich archives are able to follow these recommendations. It must be noted, however, that such low temperatures are considered to be very uncomfortable by local archivists and may, moreover, constitute a considerable health problem. 'Archival storage' in Van Bogart's sense would call for even lower and tighter values. In view of the costs that would be incurred, however, their realisation would not happen very frequently.

In order to reach, or to come close, to the above standards, a bundle of measures are necessary. The first and most important is the radical thermal insulation of buildings and rooms housing audio-visual storage areas. Whenever possible, storage areas should be placed in the centre of buildings, their walls should not touch the outside of the house. Indigenous construction materials, e.g. adobe, may be preferable to concrete and the like, additional insulating material may be advantageous. Most important is the construction of secondary roofs and facades, with a gap of several feet between the primary and secondary surfaces, to allow for ample air flows around the primary building. This will prevent sunlight from hitting and directly heating the outside surfaces of the primary archival building. This is a simple and inexpensive but most effective measure. The use of underground storage areas may, in principle, help to reduce energy costs. The high risk of flooding must, however, be taken into account when considering such ideas. They are, therefore, only applicable (and

8. It must be remembered that CDs are sensitive to scratches. If their lower surface, the polycarbonate body, is scratched, the laser beam is dispersed and may not be able to track the pits. As a consequence, anything between short dropouts and total muting can occur. Scratching the protective varnish of the upper side of the disc will possibly render the reflective layer unstable, leading also to playback problems. CDs must, therefore, be handled with utmost care and should never be placed anywhere except in a player or in their cases, the so-called jewel boxes. Placing them on an obviously sandy table may lead to their swift destruction.

still with great caution!) in dry areas. Generally, tropical rains can be abundant, so sufficient measures to prevent flooding of storage areas have to be provided.

In fighting against dust, the following measures must be considered:

Wrapping audio-visual carriers to individually protect them against dust, e.g. in polyethylene bags, must, however, be critically examined for two reasons, especially in tropical areas:

1. Several deterioration processes are autocatalytic: the chemical process produces substances that act as catalysts for further decay, thus exponentially accelerating the process. This is well known with the Vinegar Syndrome that affects acetate cellulose and is also suspected with binder hydrolysis (Smith).
2. Equally, if not more important, is the danger of creating a microclimate: elevated humidities may be trapped, or accumulated, in closed environments, causing chemical decay and fungus growth with all its disastrous consequences.

How to cope with poor budgets ?

The conflicting demands for airy storage⁽⁹⁾ and for dust prevention can only be met satisfactorily and simultaneously by providing a good air exchange, using appropriate air-conditioning equipment, in combination with the following radical dust proofing measures:

- Tightening windows to ensure a good seal.
- Installing air locks at all entrances.
- Having terrazzo-type floors. These are easily cleanable and, if dark coloured, make dirt visible and annoying.
- Air-conditioners must be equipped with effective dust filters which must be regularly maintained.

What immediate advice could be given, however, if financial funds are lacking to provide ideal, 'first world' conditions?

Thermal insulation and dust proofing can be provided at relatively low cost and have little or no continuing energy requirement. These should, therefore, be at the centre of all endeavours. As to temperature and humidity, it must be mandatory to control both parameters simultaneously. To this end, the availability of a hygrometer is an essential prerequisite⁽¹⁰⁾. Air-conditioning equipment must be chosen

Los soportes audiovisuales en los países tropicales

La mayor parte de los soportes audiovisuales están formados por polímeros, químicamente inestables. Las instituciones occidentales han establecido normas que no toman en cuenta las condiciones climáticas propias de un clima tropical. Sin embargo, es importante implantar procedimientos de conservación dirigidos a mantener los valores bajos de temperatura y humedad relativa, eliminar las marcas de dedos, polvo y otros cuerpos extraños, prevenir las deformaciones mecánicas, controlar las luces y radiaciones ultravioletas, así como los campos magnéticos y darle mantenimiento a los lectores. Toda recomendación depende de la tasa de degradación de los soportes, su frecuencia de uso, las condiciones ambientales soportables por los profesionales y los costos asociados. Pero son en primer lugar y sobre todo los valores bajos de temperatura y humedad relativa los que permitirán aumentar la vida de los soportes. Se habla en general de 20 °C y 40% de HR, aproximadamente. Para los climas tropicales, se agrega la medida imperativa de deshumidificar la atmósfera ya que hacer bajar la temperatura sin deshumidificación aumenta considerablemente el nivel de HR, crea la condensación propicia para la proliferación de hongos y altera la calidad de escucha de los documentos. El polvo es otro factor de destrucción, desvía la aguja de su trayectoria en los soportes mecánicos, forma resquebrajaduras y obstruye los cabezales de lectura de los soportes magnéticos al rayar la superficie. En los CD, las rayas pueden inutilizar el soporte. Con el propósito de garantizar la circulación del aire con aparatos de acondicionamiento adecuados, es conveniente eliminar el polvo cerrando las ventanas herméticamente, instalando esclusas de aire en todas las entradas y un embaldosado en el piso, equipando los aparatos de acondicionamiento de aire con filtros eficaces y con mantenimiento regular.

Es indispensable la compra de un higrómetro para controlar la temperatura y la HR. Igualmente, es necesario registrar los datos cotidianamente para prevenir las consecuencias de las variaciones.

Pueden idearse soluciones nacionales e internacionales a las dificultades económicas que enfrentan las instituciones en un medio tropical, tales como el archivo centralizado por las instituciones locales, la aplicación de una política de cooperación, la continuación de pruebas de los sistemas potenciales de almacenamiento digital y la prosecución de la investigación con los fabricantes. En ningún caso podemos conformarnos con soluciones económicas para preservar este tipo de soportes, tan preciados principalmente porque salvaguardan el patrimonio oral.

that is able to effectively cool and dehumidify the air. If compromises have to be made, temperature must be kept to a maximum of 25°C with the humidity not above 60% RH. If the level of both parameters cannot always be simultaneously achieved, it seems more important to keep humidity within the given limits than temperature. A stand-by generator must be provided to ensure a continuing power supply in case of a failure of the public supply. Whatever measures are to be taken, it is imperative that the temperature and RH values be recorded daily (or more frequently) in order to assess the risk and to take action.

It must be clearly understood, however, that such departures from the ideal climatic conditions will inevitably lead to shortened life expectancies for the carriers.

To improve the situation in the mid- and long-term, the following strategies should be intensified:

- Development of cooperation on a national, or even regional basis to establish central archival storage vaults with ideal storage conditions which can serve as repositories for several archives, libraries and other institutions. It is much cheaper to maintain one larger unit at a good climatic standard rather than several smaller units at a less than ideal standard.
- Development of international cooperation to establish large-scale storage areas in cold climatic zones which can serve as long-term archives for the holdings of tropical countries.

9. This thought is supported by the observation of Harald Brandes (1992), who reported that even nitrate films seem to survive comparatively well if stored without any air-conditioning, but in a well-aired environment.

10. A simple precision hygrometer, available for perhaps \$40, is good enough for this purpose.

- Intensifying, in cooperation with the manufacturers of audio-visual materials, research into measures to retard the decay of such products and to improve their long-term stability even under unfavourable conditions.
- Testing the potential of digital mass storage systems for assisting in the preservation of and access to audio and, hopefully, video documents in tropical countries.

While waiting for these strategies to bear fruit, however, the advice given above may help to improve the present situation. The current situation is often aggravated, as has been explained, by actions which are well-intended but in fact are counter-productive, e.g. the use of cooling without effective dehumidifying⁽¹¹⁾. It must be stated once more that the advice given above must not be seen as reduced standards that can be lived with. They are given as tools to overcome the present emergency situation caused by the interaction of two unfavourable factors in many countries:

- Disadvantageous climatic conditions - combined with -
- Tight economic conditions.

Under no circumstances must this advice be misunderstood. It must not be interpreted to mean that looser - and thereby cheaper - storage conditions would be sufficient to safeguard the audio and video heritage in the long term.

This text has been published in 1996 in IASA Journal n°7.

11. It can be reported that, following recommendations from the author in 1992, some Caribbean audio-visual archives changed their air-conditioning practices. In a follow-up mission in 1995 it was found that the situation seemed to have much improved.



Dietrich Schüller,
Phonogrammarchiv,
Vienna

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Procedures for Safeguarding Endangered Oral Memory: The Cayman Islands Memory Bank

'The Memory Bank has taught me that the most intriguing history doesn't originate in textbooks, but in the everyday experiences of my ancestors.

Through the tales of Cayman's elderly, my heritage comes alive.'

University student

Preserving yesterday's
memories
for tomorrow's children

I. Preliminary work

- A. Select and contact narrator
- B. Have survey form filled out and consent form signed
- C. Make appointment for interview

II. The interview

- A. Prepare for and conduct interview
- B. Make working copy of tape and place original in strongroom
- C. Fill out tape summary sheet while listening to tape
- D. Present narrator certificate

III. Transcribing

- A. Transcribe tape (first draft)
- B. Make document summary - for computer key word search
- C. Audit tape with transcript
- D. Edit (second draft)
- E. Proofread second draft
- F. Re-edit (final version)
- G. Produce interview summary and place with final version
- H. Bind final version (conservation department)

IV. Results

- A. Tape recordings with summary of contents
- B. Transcripts with summary of contents
- C. Transcripts on computer with search facility
- D. Tapes catalogue, index and computer finding aids
- E. Projects, such as glossary and publications

Five hundred years
_____ in the shade

The Cayman Islands are situated in the Caribbean Sea, some 500 miles south of Miami, Florida and 180 miles northwest of Jamaica. Our nearest neighbour is Cuba to the north. There are three Cayman Islands; Grand Cayman, 22 miles long, is the largest, Cayman Brac and Little Cayman are considerably smaller and lie 82 miles northeast of Grand Cayman. In terms of nearness to other islands, we are the most isolated of the West Indies islands, and that has been a factor in our history.

When Columbus discovered Cayman in 1503, the islands were uninhabited, and as far as we know, they remained that way until about 1700. Over the next 150 years settlement continued slowly, and by 1802, when the first census was taken, there were 933 residents. Claimed by Britain under the Treaty of Madrid in 1670, the Cayman Islands have remained British; we are a British Overseas Territory.

For 250 years or so after settlement, life was difficult in Cayman - the rocky soil, lack of natural resources and isolation were factors - and development prior to the 1950s was so slow as to be almost non-existent. Our people had to, of necessity, rely on the sea for food and communication with the rest of the world; consequently shipbuilding and sea-

ring, or 'sailorizing' as the old term is, became very important. They also learned to make good, and often ingenious, use of what little nature provided - coral fans for sieving flour, the rough skin of the oldwife fish for a scrubbing brush, the washwood plant for soap, and various medicinal plants for all kinds of ailments. Most ingenious of all was the use of the indigenous silver thatch palm not only for hats, baskets, and to thatch roofs, but to make rope, with a hand-made device, that was prized by fishermen in Jamaica and Central America because it did not rot in salt water, and could be traded for sugar, flour, cloth, etc. In this way, the people of the Cayman Islands not only survived, but developed a unique and interesting culture of their own, and life continued, tranquil and largely unchanged until the middle of this century.

Because life was so difficult, in the 19th century Caymanians began to go elsewhere to look for work; to Jamaica, Cuba, Central America and the U.S., but wherever they went, they took their culture with them. Cayman remained home to them, and they sent money and gifts to relatives in Cayman regularly.

Then after WWII, several things happened to bring change to the Cayman Islands, almost overnight, it seemed. Air travel began, in a small way at first, with a seaplane making weekly flights from Tampa, and the



© Cayman Islands National Archive

S. Church St., George Town, Grand Cayman, 1927.

first tourists, adventurous types, began arriving. Our men, who had always gone to sea, first to fish for turtles on the cays and reefs far to the south, and then as seamen on various vessels engaged in regional trade, began to find jobs on steamships, particularly oil tankers, in the post-war boom and were able to send much needed cash home. The Islands began to develop, roads were improved, in the mid-sixties electricity and telephones were made available to all, the terrible mosquito problem was brought under control, and the Banking and Trust Law was passed, paving the way for the Islands to become the world-recognized banking centre they are today.

From that point on, the Islands' growth and development was extremely rapid, and more and more people from around the world, including Thailand, came to live and work in Cayman. The population has grown from 10,000 in 1970, to 40,000 in 1999, and tourist arrivals are now approximately 1.2 million annually. Caymanians now represent only about 50% of the resident population.

How to overcome a cultural inferiority complex ?

While these changes brought much that was good, including economic prosperity, they also brought problems. One of these was the threat to

our culture, as our traditions were swamped in a flood of movies, television, newspapers, etc. from abroad, primarily the U.S., and the influence of so many non-Caymanians, from much older cultures than our own, in the society. Faced with these influences, the old ways began to be forgotten and, indeed, in the minds of some, grew the idea that Cayman did not have a culture of its own, which in turn led to a sort of cultural inferiority complex. In the early 1980's, many Caymanians became very concerned about all of this and work began which eventually resulted in the establishment of the National Cultural Foundation, National Museum, National Trust and National Archive. As part of this initiative, a group of concerned young adults began interviewing older Caymanians on audio tape in order to document the old traditions and way of life. This developed into the Memory Bank, which eventually was recognized by the Government as very important and made part of the National Archive in 1991. All of those earlier tapes are part of the collection.

At first the intention was that all the interviewing, etc. would be done by volunteers, but this did not work for a variety of reasons, and in 1990 the decision was made to hire a full-time coordinator, (which was me), and to make some funds available to pay part-time interviewers. This approach has proven to work for us,

and the collection has grown from 67 tapes in 1990 to 1029 at present, 936 of which have been transcribed.

As the collection has grown, our procedures, forms, documentation strategy, etc. have also grown and developed. Just as the Memory Bank itself grew out of a perceived need in the community, so have many of our procedures and projects been in response to perceived needs. Initially a lot of help was provided by Dr. Olive Lewin, the founder of the

Jamaica Memory Bank, and by the time I was hired much of the ground work had been laid: consent/release forms and other forms were ready, equipment both for recording and transcribing had been purchased and a handbook for interviewers had been written. As we actually began to interview, some of these had to be modified and refined. We have always taken a very pragmatic approach, and today this is the procedure.

A documentation strategy to dig out the past

Who is selected as a narrator (we call interviewees 'narrators') is dependent on the purpose of the project; the documentation strategy. One must first decide what information, etc., one wants to preserve and then search out the individuals who can supply it. We have found that good community contacts on all three islands are the key in identifying narrators. We have been very fortunate in this respect, as from the beginning we have had strong community interest and support, particularly from the National Trust committees in each district. The fact that we are a small society helps of course. We have also learned that, particularly with elderly narrators, it is best if the first contact is made by someone they know and trust.

Our documentation strategy has developed with the project. At first our primary concern was to interview as

many elderly people as possible to get a picture of life before development. We began with the voters' lists for each district from which we got the names of everyone over 70. Once we had interviews that included a good representation (districts, sex, and economic levels), we took a closer look and tried to identify gaps in our knowledge and then we sought out persons with the knowledge to fill those gaps. Narrators themselves are often very helpful in suggesting others, as well as members of the community as mentioned earlier.

We also search the historical records to identify areas where interviews can shed more light on an event/period or where personal perspectives are needed to give another dimension to existing records. As time has gone on we have both widened and sharpened our focus; a project on Caymanian music led to the Archive publishing a book of traditional songs, and we have travelled to some of the other countries where Caymanians have settled - Honduras, Canada, U.S.A., England - to interview Caymanians or people of Caymanian descent, and we interview such people on visits 'home' to Cayman. It often happens that something that comes up in an interview leads us to a new topic which we then focus on.

We are interested in getting the personal and social dimensions of the various aspects of both life in the past and of development, and our documentation strategy reflects that. We sometimes interview on recent events, such as the Cuban refugee crisis Cayman experienced in 1993-94 as part of a larger project on Cayman-Cuba connections. We continue to endeavour to have representation from every level of society, so for example in dealing with the development of tourism, cooks, bar-tenders, housekeeping staff, taxi drivers, crafts people, etc. are interviewed as well as owners, managers, tourism Dept. officials, etc.

Our documentation strategy is regularly reviewed, progress evaluated and new areas identified and added. However, we feel that it is

Procédures pour sauvegarder un patrimoine oral en péril : exemple aux Îles Cayman

Les îles Cayman sont les plus isolées des Antilles. Découvertes en 1503 par Christophe Colomb, elles restèrent vierges jusqu'en 1706. Terres inhospitalières, appartenant au Commonwealth, elles ne se développèrent qu'après 1950 quand l'aviation permit une expansion au pays parallèlement à une émigration massive. A présent seule 50 % de la population locale est restée, ce qui explique un complexe d'infériorité culturelle qui a entraîné la création de diverses entités : une fondation pour la culture nationale, des Archives Nationales, un musée et une société pour la conservation des sites et monuments, doublée d'opérations de collecte de la mémoire nationale pour lesquelles un coordinateur fut nommé à temps plein dès 1990.

Cette opération procède par différentes étapes. Avant de commencer l'interview, on définit quelles sont les informations à chercher, en fonction des lieux, de l'âge, du sexe et du niveau économique. Tous les aspects sociaux actuels ou historiques sont dignes d'intérêt, qu'il s'agisse de chansons traditionnelles ou d'événements politiques. On établit un formulaire sur le narrateur, nécessaire d'un point de vue éthique et juridique, ainsi qu'un accord écrit. Il est important que l'interviewer prépare bien le terrain et maîtrise son sujet.

Les opérations de conservation consistent à faire une copie de la cassette originale qui devient une copie d'archive conservée en chambre forte à 14° C et 50% d'HR. Les avantages offerts par la numérisation étant encore trop aléatoires, les cassettes seront copiées sur des cassettes en bobine libre qu'il conviendra de rembobiner tous les 2 ou 3 ans. Les copies de travail servent à la transcription et au prêt. Elles sont aussi conservées en chambre forte à environnement contrôlé tout comme les transcriptions qui sont imprimées sur papier non acide. Les épreuves sont conservées à l'extérieur. Les textes sont sauvegardés chaque semaine sur disquettes. Une liste des sujets d'autorité est mise à jour régulièrement. On a mis au point une politique et des directives de transcription afin de garantir une certaine cohérence au niveau de la ponctuation, de l'orthographe, des dialectes, etc. qui sont ensuite vérifiés par l'interviewer. Les cassettes et transcriptions sont consultables auprès des Archives Nationales qui en détiennent les droits d'auteur. D'autres outils de recherches sont à la disposition des utilisateurs : un glossaire des mots et expressions récurrents mais désuets, une liste des transcriptions, un catalogue des interviews. Voilà une opération de sauvegarde du patrimoine culturelle qui s'est attirée la gratitude de la communauté locale.

important to remain flexible and open to seizing opportunities as well as following a plan to document all aspects of our society and culture.

'Interviewing is the practice of careful listening'

The survey form is meant to give both the interviewer and the project background information on the narrator, both for future reference and to aid in preparing for the interview. It is best if this is done by someone other than the interviewer and volunteers or family members can be useful here. The consent form or Narrator Agreement is important from an ethical point of view as well as a legal one. We feel that it is essential that the narrator understand from the beginning what is to be done with the tape/transcript, who will have access to it, etc. Some programmes advocate waiting until after the interview to get the form signed, but we prefer to do it 'up front', making it clear that the recording is 'for the record'. We

believe this is fairer to the narrator and also avoids the dilemma that might arise if the narrator refused to sign after the time (and money) had been spent in doing the interview. It does sometimes happen that during an interview the narrator will say 'don't record this' and, of course, we turn the recorder off while that particular anecdote is being related. This can be frustrating to the interviewer as these 'off the record' tidbits are often very interesting, but the narrator's wishes must always be respected. With the few narrators who, for various reasons, may not fully understand the purpose of the interview, we like to have a family member explain it to them and be present when the form is signed. This not only ensures that ethical considerations are satisfied; it also guards against future problems.

The Interview

Interviewers are also asked to sign an Agreement ensuring that all rights go to the Project. The interview is of course the crux of the whole process



Mrs. Ella Latter
b. 1906
Memory Bank
narrator.



Mrs. Nettie Levy
1888 - 1995
Memory Bank
narrator and
great-grand-
daughter.

and preparation is vital. There is much debate on whether to have a detailed list of questions or not. I believe that depends on the sort of information you are attempting to get; if, for example, you want to know how a dance was performed or a particular craft item was made, then a set list of questions can be very useful. Generally, however, we have found that knowing as much as possible about the narrator and the activities he/she engaged in, making him/her feel relaxed, asking open-

ended questions, letting him/her talk and asking good follow-up questions produce better interviews - set questions strictly adhered to are very limiting and can cause you to miss some important points. Often the apparent by-ways the narrator goes down in the course of the interview result in significant information. Interviewing is rather like riding a bicycle, you can really only learn to do it through experience. We have found that the key is to establish a non-threatening atmosphere of trust and to demons-

trate a genuine interest in what is being shared. Someone has said that interviewing is «the practise of careful listening, not just collecting information». Patience is essential, particularly if the narrator wanders a bit (or a lot) in telling his story; tact is needed to bring him back on course.

Transfer onto reel-to-reel tapes and transcription

The first step in preservation is to make a copy of the tape. We do our interviews on high-bias audio cassettes which become the archive copies. As soon as possible after the interview a copy is made on low-bias tape which becomes the working copy. The archive copy is placed in one of the strongrooms which is kept at a temperature of 55°F/14°C⁽¹⁾ and 50% RH. We have taken advice on preservation, and while digitization has some exciting possibilities, it seems that its long-term advantages are still in question. Consequently we have purchased reel-to-reel equipment and will soon start the process of copying the collection to that medium. The reel-to-reel tapes⁽²⁾ will then have to be rewound regularly (every 2-3 years is recommended). In the meantime, the sound quality of the older cassettes - dating back to the early '80s - has not noticeably deteriorated.

The working copies are the ones we use for transcribing and also for the members of the public to listen to. They are kept in the Memory Bank office until the transcribing process is completed, then they too are placed in a temperature and humidity-controlled strongroom.

Transcribing itself is part of our preservation strategy as well as having other uses. The transcripts are printed on acid-free paper; originals are bound by our conservation department and kept in a strongroom except when requested by a reader. We also place the drafts of each transcript in storage in the Records Centre. Access to these preservation means is just one

Procedimientos para salvaguardar el patrimonio oral en peligro: ejemplo de las Islas Caimán

Las Islas Caimán son las más aisladas de las Antillas Mayores. Descubiertas en 1503 por Cristóbal Colón, permanecieron vírgenes hasta 1700. Tierras inhóspitas, pertenecientes al Commonwealth, no se desarrollaron hasta casi 1950 cuando la aviación permitió una expansión del país paralelamente a una emigración masiva. Actualmente, sólo el 50% de la población local permanece allí, lo que explica un complejo de inferioridad cultural que ha acarreado la creación de diversas entidades: una fundación para la cultura nacional, los Archivos Nacionales, un museo y una sociedad para la conservación de sitios y monumentos, además de operaciones de recopilación de la memoria nacional para las que se designó un coordinador a tiempo completo desde 1990.

Esta operación implica varias etapas. Antes de comenzar la entrevista, se definió cuáles son las informaciones que se debían buscar, en función de los lugares, la edad, el sexo y el nivel económico. Todos los aspectos sociales actuales e históricos son dignos de interés, bien sea que se trate de canciones tradicionales o de acontecimientos políticos. Se estableció un formulario acerca del narrador, necesario desde el punto de vista ético y jurídico, así como un acuerdo escrito. Es importante que el entrevistador prepare bien el terreno y domine el tema.

Las operaciones de conservación consisten en hacer una copia del casete original que pasa a ser una copia de archivo conservada en una bóveda a 14° C y 50% de HR. Las ventajas que ofrece la digitalización todavía son demasiado aleatorias, los casetes serán copiados en casetes de carrete abierto que deberán rebobinarse cada 2 ó 3 años. Las copias de trabajo sirven para la transcripción y el préstamo. Éstas se conservan también en una bóveda con ambiente controlado al igual que las transcripciones que se hacen en papel libre de ácido. Las pruebas se conservan en el exterior. Además, semanalmente se hacen respaldos de los textos en disquetes. Regularmente se actualiza una lista de materias de autoridad. Se ha establecido una política y lineamientos de transcripción a fin de garantizar cierta coherencia en cuanto a la puntuación, denominaciones, dialectos, etc., que son luego verificados por el entrevistador. Los casetes y las transcripciones se pueden consultar en los Archivos Nacionales, los cuales poseen los derechos de autor. Otras herramientas de búsqueda se encuentran a disposición de los usuarios, como por ejemplo, un glosario de palabras y expresiones frecuentes pero arcaicas, una lista de las transcripciones y un catálogo de las entrevistas. Se trata de una operación de salvaguarda del patrimonio cultural que se ha ganado la gratitud de la comunidad local.

1. Upper end of limit - recommended band is 40° - 60° F.

2. Reel-to-reel tape is bigger, heavier and longer lasting than cassette tape.

of the advantages of being part of the National Archive.

The transcripts also exist in electronic form on computer - another means of preservation - and back-ups are done daily on diskettes and weekly and monthly on tapes, which are stored in a strongroom.

We believe that it is important to recognize the vital role our narrators play in the preservation of our oral history, and so very soon after the interview a narrator certificate is sent to them.

Once the information has been collected, ways and means have to be found for providing access to it, finding aids. We have worked out a subject authority list/thesaurus (which is regularly updated) of subjects our narrators have discussed. Interviewers listen to the tape and note the subject, using the terms on the list, and counter numbers on the interview summary sheets. This gives us a rough index to the tape's contents and the counter numbers make it easy to find that particular subject on the tape. These summary sheets are later used by the transcriber to create the document summary on the computer, which is searchable, allowing us in a matter of seconds to provide a reader with a list of the transcripts which have information on the subject he is interested in.

The consistency of information is guaranteed

Many oral history projects stop here; with the tape and summary/index. We, however, go farther, and transcribe, both for the preservation reasons mentioned earlier, and because most researchers prefer to read a transcript rather than listen to a tape. Another advantage is when the transcripts are on computer it is much easier to search for particular pieces of information. We consider the tape to be the primary document, however, which is why we carefully preserve the originals, and why we encourage researchers to use both tapes and transcripts.

Transcribers also sign a release form, or Agreement. We have wor-

ked out a transcribing policy and a set of guidelines for transcribers in order to ensure consistency of punctuation, spelling, treatment of dialect, etc. There are many dilemmas and puzzles in trying to accurately present the spoken word in written form; spelling dialect words which have probably never been written down, indicating pauses of different lengths, interpreting various sounds (ums, ahs, uh-huhs, etc.) and the best attempts fall short. A transcript can be very helpful though, especially if the narrator uses a lot of dialect terms or his accent is difficult for the researcher. This is why we encourage people to use the two together. The transcriber is the one who creates the document summary, using the summary sheets, which have to be edited somewhat as the document summary fields only allow a limited number of characters.

We audit each transcript. Someone other than the transcriber, ideally the interviewer - listens to the tape making corrections by hand on the transcript. This is to fill in any words the transcriber could not understand and to correct any mistakes in order to ensure that the transcript is as accurate a representation of what the narrator said as possible. The corrections are then put into the transcript and a second draft printed, the edited version. To us, 'editing' simply means putting in corrections, we make no other changes, beyond occasionally adding a footnote. At the same time the document summary is proofread and any corrections made. The edited version is proofread (by someone other than the one who did the editing), those corrections put in - second edit - and final version printed.

Title page, interview history and interview summary (the same wording as the document summary but in a more reader-friendly format) are placed with the transcripts and it is handed over to the conservation department for binding. The process is now complete.

As is made clear to narrators, the information on tapes and in transcripts is made available to members of the public at the National Archive on

the same basis as other holdings. Tapes must be listened to at the Archive; up to 10 consecutive pages of a transcript may be photocopied. As agreed to by the narrator, the Archive holds the copyright and individuals wishing to use the information in a publication must have Archive permission and use a prescribed citation.

Glossary and finding aids

Quite early in the project, we discovered that our elderly narrators frequently used words/terms/expressions which are no longer in common use, and indeed some of our younger users were frequently mystified by them. We began listing these and researching meanings. This has now developed into a Glossary of over 50 pages and growing.

Developing finding aids for researchers is on-going. The document summary mentioned earlier is perhaps the most useful we have at present, as it enables us to provide a reader with a list of transcripts which deal with a particular subject in a few seconds. We also have a Catalogue which lists all the interviews alphabetically by narrator, giving district, date and main subject of the interview and a list of narrators arranged by district.

It has been gratifying to see the positive response to the Memory Bank and utilisation of it has grown steadily. It is equally gratifying to see the results of the use of the Memory Bank's resources; school children performing traditional songs that were in danger of being lost for a delighted audience of senior citizens, for example. The Public Library is using information from the Memory Bank as they prepare for their 60th anniversary later this year. Over and over people express their gratitude that this work is being done to preserve Caymanian culture.

*Heather R. McLaughlin,
Memory Bank Coordinator*

Old Gramophone Records?



© University Library of St. Augustine, Trinidad

Gramophone records before treatment

© University Library of St. Augustine, Trinidad



Gramophone records after treatment

In the Name of Tradition, Preserve and Keep

We are happy to publish this unsolicited paper from Reginald Clarke, Librarian at the University Library of St. Augustine, Trinidad. This text shows us how efforts to save and preserve 26 long-playing records were a real blessing for the library collection of audio-visual carriers and for the community of students.

At the St. Augustine (Trinidad) campus of the University of the West Indies, awareness of the non-print world goes back some thirty-three years. Audio-visual provision and support started in March 1965 with the establishment of the Centre for Audio-Visual Aids (CAVA). The foundation collection comprised a variety of A-V forms and gramophone records in particular. These LPs were limited in their coverage to the works of Shakespeare, Eliot, Thomas, Dickens, Auden, Belloc, Browning, Coleridge, Keats, Tennyson and Wordsworth.

The collection coincided with prescribed literature texts taught in the department of English. It substantially elucidated prescribed texts in terms of articulation, setting, diction, dramaturgy, background music, etc. Thus the gramophone collection constituted a necessary adjunct to the teaching and learning process.

Unfortunately, since its inception in 1965, and until 1982 when the Main Library was formally designated the campus A-V Centre, there was no professional management of the A-V collection. For its part, CAVA was notorious for encouraging 'informal borrowing' resulting in a number of items not being brought back. Thus the gramophone record collection was seriously depleted. By the 1980s these classics were increasingly difficult to obtain.

It was also in this decade that the Main Library, in line with similar forward-looking libraries in the world, busied itself with the acquisition, management and exploitation of newer and 'state-of-the-art' A-V materials.

The disposal policy of major recording companies worked against the preservation of records

In the century-long history of disc recordings, the decades of the 1970s and 1980s were not particularly good for vinyl-based discs (and even less for 78-rpm discs). Untold numbers of these were thrown away, mislaid, left behind in warehouses, or even sold for scrap. The pre-tape era had ended conclusively. Materials in all genres of music were affected - rock, rhythm & blues, jazz, country, classical, pop, 'ethnic', and spoken-word recordings. In the United States alone, an estimated one million heritage recordings owned by the major recording companies (Columbia, MAC, RCA Victor, to name a few) had been destroyed or buried in landfills. This invariably occurred in the context of company disposal policy. Sources say that the biggest impediment to proper archiving of older sound recordings was the administrative pressure at all companies to economise on storage costs. Another major factor that impeded proper care of older recordings was the pre-CD-era perception that they were of negligible value and not a source of future revenue. One could understand why the American Congress moved so quickly to designate the Library of Congress as a repository for the nation's sound recordings.

Given this predicament, reliance had to be placed on donations. After much publicity and pleading, a lecturer in the School of Humanities at St. Augustine, towards the end

Au nom de la tradition, gardez et préservez vos vieux disques

L'Université de Sainte Augustine, à la Trinité aux Antilles, dispose d'un centre audiovisuel depuis 1965 composé d'une collection de vieux gramophones avec des interprétations prestigieuses de certaines œuvres de Shakespeare, Eliot, Thomas, Dickens, Auden, Belloc, Browning, Coleridge, Keats, Tennyson, Wordsworth, auteurs étudiés au département de littérature anglaise. Il n'existait jusqu'à présent pas de politique de gestion de la collection, juste un service de prêt qui contribua à l'amoinrir. En 1997, elle s'enrichit de 26 disques 33 tours datant des années 60 et comportant quelques-unes des plus grandes pièces de Shakespeare. Disques et pochettes étaient en piteux état avec marques de graisse de doigts, égratignures, écorchures, poussière, infestations de bactéries.

Le premier travail consista à répertorier la donation. On testa ensuite la qualité auditive des disques, on décida de conserver les pochettes après nettoyage mais on en fabriqua de nouvelles en carton non acide doublé de papier japon. Les disques furent nettoyés par aspiration sous vide avec un produit à base d'isopropanol afin d'ôter la poussière et autres salissures. Ils sont maintenant conservés à une température variant entre 20 et 25°C et une HR de 50 à 55%. Ils sont stockés à la verticale dans des compartiments individuels. Le port de gants en coton est obligatoire pour les manipuler. Une entreprise locale de nettoyage vient régulièrement pulvériser un produit afin d'éviter toute infestation biologique.

of 1997, made a significant donation of gramophone records of literary classics.

The donation contained 26 gramophone LPs featuring the following presentations:

- The Rime of the Ancient Mariner (1960). (Richard Burton with John Neville and Robert Hardy).
- Antony and Cleopatra (1962). (The Marlowe Society and Professional Players).
- The Tempest (1960). (The Marlowe Society and Professional Players).
- Henry IV (1960). (The Marlowe Society and Professional Players).
- Othello (1960). (The Marlowe Society and Professional Players).
- The Winter's Tale (1962). (The Marlowe Society and Professional Players).
- Romeo and Juliet (1961). (Claire Bloom, Albert Finney, Dame Edith Evans and cast).
- Hamlet (1961). (Sir Lawrence Olivier and cast).
- Macbeth (1961). (The Old Vic Company Production with Alec Guinness and Pamela Browne).
- Julius Caesar (1962). (Directed by Howard Ross).

From an examination of the LPs which were acquired by the original owners 25 years ago, it would appear that they were long kept in environmental conditions that were much less than ideal. The examination also showed that human agency left much to be desired. The LPs had accumulated thick oily finger marks, scratches, and particles of dust. Fungal infestation, water stains and damp were evident. Fortunately they were not warped.

The hard board covers had become loose and bore evidence of oil and water stains and insect infestation. This did little justice to the valuable historical illustrations carried on them. The record sleeves were water stained and had gone brownish and brittle; they had dust residue and glaring evidence of insect

infestation. A few were still damp and stuck on to the LPs and were difficult to peel off.

The necessary first step was to do an inventory of the donation and match it against the index to the existing gramophone record collection. From the exercise it was confirmed that the donation did indeed fill some important gaps in the Shakespearean presentations. In the case of the 'Rime of the Ancient Mariner', it was a new addition to the collection.

From rags to riches

The next move was to test the sound quality of all 26 LPs. Most of them were low in tone, rather jerky with slurry voices and slightly discordant musical instrumentation. The exercise did little good to the stylus of the record player. The LPs looked rather unkempt; but it would have been an act of betrayal to discard them, bearing in mind their internal content and their value to scholarship.

The record sleeves were in such advanced stage of decay that it made no sense to repair them. New ones would have

En nombre de la tradición, garde y preserve sus discos viejos

La Universidad de Saint Augustine, en Trinidad en las Antillas, dispone d un centro audiovisual desde 1965, compuesto por una colección de viejos gramófonos con las interpretaciones prestigiosas de ciertas obras de Shakespeare, Eliot, Thomas, Dickens, Auden, Belloc, Browning, Coleridge, Keats, Tennyson, Wordsworth, autores estudiados en el departamento de literatura inglesa. Hasta ahora no existía ninguna política de administración de la colección, sólo un servicio de préstamo que contribuyó a disminuirla. En 1997, la colección se enriqueció con 26 discos de 33 rpm de los años sesenta que incluían algunas de las piezas más importantes de Shakespeare. Los discos y sus carátulas se encontraban en muy mal estado con marcas de grasa, arañazos, peladuras, polvo, infestación por bacterias.

El primer trabajo de restauración consistió en catalogar la donación. Luego, se probó la calidad auditi va de los discos, se decidió conservar las carátulas después de limpiarlas, pero se elaboraron carátulas nuevas en cartón libre de ácido forrado con papel japonés. Se limpiaron los discos mediante aspiración a vacío con un producto con base de isopropanol a fin de eliminar el polvo y otras suciedad: Actualmente, se conservan a una temperatura que oscila entre los 20° y los 25° C y una HR de 50 al 55%. Se encuentran almacenados en posición vertical dentro de compartimientos individuales. Es obligatorio el uso de guantes de algodón para manipularlos. Una empresa local de limpieza regularmente pulveriz un producto a fin de evitar cualquier tipo de infestación biológica.



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to be made. The hard covers in which the LPs were kept, especially that of the 'Rime of the Ancient Mariner', had illustrations and imprint data that are important to literary history and historical discography. These would, at all cost, have to be repaired, keeping them as close as possible to their original form.

Making audio-cassette recordings of the LPs was briefly considered. After all, it would be cost effective to do so, and save space. Perish the thought. In the context of those 26 LPs, format conversion does not really hold out good prospects. Firstly, it is unworthy not to keep as close as possible to their pristine state presentations emanating from some of the greatest playhouses and featuring some of the greatest actors of all time. No effort should be spared to preserve the theatrical output of the Marlowe Society and the Richard Burtons, Lawrence Oliviers and Alec Guinnesses of this world. If anything it enhances the intrinsic value of a library's collection. Secondly, LPs are getting harder to find and thus are more and more valuable. Proper conservation treatment, then, would have to be applied to them. Thirdly, given the constant use of these gramophone presentations as part of the Literature courses taught at the University, it is unlikely that surrogates (such as audio-cassettes) would fare well as opposed to the more sturdy vinyl-based discs.

The first priority was to clean the LPs. In order to get rid of the fungus, oily finger marks and water stains, an alcohol-based chemical compound had to be used. But here one must tread cautiously because some alcohol-based products destroy the finish of gramophone records. After much research, it was decided to use an isopropanol-based fluid. This fluid was applied to a vacuum-powered cleaning machine and each LP inserted into the machine and cleaned several times over. At the end of the vacuum cleaning it was immediately noticeable that dirt, dust and grime had been lifted.

The record sleeves were totally discarded due to their advanced state of deterioration. New ones were made out of hard acid-free paper lined with Japanese tissue. The hard board covers were cleaned with rubber powder, brushed

down with a light solution of phenol mixed with methanol and water, dried in the open air and given reinforced binding. They were then covered with lamatec.

After treatment the LPs were played again to determine their sound quality. They sounded a lot crisper and smoother. The surface noise was reduced by about 75%. The bass definitely improved. It was deeper and tighter with better pitch differentiation. The sound quality of the recorded audio-cassettes was quite inferior. They sounded duller.

The twenty-six LPs now have a new and better home in the A-V section of the Main Library. It is a home that has the ideal environmental conditions: the A-V room in which the gramophone records are kept is fully air-conditioned. The temperature is kept constant at between 20°C and 25°C, and the humidity between 50% and 55%. These levels are routinely checked with a thermohygrograph. In terms of housekeeping, gramophone records are stored in individual compartments in vertical cabinets 48 inches high with glass doors. Records are cleaned with gauze regularly. Staff must wear cotton gloves when handling them. A local cleaning and environmental firm sprays the A-V room once a month to guard against insect infestation. It is a home where good housekeeping is assured at all times. It is a home where human agency is gentle and painstaking. The longevity of those 26 gramophone records is now well and truly guaranteed.



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PAC NEWS

IFLA Principles in Russian online

IFLA Principles on the Care and Handling of Library Material has been translated into Russian by the PAC Regional Centre at the Library for Foreign Literature in Moscow, Russia. It is now available online at www.libfl.ras.ru

Preservation videos lent by the PAC Regional Centre in Moscow

This is an initiative launched by the PAC Regional Centre for Russia and the CIS in order to raise awareness of preservation issues within the region. Versions in Russian of *If Disaster Strikes, Into the Future, Handling Printing Books, Controlling Your Library Environment, Slow Fires* are available on request.

Virginie Kremp is back as programme Officer in Paris

Virginie left PAC in 1999 to personally look after her second children. We are happy to have her back as programme Officer and Editor of *International Preservation News* at the International Centre in Paris.

Symposium on the preservation of periodicals in Paris

IFLA post conference will take place in Paris at the Bibliothèque nationale de France. It is co-organised by the PAC Regional Centre in Paris, with the IFLA Section on Preservation and Conservation, IFLA Round Tables on Serial Publications and on Newspapers. More in Events on page 37.

Safeguarding our Documentary Heritage: a CD produced by PAC in Paris

A brand new French-English didactical carrier has just been produced by the IFLA PAC Regional Centre in Paris in cooperation with the French Ministry of Culture and Communication – Mission on Research and Technology and supported by UNESCO. Procedures for preserving all types of library carriers are provided with beautiful illustrations and hypertext links. Free copies available from IFLA PAC centre at the Bibliothèque nationale de France.

New Director for PAC Regional Centre in Caracas

Aurelio Alvarez is replacing Ramón Sánchez at the PAC Regional Centre for Latin America and the Caribbean. Ramón has been very active enhancing PAC activities within the region and we will miss the friendly working relations we had with him but we are happy to welcome Aurelio Alvarez and hope to develop more fruitful PAC projects with him.



ANNOUNCEMENTS

ECPA Receives EU grants for photo project 'SEPIA'

The ECPA received one of fifty-five subsidies granted to cultural projects designed to test framework programme 'Culture 2000' of the European Union for its project 'Safeguarding European Photographic Images for Access' (SEPIA). The SEPIA project deals with historic photographic collections that are an essential part of the European cultural heritage. The first aim is to promote awareness of the need to preserve photographic collections, then to provide training for professionals involved in preservation and digitisation of photographic collections and to develop an overall framework under which future projects in the area of preservation and access of photographic materials can be brought together.

ECPA@bureau.knaw.nl

URL: <http://www.knaw.nl/ecpa>

New preservation microfilming discussion list

If you are interested in the field of preservation and preservation reformatting, check out MICROLINK, a new e-mail discussion list concerned with preservation microfilming. Hosted by the State Library of South Australia, the list has evolved as a result of the informal networking between preservation microfilming practitioners within Australasia and globally. It is designed as a forum for the exchange of issues and ideas amongst practitioners and those interested in the field of preservation microfilming.

To subscribe to MICROLINK, please go to <http://www.slsa.sa.gov.au/microlink/>

Mellon awards funds to CLIR

The Andrew W. Mellon Foundation has awarded two grants to CLIR. The first, for \$2.6 million, will support CLIR's general programme work over the next three years. The second, also a three-year grant, for \$250,000, will be used to enable librarians and technology staff from liberal arts college to attend the Frye Leadership Institute at Emory University.

CLIR works in partnership with libraries, archives and other information providers to advocate collaborative approaches to preserving the nation's intellectual heritage and strengthening the many components of its information system. It works to support institutions as they integrate audio-visual and digital resources and services into their well-established print-based environment.

Replacement of PGI at UNESCO

UNESCO is creating a new programme for contributing to a just and free information society with universal benefit. UNESCO's Member States wish that the new programme, which will replace the General Information Programme (PGI) and the Intergovernmental Informatics Programme, promote free and universal access to information which individuals need to participate equitably in the global information society.

The programme should also provide an appropriate framework for the preservation and global sharing of information and knowledge and is thus of particular relevance to the archives and library community.

Information experts are invited to submit suggestions as to the scope and activities of the new programme as well as to its name at <http://www.unesco.org/webworld/future/index.shtml>.

PAC web site at the National Diet Library

Early in November 1999, an English-language web site was launched by the IFLA-PAC Regional Centre at the National Diet Library, in order to exchange and strengthen preservation information in the Asian region.
<http://www.ndl.go.jp/e/iflapac/index.html>

pH survey at the National Diet Library

About 2600 publications were picked out by random sampling from monographs and periodicals published in Japan in 1998. Acid-free paper was found to be used in 66% of official publications and in 71% of commercial ones. The rate of acid-free paper use is steadily growing since 1986 (when it was 33% in the case of official publications and 51% in the case of commercial ones).

Colin Webb : new Director for PAC Regional Centre in Canberra

The National Library of Australia has transferred the PAC Regional Centre for Asia and Oceania from the Coordination Support Branch to the National and International Preservation Activities Section of the Preservation Services Branch. Welcome to Colin Webb (email: cwebb@nla.gov.au), new PAC Director. He is supported by Hilary Berthon (email: hberthon@nla.gov.au).

PANDORA/DSP

PANDORA stands for Preserving and Accessing Networked Documentary Resources of Australia. It aims to preserve Australian online publications for long-term access. The expansion of the scale of this initiative lead the Library to formulate the Digital Services Project (DSP) to address the issues of managing digital collections effectively and efficiently, support the national registration of digital publications and support shared access to digital collections with other institutions. At the end of 1998, the Library issued an information paper on the Digital Services Project, to provide potential suppliers of products and services with guidance on new requirements and to obtain industry comments. It is available at <http://www.nla.gov.au/dsp/>

Cellulose Acetate Preservation Project

This is a new initiative launched by the National Library of Australia which will run from January to June 2000. The aim is to collect information about ways of dealing with deteriorating cellulose acetate collections, to scope the extent of the problem both within the Library and nationally and to develop recommendations for dealing with that material. More from Dr Hilary Berthon (hberthon@nla.gov.au)

L'édition 1999 du répertoire européen des papiers d'éditions sans acides et permanents sur le web

La quatrième édition du Répertoire européen des Papiers d'Édition sans acide et permanents sortie de presse en septembre 1999 est désormais affichée sur le Web. Les deux versions fournissent les spécifications de près de 100 types de papier permanent d'édition respectant la norme ISO 9706 et produits régulièrement par 20 sociétés dans 8 pays européens.

Comme précédemment, LIBRIME distribue largement cette quatrième édition imprimée à des milliers d'éditeurs et d'autres professionnels du secteur du livre dans toute l'Europe. Des exemplaires gratuits sont envoyés sur demande écrite.

De plus, une version virtuelle et complète de cette édition ainsi que des informations complémentaires sont désormais affichées de façon permanente sur le Web :

<http://www.librime.com>



The 1999 edition of the European Directory of Acid-free and Permanent Book Paper on the web

The fourth edition of the European Directory of Acid-free and Permanent



Enfin un céderom bilingue sur la conservation préventive !

Produit par le Centre International du programme PAC avec l'assistance de la Mission de la recherche et de la technologie du Ministère français de la culture et de la communication dans le cadre du programme "Mémoire du Monde" de l'UNESCO. Voici un outil pédagogique et de sensibilisation qui allie esthétique et savoir dans un souci de clarté. Ce céderom illustre les causes de dégradation des collections de bibliothèques et d'archives, ainsi que les mesures préventives à mettre en place. Des liens hypertextes permettent d'élargir la recherche à des sites Internet proposant des informations actualisées dans le domaine de l'information. Cette version bilingue anglais-français en fait un document unique de dernière génération qui devrait aider à combler les lacunes de formation en conservation des institutions patrimoniales, des cursus universitaires mais aussi des particuliers. Tous les types de supports sont représentés. Disponible gratuitement auprès du Centre International PAC (adresse en page 2).

Programme chargé au CCL

Un nouveau programme de stages est coordonné par le Centre de Conservation du Livre en Arles : EUROMED HERITAGE, MANUMED qui signifie "manuscrits de la méditerranée". De mai à juin 2000, différents stages sont proposés à Chypre ou Beyrouth en anglais ou en français sur la conservation préventive. De juin à septembre, ceux-ci s'articulent autour de techniques de restauration de documents papier, réalisation de reliures en toile, en cuir ou byzantines. En septembre, les stages se dérouleront en Arles autour de la numérisation.

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Book Paper released last September is now fully posted on the Web. Both versions provide the specifications of nearly one hundred types of permanent book paper compliant with the ISO 9706 standard and regularly produced by 20 companies in eight European countries.

As before, LIBRIME is now widely distributing this paper edition to thousands of publishers and other professionals in the book sector throughout Europe. Free copies are sent upon written request. In addition, a virtual and complete version of this 1999 edition together with additional information is now permanently available on the Web:

<http://www.librime.com>
LIBRIME
Bd L.Schmidt, 119 (Box 3)
B-1040 Belgium
Fax : + 32 2 736 82 51

IFLA goes to Buenos Aires in 2004

"It was a very difficult decision" said Nancy John, Chair of IFLA's Conference Planning Committee. "Both the finalists had made excellent bids. In the end the chance of holding our conference for the first time in Latin America was the unique selling point that won it for Buenos Aires. The other finalist was Seoul. The commitment of the Korean government to the success of the conference was an especially attractive feature of this bid. The bid was so good, that the Executive Board decided to offer the 2006 conference to Seoul. Following usual IFLA practice, expressions of hold the conference in 2005 are now open. Forms for Bids can be obtained from IFLA HQ.

Let's remind IFLA venues:
2000: Jerusalem; 2001: Boston;
2002: Glasgow; 2003: Berlin;
2004: Buenos Aires.

Bibliothèques des villes anciennes de Mauritanie



Ville de Chinguetti.

Depuis la fin des années 60, la communauté internationale s'est attachée à trouver des solutions pour arrêter le déplacement ou la disparition progressive des communautés urbaines africaines situées dans la zone désertique la plus défavorable. L'ensablement, lié à la chaleur et à la sécheresse, a été l'un des facteurs les plus déterminants pour modifier le contexte économique et humain de ces régions.

La Mauritanie a subi les effets de ces phénomènes. En particulier, les villes situées sur la route des caravanes descendant du nord-ouest vers le sud-est, qui avaient connu des périodes économiques fastes grâce au commerce, se sont trouvées soumises à la désertification et à l'abandon. Témoins des richesses passées, l'architecture urbaine et des bibliothèques de manuscrits, couraient le risque de disparaître.

Pour ce qui concerne les manuscrits, plusieurs tentatives ont été lancées depuis trois décennies soit pour les rassembler dans un lieu unique et procéder à leur restauration, soit pour les reproduire sur microfilms. Mais ces collections étant des propriétés privées, leur déplacement nécessite des précautions qui n'ont pas toujours été prises par le passé, ce qui a accru la méfiance des propriétaires devant toute proposition d'aide.

Depuis 1996, une opération de sauvegarde a été engagée sur les villes de Chinguetti et Ouadane où se trouvent environ 4 000 manuscrits dont les plus anciens datent des premiers siècles de l'hégire. La Fondation d'entreprise Rhône-Poulenc, associée à d'autres partenaires dont la FNAC et l'asso-

ciation Bibliothèques du désert, soutenue initialement par le ministère de la Coopération, a décidé d'apporter son concours financier à un projet intégrant la sauvegarde des collections sur leurs lieux de conservation à la réanimation culturelle et économique des deux villes. Les sommes



Chinguetti.

recueillies sont placées dans un fonds de dépôt géré par l'UNESCO qui est maîtresse d'œuvre du projet en concertation avec les autorités mauritaniennes (notamment la Fondation pour la sauvegarde des villes anciennes de Mauritanie, organisme interministériel).

Un conseil scientifique a proposé un plan de travail pluriannuel qui a privilégié trois axes : la réhabilitation de bâtiments pour y installer les livres et les moyens de traitement scientifique et technique ; l'inventaire puis le catalogage des documents ; la formation de personnels locaux au traitement des documents (nettoyage et reconditionnement), conjointement avec des actions d'animation prenant pour appui la fabrication des matériaux (cuir, papier), et la fabrication de conditionnements (boîtes et pochettes) par des habitants réunis dans des structures de production.

Dans la phase actuelle, des travaux sont programmés sur des bâtiments destinés à devenir des bibliothèques, un stage de formation a été assuré par une restauratrice française (un second stage est prévu avant le printemps 2000), l'inventaire et le catalogage des manuscrits sont en cours de préparation.

Cette initiative n'est pas la seule à avoir été engagée sur le patrimoine écrit maurita-

nien. C'est ce qu'un colloque, organisé par la Banque mondiale et les autorités mauritaniennes (Nouakchott, novembre-décembre 1999), a permis de montrer en faisant le point sur les diverses actions en cours et les priorités de sauvegarde à identifier. Si, parmi les participants, l'accord sur la nécessité d'intervenir rapidement a été acquis aisément, il n'en demeure pas moins que la plupart des méthodes d'intervention restent hétérogènes pour ce qui concerne le patrimoine écrit. A défaut d'une coordination centralisée efficace, il reste la coordination pragmatique par la juxtaposition d'expériences dont certaines révèlent leur efficacité et la justesse de leurs méthodes en dépit de la faiblesse de leurs moyens. Il reste à mettre en œuvre une politique globale du patrimoine écrit mauritanien en définissant des objectifs accessibles répondant à des besoins clairement identifiés.

La sauvegarde des manuscrits arabes a également été au cœur des débats d'un



Chinguetti.

récent séminaire scientifique organisé par la Bibliothèque nationale d'Algérie sur "Les manuscrits et la conservation des supports d'information" (Alger, 16-17 octobre 1999). Ont été abordés notamment les problèmes de catalogage, de codicologie et de conservation. Il s'avère que la prise en compte de l'archéologie du manuscrit arabe préoccupe les historiens qui s'intéressent aux problèmes techniques relatifs à leur conservation actuelle tout autant qu'à leur voyage dans le temps et dans l'espace comme source d'informations particulières.

Jean-Marie Arnoult,
Inspecteur général des bibliothèques, Paris

of the Ancient Cities of Mauritania

Since the end of the 1960s, the international community has been determined to find ways to halt the shifting or the steady disappearance of African urban communities situated in the least habitable desert area. The movement of the sands, linked to heat and drought, has been one of the most crucial factors for change in the economic and human context of these regions.



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Quadane.

Mauritania has felt the effects of these phenomena. In particular, the cities on the caravan route descending from the north-west to the south-east - cities which had known times of prosperity thanks to trade - have been subjected to desertification and abandonment. Their urban architecture and libraries of manuscripts, which bore witness to the riches of the past, were in danger of disappearing.

As far as the manuscripts are concerned, several attempts were made over three decades either to collect them in one place and proceed to restore them, or to microfilm them. But as these collections are in private ownership, moving them requires some precautions - which were not always taken in the past. This increased the owners' mistrust of any offer of assistance.

Since 1966, a rescue operation has been underway in the cities of Chinguetti and Ouadane where about 4,000 manuscripts are located, the oldest of which date from the first centuries of the hegira. The Rhône-Poulenc Foundation, associated with other partners including FNAC and the association Bibliothèques du Désert ('Desert Libraries'),

initially supported by the French government's ministère de la Coopération ('Ministry of Development Cooperation'), agreed to provide financial assistance for a project combining the conservation of the collections in situ and the cultural and economic revival of the two cities. The money collected was deposited in a fund managed by UNESCO, which is in charge of the project in cooperation with the Mauritanian authorities (notably the Fondation pour la sauvegarde des villes anciennes de Mauritanie - 'Foundation for the Conservation of the Ancient Cities of Mauritania', a joint ministerial body).

Specialist advisors proposed a multi-year work plan emphasising three lines: the renovation of buildings in which to house the books and install scientific and technical facilities for treating them; stock-taking and cataloguing of documents; and training of local personnel in the treatment of the documents (cleaning and repackaging). The latter would be done in conjunction with guided activities based on the manufacture of materials (leather, paper), and the manufacture of packaging materials (boxes and envelopes) by local people grouped into production units.

In the current phase, work is being carried out on buildings destined to become libraries, a training course has been run by a French restorer (a second course is planned in the first few months of 2000), and preparations are under way for stock-taking and cataloguing of the manuscripts.

This is not the only initiative set in motion to rescue the written heritage of Mauritania. That was demonstrated by a conference organised by the World Bank and the Mauritanian authorities (Nouakchott, November-December 1999), which discussed the current status of the various activities in progress and identified priority areas for preservation. Although there was no difficulty in reaching agreement among the participants on the need for urgent action, it is nevertheless the case that most of the methods being applied to the written heritage are unsystematic. In the absence of any effective centralised coordination, in practice some coordination does exist by virtue of the activities being run side by side, some of which have proved their effectiveness and the correctness of their methods despite their lack of resources. An overall policy still needs to be implemented for the written heritage of Mauritania - a policy which would define attainable goals corresponding to clearly identified needs.

The preservation of Arabic manuscripts was also the focus of discussion at a scientific seminar organised recently by the National Library of Algeria, on "Manuscripts and the preservation of information carriers" (Algiers, 16-17 October 1999). Among the topics discussed were issues related to cataloguing, codicology and preservation. It is clear that awareness of the archeology of Arabic manuscripts is a matter of concern for historians, who are interested in the technical problems related to current preservation of these manuscripts just as much as in their survival through time and space as sources of specific information.



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Survey on Digitisation

Since 1998, IFLA Core Programmes PAC and UAP have undertaken a survey in order to set up a worldwide directory of digitised collections within the framework of the UNESCO's Memory of the World programme. In the following, the authors give an overview of recent progress in the preservation of digitised collections and persistent challenge to be taken up.

'The year is 2045, and my grandchildren are exploring the attic of my house. They find a letter dated 1995 and a CD-ROM. The letter says the disk contains a document that provides the key to obtaining my fortune. My grandchildren are understandably excited, but they have never seen a CD - except in old movies. Even if they can find a suitable disk drive, how will they run the software necessary to interpret what is on the disk? How can they read my obsolete digital document?'

That quotation is from an article in *Scientific American* in 1995. We were then living a total revolution, discovering the internet and email, and everyone was taking bets on how long it would take for paper to disappear. For centuries man had had but one single media to convey information, which was paper, and all of a sudden, within the space of a few years, a whole set of new technologies invaded the world under the umbrella terminology of digital information. Such a revolution has major consequences in terms of access to information, and in processing and preserving documents, and raises problems that are far beyond technical skills or management strategies.

At the dawn of the twenty first century, an ever-increasing amount of information is created, disseminated and accessed in digital form. This article attempts to present some of the issues surrounding the challenge of digital preservation, and in particular highlights current activity being undertaken by some of the major players in the field. It is clear that some good progress has been made in developing guidelines and best practice for the preservation of digital documents, both nationally and possibly internationally too. However, there is still much

anxiety and uncertainty over the best way to proceed in some key areas, and these particular issues are explored here too.

The emergence of digital technologies in the library and archival worlds has changed many practices in the profession, and in recent years many major libraries have been collecting or producing digital documents: even in developing countries, librarians dream of turning digital, leapfrogging other tried and tested technologies such as microfilming. It cannot be disputed that digital technology has accomplished a great step towards better and easier access to information; the same piece of information can be accessed by several readers simultaneously, regardless of where they are in the world, and far more speedily than previously. The Internet of course allows millions of people around the world to receive the same information at the same time. Distance, frontiers and time limits have all vanished: it could be said that the only requirements for access to information now are language and technical equipment or connections.

The threats of digitisation

The opportunity to browse from one subject to another, from one website to another, and to automate the tedious aspects of seeking information has revolutionised research. Thanks to digitisation, a student can now scan a complete collection of Shakespeare's dramas in a matter of minutes, something which would have taken days before the advent of digitisation when such a search would have involved laborious page by page research. Libraries also appreciate the space-saving advantages offered by digital collections: the *Encyclopedia Britannica*, on one or two CD-ROMs, is certainly less cumbersome than the print version, and if correctly handled those CD-ROMs will not need repair or restoration like ordinary paper books which are constantly used and whose pages or bindings tend to tear.

Is digital technology, then, a panacea? The answer of course must be no, or at least only partly so. The limitations of digitisation for long-term access to information has already been acknowledged, and it is well known that most of the data generated by NASA thirty years ago when Armstrong first walked on the moon has been lost, unreadable now because so little consideration had been given at the time to its preservation.

The threat of obsolescence to digital information is twofold, since there is a risk of obsolescence to both the hardware and the software. What increases that threat is

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the speed with which technology is changing. It is almost impossible to retain outdated computers or disk drives compatible with certain outdated diskettes or CD-ROMs, and even if this was achieved, who in thirty or fifty years time, would be able to repair them when they break down? Maintaining the hardware would not be enough if we are no longer capable of using the software, or, worse, if we no longer know what software has been used.

Another danger which threatens digital technology is cost. The preservation of digital material is a continual process, and to the initial cost of digitising the material must be added additional costs for migrating data every five or ten years, if not more often. Too few professionals are still unaware of the economic burden of digital preservation in the overall management of their library. That is one reason why IFLA and very many other organisations and institutions are trying to raise awareness of the issues surrounding the preservation of digital materials.

Born-digital works require special measures

There are other, more intellectual and ethical issues too in the use of computers to generate literary works. As a visit to the manuscript department of any of the great national libraries of the world will testify, the hand-written manuscript can reveal much more about the life and state of mind of the writer than any electronic document can ever do. Marcel Proust's "paperoles", the small pieces of paper which his servant wrote under dictation because he was too ill to write himself, contain many handwritten corrections in the margins, and are of major importance for all those who study the genesis of Proust's literary creation. Victor Hugo's splendid handwriting and the amazing and powerful drawings he used to draw in the margins of the pale blue paper he favoured, are similarly full of historical significance. How can the successive versions of a novel for example, or the progression or changes in an author's thoughts, be studied in the future, when the only permanent record may be a diskette containing the final version. No draft, no hesitation, no drawings or doodles. No doubt either that those who will study literary history or the genesis of a book will be at a loss.

The same is true of email. Although it is sometimes difficult to imagine life before the arrival of email, there is cause also to regret the transitory nature of email. A century ago, famous writers may have recorded their movements, thoughts and emotions in letters to friends or family, and these have often been preserved as part of our cultural heritage, helping to set literary works in the context of the writer's life and thought. In facilitating access to information and in reducing the time for information to pass from one place to another, email has made information transitory and non-essential: in doing so, it contributes to the loss of our cultural memory.

It is widely accepted that traditional printed documents, particularly when they contribute to a nation's cultural heritage, should be preserved to ensure long-term access and availability for future generations. Best practice in the preservation and conservation of traditional materials - not only literary materials, but photographs, manuscripts and artistic works too - is already well-established, with organisations such as the UK's National Preservation Office (NPO) ⁽¹⁾ playing a strong role in ensuring high standards in this area.

The need to preserve digital documents is of equal importance, and this essential work is now beginning to be taken seriously. Electronic documents are often considered as two distinct groups: digitised copies of original printed or written documents, and works which have no print original, often called born-digital works. The preservation policies concerning the two groups may be different, especially where the original document which has been digitised is also being preserved. On the other hand, born-digital works may also require special preservation measures as they are unique.

The last few years have seen the exponential growth in the number of electronic documents of all kinds. In the traditional arena of printed material, it is obvious for the institutions in charge of collecting and preserving the nation's memory that not everything can be preserved, and that a selection process is necessary and unavoidable. The enormous amount of digital information which exists, and

(1) www.bl.uk/services/preservation

the ease with which it can be created or changed makes selection criteria even more essential, but in a way even more difficult. What should those selection criteria be? Can we be sure that what is selected for preservation now will be what is required in the future? Would this selection activity influence, if not dictate, the main areas of research for future generations? In the case of continually updated documents, for example online or web-based publications, should all versions of the same document be preserved, or only the final version? What about links to other web sites? The exhilaration which grips us when we surf the Net, quickly turns to vertigo when we begin to consider the preservation of that information.

One thing is certain: no matter how important ethical issues and selection criteria may be, managerial issues will probably greatly influence the selection. Migration of information is one of the preservation measures currently advocated to preserve electronic publications, but it raises technical challenges, together with problems of staff resources and financial implications.

The life cycle of digital material

The concept of the life-cycle of digital material was developed in a recent key project (2), and is rapidly becoming accepted as an efficient and useful way in which to explore the challenges associated with its preservation. One of the JISC/NPO Studies on the Preservation of Electronic Material (3), guided by a specially established committee, the Digital Archiving Working Group, this particular study aimed to develop a strategic policy framework for creating and preserving digital material". The life-cycle which emerges is broken down into data creation; collection management and preservation; acquisition, retention and disposal; data management; and data use. The study presents the view that the life-cycle concept is essential because it makes it clear that different stake-holders have different interests at different stages of the cycle. What is crucial is that the issue of preservation must be taken into account at all stages, and not just towards the end of the cycle, since the preservation process needs to be considered from the beginning. Raising awareness among all stakeholders of the importance of preservation is one of the key messages coming from the study, as is the need for cooperation between all of the major players.

The resulting framework which has been developed provides strategic guidance to stakeholders at all stages in the life cycle. In implementing the framework, stakeholders are recommended to assess the issues as they

relate to their particular stage in the cycle, but also to consider how the various stages are interrelated, and to be aware of the effects of the decisions of one group on the other stakeholders.

Technology considerations

This article is not concerned primarily with the technology challenges and problems of digital preservation, but it is useful to mention a couple of key reports and developments which have occurred recently. One of the main areas of debate is what exactly should be preserved. Should the aim be to preserve the content of the digital document, or the physical container? If content, then should an attempt be made to retain the same look and feel as the original, or simply to preserve the data with little regard to the physical container?

The summary report on the JISC/NPO Studies on the Preservation of Electronic Material says that "cost management principles would suggest that digital material should preferably held in archives in a standard format, on standard media, and managed by one of a few standard operating systems. [...] However, prescriptive standards in the electronic information world have so far failed to achieve full recognition. The emphasis is now on 'permissive standards'". Opinion of those involved in the technical aspects of digital preservation is that a range of guidelines for specific types of material or specific audiences are preferable to prescriptive guidelines which may be too narrow in their application. On the other hand there are proponents of specific technical solutions. Rothenberg, in a report published recently by the European Commission on Preservation and Access (ECPA) (4), suggests that emulation is often the best technical process to guarantee long-term access to digital resources, and even goes as far as to say that this approach "in the author's view, is the only approach yet suggested to offer a true solution to the problem of digital preservation".

Elsewhere, the CEDARS (CURL Exemplars in Digital Archives) (5) project has a remit to explore issues relating to the preservation of and long-term access to digital resources. As far as technical processes is concerned, the focus of CEDARS is not on the preservation of particular storage media, but rather on long term access to the intellectual content of the resource.

ICSTI (The International Council for Scientific and Technical Information) has recently focussed on the issues relating to digital electronic archiving of scientific information. A study (6) commissioned by ICSTI looked at policies, models and best practices in the area of digital

(2) Beagrie, N. and Greenstein, D. (1998): A strategic policy framework for creating and preserving digital collections. British Library Research and Innovation Report 107. London: The British Library.

(3) Feeney, Mary (Ed). Digital culture: maximising the nation's investment: a synthesis of JISC/NPO studies on the preservation of electronic materials. London: National Preservation Office, 1999. ISBN 0712346457

(4) Rothenberg, Jeff. Avoiding technological quicksand: finding a viable technical foundation for digital preservation. Amsterdam: European Commission on Preservation and Access, 1999. ISBN 9069842572

(5) www.curl.ac.uk/projects

(6) Digital Electronic Archiving: the state of the art and the state of the practice. A report sponsored by International Council for Scientific and Technical Information (ICSTI) Information Policy Committee and CENDI. April 1999: www.icsti.org/icsti/99ga/digarch99_ExecP.pdf

Réflexions à propos de l'enquête IFLA/UNESCO sur la numérisation et la préservation

En quelques années, la révolution numérique a modifié l'accès à l'information et la notion de préservation. La prolifération de bibliothèques numériques a même modifié la profession. Malgré tous les avantages qu'offre Internet, l'email, la préservation de l'information numérique est menacée de part l'obsolescence rapide des appareils et des logiciels et par le coût exorbitant qu'implique la numérisation des collections existantes. C'est pourquoi l'IFLA, ainsi que d'autres groupes ou institutions réfléchissent à ces problèmes.

Il faut distinguer les documents numérisés à partir d'originaux et les originaux directement créés électroniquement. Comment conserver ces derniers ? Faut-il conserver toutes les versions successives ou seulement la version finale ? Comment sélectionner en vue de leur préservation les documents originaux qui intéresseront les chercheurs de demain ? Que faire des liens hypertextes ?

Le NPO au Royaume-Uni réfléchit actuellement au cycle de vie des documents numériques. Dans une étude intitulée *JISC/NPO Studies on the Preservation of Electronical Materials*, il apparaît que ce cycle doit être divisé en deux ; d'un côté la gestion et la préservation des collections, de l'autre les problèmes d'acquisition, stockage, gestion et utilisation des données. Chaque professionnel impliqué dans le processus de création et d'accès au document électronique doit être conscient du fait qu'il faut envisager sa préservation dès sa conception.

Autre débat : faut-il conserver l'information pure ou le contenant ? On parle désormais d'un format standard géré par quelques systèmes opérateurs standards. Pourtant les avis penchent plutôt pour l'émulation mais personne ne semble vouloir définir des directives précises au niveau international.

A qui revient la responsabilité de la préservation des collections numérisées ? Qui possède les droits de reproduction ? Aux bibliothèques, qui sont seulement dépositaires des œuvres, ou aux éditeurs créateurs de l'information ? Un troisième intermédiaire pourrait être désigné : il s'agirait d'un dépôt digital d'archives. C'est pourquoi les autorisations entre éditeurs et bibliothécaires sont très attendues. La stratégie de préservation doit se faire à l'échelon national selon le NPO, très actif au Royaume-Uni, qui a mis en place un groupe de travail.

Autre problème, celui de l'accès. Des répertoires de sites apparaissent mais des normes pour décrire les collections font encore défaut. A nouveau le NPO élabore un registre national visant à coordonner la préservation et uniformiser les descriptions des collections.

Il existe de plus en plus de projets visant à répertorier les collections traditionnelles numérisées, certains encourageant cette pratique, d'autres se contentant de les répertorier. Certains sont nationaux, d'autres internationaux, aucune action n'est vraiment coordonnée. C'est pourtant l'objectif de l'enquête menée par les programmes PAC et UAP de l'IFLA dans le cadre du programme Mémoire du Monde de l'UNESCO qui a permis de recenser les collections numérisées d'intérêt mondial et a donné lieu à un répertoire disponible sur Internet. PADI (Preserving Access to Digital Information) en Australie a récemment créé une liste de discussion pour faire avancer la réflexion. Encore une fois, sensibilisation et communication sont les maîtres mots pour avancer sur ces questions à l'heure actuelle encore insolubles.

electronic archiving. The study was concerned with the long-term storage, preservation and access to information that was "born-digital" or for which the digital version is considered to be the primary version. As might be expected, the study was also primarily concerned with scientific or technical material, which is of most interest to ICSTI members, although it was pointed out that the majority of projects relating to digital archiving are concerned with cultural or historic content. For this reason, humanities-related projects were used in a peripheral context in this study to support the central focus of scientific-based content. Four major organisational models were identified by the study, based on differences in the information flow, the management of the life cycle functions of the archive, responsibility and ownership of the data, and the economic model: data centres; institutional archives; third party repositories, and legal depositories. The report concludes that " There is so much activity among various groups that it is difficult to encapsulate the general state of digital electronic archiving". It also emerges that the issue of major concern seems to be that of intellectual

property rights, whether this be the commercial concerns of the producers of electronic material, or the concerns over access and fair use in the digital environment voiced by other stakeholders such as libraries and users.

As far as guidelines on digital preservation are concerned, as recently as 1998, Fresko (7) concluded that there were few widely accepted guidelines, and none which cover all the issues surrounding digital preservation. On the subject of preservation metadata he concluded that "we are reluctant to highlight any approach of those [guidelines] reviewed. The field is young, and no approach has a definitive lead". Although research and the development of guidelines has moved on since then, there is still very little in the way of clear international guidelines in this area.

Who is responsible?

Heated debate has been taking place for some time now over who of all the many players in digital archiving should have responsibility for long-term preservation of and access to digital collections. Many believe that the creator of the digital object should be responsible: after all libraries often do not 'own' the digital material in the same way as they own printed journals to which they have subscribed, so they do not have the same options for deciding on the long-term 'storage' of the material. The job then falls to the publisher - the creator of the digital work - to ensure that electronic journals will still be available in the long term, but publishers have never yet had to undertake the work of preservation, and it is not clear that they would wish to begin to do so. If neither creator (the publisher) nor subscriber (the library), then the job must fall to a third party, such as a digital archive repository. This debate has been at the forefront of recent discussion on the liblicense (8) discussion list, and is likely to remain so for some time. There is some agreement that it is unfair of libraries to expect publishers to begin to take on the role of

(7) Fresko, Marc and Tombs, Kenneth. Digital preservation guidelines: the state of the art in libraries, museums and archives. Luxembourg:European Commission DG XIII/E-4,1998.

(8) To subscribe, send an email to listproc@pantheon.yale.edu. Leave the subject line blank, and type in the first line of the message 'subscribe liblicense-I your name'

archiving when they have never done so before, but similarly publishers cannot expect libraries to preserve material which they do not own and do not have long term access to. There is good reason to expect licensing agreements between publishers and libraries to change in due course to take account of this dilemma.

"A strategy for digital preservation is part and parcel of any national information policy, and it should be integral to any investment in digital libraries and information superhighways" (9). This comment, taken from the JISC/NPO summary report on the preservation studies, makes clear the need for national digital preservation strategies, and it is clear that a great deal of work is being done to work towards this aim, at least in the UK. The National Preservation Office continues to coordinate the development of a national policy for the preservation of digital material, and to promote awareness of issues and strategies in digital archiving, but at present "the UK lacks a strategy for the long-term preservation of digital information on a scale sufficiently large to support future scholarship and research".

The NPO has established a Digital Archive Working Group to take forward the work involved in developing such a strategy. The result was the launch of seven different projects to study various aspects of digital archiving. A further one-year project has now begun (from July 1999) in order to follow up the recommendations from that first series of projects. The Preservation Management of Digital Materials (10) project aims to define best practice and guidelines for digital preservation, outsourcing and collaborative provision of preservation services. The project will investigate the various remote management strategies that are emerging and provide guidance on these different approaches. The work will also include a cost-benefit analysis of different remote management strategies.

Encuesta IFLA/UNESCO: últimas reflexiones

En pocos años, la revolución digital ha modificado el acceso a la información y la noción de preservación. A pesar de todas las ventajas que ofrecen la internet y el correo electrónico, la preservación de la información digital está amenazada por la rápida obsolescencia de los equipos y programas y por el costo exorbitante que implica la digitalización de las colecciones existentes. Es por ello que la IFLA, así como otros grupos o instituciones reflejan estos problemas.

Es necesario distinguir entre los documentos digitalizados a partir de originales y los originales creados electrónicamente en forma directa. ¿Cómo conservar estos últimos? ¿Es necesario conservar todas las versiones sucesivas o sólo la versión final? ¿Cómo hacer una selección de los documentos originales que serán del interés de los investigadores del futuro con miras a su preservación? ¿Qué hacer con los enlaces hipertextos?

El NPO en el Reino Unido actualmente está analizando el ciclo de vida de los documentos digitales. En un estudio titulado JISC/NPO Studies on the Preservation of Electronic Materials, parece que el ciclo debe dividirse en dos: por una parte la administración y utilización de las colecciones, y por la otra los problemas de adquisición, almacenamiento, administración y utilización de los datos. Cada profesional implicado en el proceso de creación y acceso al documento electrónico debe estar consciente del hecho de que hay que pensar en la preservación desde su concepción.

Se plantea otro debate: ¿se debe conservar la información pura o el contenedor? Desde ahora se habla de un formato estándar administrado por varios sistemas operadores estándar. Sin embargo, las opiniones se inclinan hacia la emulación, pero nadie parece querer definir las directrices precisas a escala internacional.

¿A quién corresponde la responsabilidad de la preservación de las colecciones digitalizadas? ¿Quién posee los derechos de reproducción? ¿Las bibliotecas, que son solamente depositarias de las obras, o a los editores creadores de la información? Podría designarse un tercer intermediario: se trataría de un depósito digital de archivos. Es por ello que se han esperado las autorizaciones entre editores y bibliotecarios. La estrategia de preservación debe hacerse a escala mundial según el NPO, muy activo en el Reino Unido, donde se ha establecido un grupo de trabajo.

Otro problema es el del acceso. Aparecen los catálogos pero las todavía faltan las normas para describir las colecciones. Nuevamente el NPO está elaborando un registro nacional que tiene como objetivo coordinar la preservación y unificar las descripciones las colecciones.

Existe una cantidad creciente de proyectos orientados a catalogar las colecciones tradicionales digitalizadas, algunos respaldan esta práctica, otros se limitan a catalogarlas. Algunos son nacionales, otros internacionales, ninguna acción está verdaderamente coordinada. Sin embargo, éste es el objetivo de la encuesta realizada por los programas PAC y UAP de la IFLA, en el marco del programa Memoria del Mundo de la UNESCO, que ha permitido censar las colecciones digitalizadas de interés mundial y ha producido un catálogo disponible en la internet. PADI (Preserving Access to Digital Information) en Australia, creó recientemente una lista de discusión para darle impulso a esta reflexión.

Nuevamente, la sensibilización y la comunicación son las palabras clave para dar respuesta a estas preguntas sin solución hasta ahora.

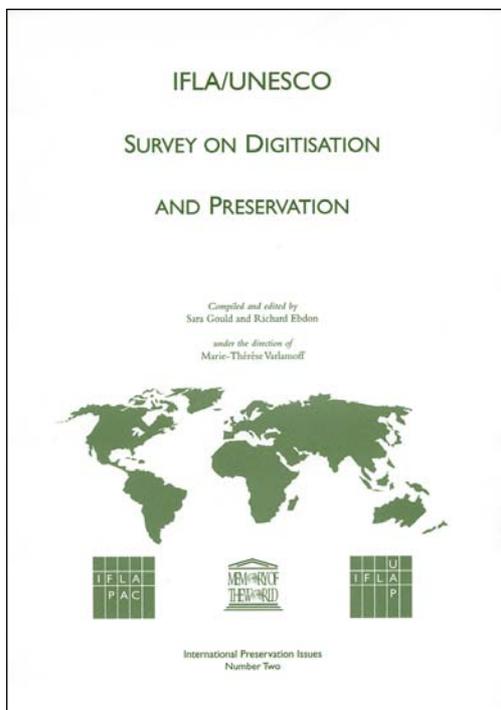
Recording the digital collections

Another area of research and great debate is in recording digital collections to facilitate access. Again this is an area where some progress in developing systems, web-based directories or gateways is emerging, but once again there are no widely-used standards for describing digital collections. The NPO has commissioned David Haynes Associates to develop a National Register of Collection Strengths, Retention Intentions, and Preservation Status (11). The Register would be used to allow decisions to be made on promoting collaborative collection management initiatives, at local, regional and national level. The study uses the model proposed by the UK Office for Library & Information Networking (UKOLN) as the standard for collection level descriptors, and aims to coordinate preservation and retention by encouraging

(9) Feeney, Mary (Ed). Digital culture: maximising the nation's investment: a synthesis of JISC/NPO studies on the preservation of electronic materials. London: National Preservation Office, 1999. ISBN 0712346457. P.16.

(10) www.bl.uk/services/preservation

(11) Haynes, David. 'National Register of Collection Strengths Retention Intention and Preservation Status'. The NPO Journal, Issue 5, October 1999, p. 3.



inventories is to reduce duplication of effort when digitising collections, there appears to be no attempt to avoid duplication of effort when creating the inventories themselves, since little regard appears to be paid to what type of directory or inventory exists already. Unless interoperability, or at least cooperation, between different inventories is given high priority, it is difficult to see how duplication of digitisation effort can be reduced.

The IFLA/UNESCO survey

One such project, the IFLA/UNESCO Survey on Digitisation and Preservation, being carried out jointly by IFLA PAC (Preservation and Conservation) and IFLA UAP (Universal Availability of Publications) in the framework of UNESCO's "Memory of the World" Programme, aims to register digitised collections of culturally significant heritage material across the world. The project has already undertaken a survey⁽¹³⁾ to examine current activity in the area of digitisation worldwide, and has more recently developed a web-based "Directory of Digitised Library Collections"⁽¹⁴⁾. The Directory aims to list major cultural heritage library collections which have been digitised. As part of the "Memory of the World" Programme, the emphasis is on cultural heritage collections and major libraries and other important cultural institutions.

The challenges which the development of this particular Directory have raised are reflective of very many similar inventory type finding tools. Within IFLA, it was clear that many such projects were being undertaken with broadly similar aims, while cooperation between the various projects was not taking place. The fear that these projects being carried out in isolation were not effective in providing information about what had been digitised led to a meeting of interested groups, which took place during the 1999 IFLA General Conference in Bangkok.

The aims of the meeting were to inform each other about the various inventory projects currently in progress; to identify areas of mutual concern; to consider what benefit there would be in attempting to coordinate the work of the various projects; and to recognise the need for consistency between different inventories and to encourage interoperability.

The meeting recognised that there is a need for some sort of listing of digitised collections: just as bibliographies are essential for recording a nation's output, or the holdings of a particular library, then so is it necessary to record digital collections in some way. However it is clear that creating an inventory such as the IFLA/UNESCO Directory is fraught with challenges, making it essential to establish the scope of the directory at the very beginning. Basic questions, such as the level at which collections are described, are key to the development of an effective database, but it proves very difficult to set the record creation at the correct level.

Where a national inventory already exists, such as the Canadian National Digital Inventory, it would seem pointless to create a large number of collection-level

consistency in describing collections. This will in turn allow for comparison of collecting policies by subject area.

UKOLN⁽¹²⁾ are currently involved in several activities concerning collection descriptions. A review of existing practice is soon to be published which takes a detailed look at the state of the art for collection description as it currently exists in the library and related communities, and a further study outlines a simple conceptual model of collections and the services that provide access to those collections. The report enumerates a set of 23 core attributes for simple collection description, and discusses a possible approach for categorising different types of collections.

The challenge of recording the existence of digital collections, and making them widely accessible, is one which has no easy answers. Just as the trend for digitising traditional library collections appears unstoppable, so there is a growing number of projects and programmes which aim to record what digitisation activity has taken or is taking place. Some of these aim to identify important collections and to encourage their digitisation, while some simply record existing digital collections. Many are national in their coverage, some aim to be international; some have specific subject coverage or are limited by some other content criteria.

What does not appear to exist is very much coordination between these projects. While the stated aim of many

(12) <http://www.ukoln.ac.uk/metadata/cld/summary-1999-11/>

(13) Gould, Sara and Ebdon, Richard. IFLA/UNESCO Survey on Digitisation and Preservation. Boston Spa: IFLA Offices for UAP and International Lending, in cooperation with IFLA Programme for Preservation and Conservation, 1999. International Preservation Issues, No 2. ISBN 0953243958.

(14) See www.ifla.org/VII/2/p1/miscel.htm

records in an international database, when one link direct to the Canadian national inventory would offer the same range of information. On the other hand, to offer different levels of searchable records in an international database, depending purely on the existence or otherwise of a national inventory, would create an unbalanced service, where subject searches would reveal large numbers or records for those countries whose collections were recorded individually, and no 'hits' at all for countries for which the only entry was a link to the national inventory, hosted elsewhere on the Internet.

The meeting agreed that interoperability between inventories should be a target, but it was recognised in these circumstances that for those project which had already begun, this was too late to be considered in detail. The IFLA/UNESCO Directory, for example, was required to remain within the framework of its contract with UNESCO, and could not at this stage embark on developing the database to conform to any international standards. While this was regrettable, lessons could be learnt in this area, and it was generally agreed that no new inventory-type projects should begin without taking into account international guidelines or advice on best practice which existed already, and without relating new inventories to those already in existence.

As the IFLA inventories meeting concluded, perhaps the biggest factor in reaching agreement in areas like digital preservation is co-operation between all of the major players. This has been recognised by, among others, PADI⁽¹⁵⁾ (Preserving Access to Digital Information) in Australia, which has recently established a new discussion list, padiforum-I⁽¹⁶⁾, for the exchange of news and ideas about digital preservation issues. PADI considers that a collaborative approach to guaranteeing long-term access is essential, and is keen to develop collaborative agreements to achieve this aim. In Australia, guidelines have been developed to select online publications of national significance to which long-term access should be ensured. Priority is given to "authoritative publications with long-term research value", and the guidelines cover the

preservation of links between sites and the preservation of the constituent parts of larger sites. The Australian statement of principles include cooperation, distributed responsibility and the adoption of best practice and standards.

In conclusion, it is clear that a great deal of intense debate is under way concerning all areas of digital preservation. This is as it should be since clearly co-operation and collaboration are key elements in guaranteeing long-term solutions to the thorny issues surrounding this area. The JISC/NPO synthesis of the digital preservation studies produced a list of recommendations which should ensure that work in this area will be full and energetic in the near future. In particular, the two key areas in which further work must be carried out can be seen as co-operation and the development of standards:

- Awareness must continue to be raised in order for the issues to continue to be explored and solutions sought.
- Communication must be encouraged. The newly established padiforum-I discussion list, and discussions such as the meeting of inventory developers held in Bangkok in August 1999 are good examples of how communication is essential to ensure full understanding and cooperation over key issues
- The development of standards and guidelines is essential to ensure a continued move towards consistency and the establishment of best practice.

The IFLA/UNESCO directory is now available on UNESCO's website
<http://www.unesco.org/webword/mow/digicol>

Sara Gould,
 Research Officer –
 UAP Core Programme
 British Library



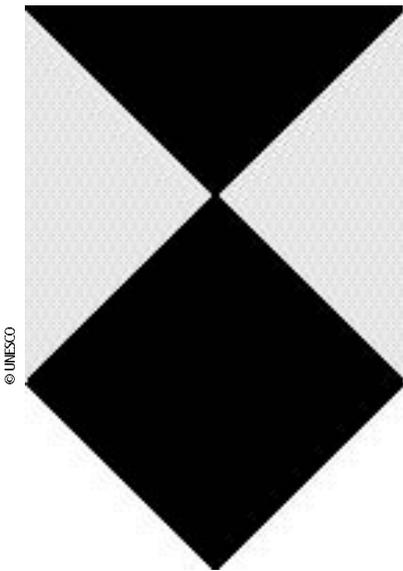
Marie-Thérèse Varlamoff,
 Director – PAC Core Programme
 Bibliothèque nationale de France



(15) www.nla.gov.au/padi/

(16) To subscribe, send an email to listproc@nla.gov.au. Leave the subject line blank, and type in the first line of the message 'subscribe padiforum-I your name'.

Blue Shield: Disaster Preparedness Workshop and Book Reviews



The International Committee of the Blue Shield was founded in 1996 by ICA (International Council on Archives), ICOM (International Council of Museums), ICOMOS (International Council on Monuments and Sites) and IFLA.

It has taken up the emblem of the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict.

It aims to collect, disseminate information and coordinate action in emergency situations and to become the equivalent of the Red Cross for cultural property.

It works in close cooperation with the International Committee of the Red Cross, UNESCO and ICCROM.

Many national committees of the Blue Shield are being set up around the world in order to better target its actions wherever needed.

George MacKenzie, Deputy Secretary General of ICA, attended the CITRA Budapest Disaster Preparedness Workshop on 6 October 1999. Three case studies were analysed : Yugoslavia, Poland and Albania.

Yugoslavia

The NATO air attacks resulted in significant damage to archive materials in Belgrade. They pointed out that the ICA call for all sides in the Kosovo crisis to observe the international rules for protection of cultural property during armed conflict appeared to have been circulated only to the neighbouring countries, and not to NATO countries.

The main lessons learned were:

- all parts of the organisation had detailed disaster plans, but the extent of the damage sustained, particularly the loss of infrastructure such as power supplies and telephone services, severely hampered their ability to put the plans into operation.
- it had been impossible to evacuate material, partly because of the scale of the problem and partly because any transport convoys were liable to attack.
- the only solution is to microfilm archive material and store the films separately from the originals.

Poland

Severe flooding in 1997 hit one third of the country, with 3 kms of archives under water and 7 kms affected. This had overwhelmed disaster preparations.

Drying was the major preoccupation. Air drying under cover was the simplest and most effective, and vacuum drying at temperatures up to 40 degrees had also worked well. Warm air driers provided by a specialist company had provoked mould growth. Freeze-drying required careful preparation and was useful for small amounts of material only. Freezing had also been used to stabilise material, which was later defrosted and air dried.

The main lessons learned were:

- with normal phone services out of action, mobile phones are a valuable means of contact with the emergency services;
- basements should not be used for archive storage, unless the building is on high ground;
- flooding brings contamination from oil and sewage, and means that archive material has to be washed in clean water before it was dried;
- as power supplies were disrupted, generators were needed for all electrical equipment;
- flooding causes physical damage, for example from collapsed shelving, and metal cutting equipment may have to be used in some cases to gain access;
- there is only a limited time to react to flooded material, as mould begins to appear within 48-72 hours;
- the costs of reaction and recovery are enormous, and in the Polish case took up one third of the entire national archive budget.

Albania

Representatives of the National Archives of Albania gave an example of a different type, which they had experienced in the period after 1997. Faced with increasing civil disturbances they had to move the contents of three regional archives into Tirana for protection. Neither the national army nor the international forces could offer any assistance, and they had used only their own staff, who had worked magnificently under difficult and dangerous conditions. A number of trucks had been used, and some thousands of metres of material moved in the space of a few days. The building in Tirana had been refurbished to accept the material with the help of the Swiss government.

The main lessons learned were:

- the need for self-sufficiency in extreme circumstances;
- dedication of archive staff is a major asset in reacting to disasters;
- evacuating archive material to safer conditions was worthwhile.

Conclusions:

1. Disaster Plans

- all archive institutions should draw up disaster plans; advice on how to do so is contained in ICA Study 11 Guidelines for the Prevention and Control of Disasters (ICA, December 1997);
- disaster plans must be fully supported by senior management, and they must be tested and revised regularly;
- disaster plans should be able to cope with a range of emergencies, and include measures in which the institution and its staff can be self-sufficient for a significant period;
- simple risk assessment, which measures the seriousness of the threat against the probability of it happening, can help to identify the most serious risks facing an archive.

2. Protective Measures

- protection of archive material in situ is generally preferable to evacuation;
- evacuation of archive material should be carried out only after a full risk assessment and evaluation has shown it to be the best course of action;
- the provision (and remote storage) of surrogates such as microfilm should be considered for the most valuable archive material.

3. General

- there are three types of disasters: natural, accidental and deliberate, and the last may be more difficult to control and to recover from;
- cooperation and discussion at the international level should focus upon the professional level, and avoid political questions;
- archives should cooperate with other institutions and professions in drawing up, testing and implementing risk preparedness measures and disaster plans;
- the formation of national Blue Shield committees will facilitate such cooperation.

SURVEY

George Mackenzie reported on a survey of 23 national archives in Eastern and Central Europe which he had carried out:

- responses were received from 63%, and of these exactly half had a disaster plan;
- all those that did not have a plan indicated their intention of preparing one;
- less than half the archives had staff trained in how to respond to disasters, and the same number had some equipment available for disaster response;
- only 21% had a budget for this purpose;
- actual disasters had been experienced by half the archives, and a total of 15 events were mentioned since 1944, 10 of them since 1990. The vast majority were floods, but two were armed conflict.

Book Reviews on Disasters

by *Virginie Kremp*

Risk Preparedness: A Management Manual for World Cultural Heritage

by *Herb Stovel*

The target is worldwide indeed since all types of disasters are described, from flood and fire to tsunami, mud slides, tropical storms, armed conflicts, etc. Focus is put on immovable cultural heritage monuments, archaeological sites, historic settlements, cultural landscape. Prevention, response and recovering activities are detailed step by step with first damage description, development of prevention strategy, reducing risk, development of response plan. The document is interspersed with case studies and official texts that do not necessarily illustrate the topic previously covered which gives a first impression of untidiness and one may lose its bearing at a mere browse. But this is judging the book by its cover as this manual happens to be a handy tool for building the basis of a disaster prevention strategy and can be used like a checklist. Details that are ignored usually are not overlooked and the repetitive description of each step for all kinds of disasters gives the logic of how cultural heritage policies should be implemented and understood. What is also very valuable are commentaries on the 1954 Hague Convention on the Protection of Cultural Heritage and the practical ways to develop strategies before armed conflicts break.

Published in 1998 by ICCROM

ISBN 92-9077-152-6

ICCROM

Via di San Michele 13, 000153 Rome, Italy

iccrom@iccrom.org

La prévention et l'intervention en cas de sinistre dans les archives et les bibliothèques

Actes des premières journées de la conservation préventive Arles 15 et 16 mai 1995

Comme le souligne Philippe Vallas dans sa communication, il est souvent difficile de recueillir des témoignages d'après sinistres, les échecs étant considérés comme tabous alors qu'ils sont riches d'enseignements et permettent parfois de poser les premiers jalons d'une stratégie de prévention. C'est du moins ce qui ressort des papiers présentés lors de ces premières journées organisées par le Centre de Conservation du Livre en 1995.

Premier atout majeur de cette publication, elle est en français. Cela générera peut-être des initiatives similaires, conséquences d'actions concrètes en faveur de la prévention des sinistres en France et en Europe. Deuxième avantage, malgré des communications plus que succinctes, apparaissent de part et d'autres remarques et détails qui, mis à bout,

pourraient participer à l'élaboration d'un plan régional de prévention de grande valeur. Marie-Claude Leovelli par exemple insiste sur l'après-sinistre, tout aussi lourd en démarches pratiques et administratives que l'intervention d'urgence. Elle montre combien sont épineuses les relations avec les assurances qui considèrent certains biens comme "immeubles par destination" (il s'agit des mobiliers attachés au mur et au sol) qu'elles remboursent davantage que les biens meubles.

Ces journées et la publication qui en découle ont permis de réunir toutes les professions concernées par la protection du patrimoine au niveau régional : musées, archives, bibliothèques, spécialistes en séismes, pompiers (qui relatent une expérience positive de sensibilisation des enfants). On aurait d'ailleurs aimé trouver une petite présentation des intervenants, en introduction ou en conclusion de leur texte, afin de connaître leur cadre professionnel, imprécis pour certains.

La nécessité de bien connaître les infrastructures de sa région est soulignée par plusieurs intervenants, ainsi que certains services auxquels on ne pense pas a priori ; les grandes surfaces disposent d'unités de congélation et de lyophilisation bien utiles pour les documents inondés. Le rapport Desgraves de 1983 préconisait déjà la création de centres régionaux pouvant notamment abriter les collections d'établissement sinistrés. On espère que des liens de travail et de coopération se seront tissés à l'échelle régionale suite à ces rencontres.

ISBN 2-913624-00-6

Prix : 130 FF

Centre de Conservation du Livre
18, rue de la Calade, 13200 Arles France

Tél : + 33 (0) 04 90 49 99 89

Fax : + 33 (0) 04 90 49 66 11

Info@ccl-fr

Disaster and after

The practicalities of information services in times of war and other catastrophes

Those who think that salvaging cultural heritage is derisory in comparison with the value of human life should read Diana Sayej-Naser's paper in the proceedings of an international conference that took place in Bristol (UK) in September 1998.

Her article describes "the case of the Palestinian occupied territories during the Intifada and beyond". She puts forward the proposition that, for countries where instruction is prohibited

(closed schools and universities), improvising teaching classes is not only an intellectual act of survival but the only way to retain one's identity.



These proceedings are very valuable for the quality of the coverage and the diversity of the topics covered: the psychological effects of the fire at the Public Library of Linköping (Sweden) and strategies to overcome the shock through 'debriefing' (a very moving analysis and testimony); the Polish floods of 1997 and the use of the Internet as the best and quickest means to coordinate the response; the war in Eritrea; Chernobyl and the ways to remedy to the lack of available scientific information; Sarajevo; Southeast Asia, etc.

The amount of information that is now available on disasters, dealing not only with planning and recovery, but taking into account their political aspects, reflects advances in thinking on the topic, in particular thanks to initiatives such as those of the International Committee of the Blue Shield.

From that viewpoint, preservation can be seen as a humanitarian activity.

Published in 1994 by Taylor Graham

and contributors

ISBN 0 947568 77 8

Taylor Graham Publishing

500 Chesham House

150 Regent Street

London W1R 5FA UK

Cultural Heritage Protection in Wartime and in State of Emergency

These are rather theoretical and administrative papers delivered at the NATO - Partnership for Peace Conference in Cracow in 1996 based on war experiences in Poland for the most part. The welcoming address by the Deputy Chief of the General Staff of Polish Armed Forces gives the tone for the kind of consciousness that has now made its way among militaries on the importance of protecting cultural heritage on a worldwide basis. As the Preamble of the Hague convention reads "(...) damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world". For most countries the destruction of cultural heritage is regarded as crime against humanity.

The car bomb that exploded in front of the Uffizi Gallery in Florence, 1993, did certainly trigger consciousness on protecting cultural property against unpredicted destruction where little can be done but covering some of the most valuable works of art with thick sheet glass. Again efforts have to be gathered beforehand by forging close links within a local network among those who can assist in implementing measures and those who can respond once disaster strikes.

In politically unstable countries, measures not to excite governmental opponents are proposed.

In war time, it is much more difficult, however, to avoid cultural target. Polish militaries analyse techniques at the light of their own experience. That is where promoting the Hague Convention among armed forces makes sense, as progress (if one can call it progress!) in the invention and development of smart weapons (laser and television-guided bombs, air-to-surface missiles) helps better target but do not prevent improper behaviour of air crew and other inadequacies at command level. If it was still necessary to repeat it, developing some kind of respectful consciousness in times of crisis is 'just' what is aimed at.

Published in 1997 by the Civic Defence

of the Republic of Poland

Printed by the Printing House

of the General Staff of the Polish Army

Disaster Recovery Yellow Pages™

American people are much more down-to-earth than others. They have issued yellow pages devoted to Disaster Recovery in order to help users locate scores of crucial but hard-to-find recovery services throughout the United States and Canada.

This reference contains five comprehensive sections, covering restoration services, mobile buildings, computer and emergency equipment, planning and data recovery software, as well as training publications and videos.

In addition, The Disaster Recovery Yellow Pages™ also includes an alphabetical listing of companies for ease in locating a vendor without knowing an address. It also includes a tutorial on areas which are frequently overlooked - even by experienced users - when preparing their disaster recovery plans, as well as hints on 'getting started' and preparing a disaster plan.

The Systems Audit Group, Inc., has worked with leaders in the Disaster Recovery field to develop this comprehensive sourcebook, as well as using the experiences gained in working with over 100 organisations and institutions to prepare comprehensive recovery plans for the resumption of their operations following a disaster. These organisations have ranged from Banks and Insurance companies to Manufacturers, Retailers, Colleges, and other organisations.

It comes in a three-ring binder, for ease in adding sources which individual users have gathered that are unique to their own circumstances. For the sake of facilitating information retrieval, interpolate sheets should have been inserted between the six sections. The document is however very valuable and the equivalent should exist in other countries.

Price: \$98 per copy

plus \$3 for shipping and handling

The Systems Audit Group

Inc., 25 Ellison Road, Newton,

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Tel: +1 617-332-3496

Fax: +1 617-332-4358

dryp@Javanet.COM

Other Book Reviews

Preservation of Library & Archival Materials: A Manual Third version

This revised and expanded edition, edited by Sheryl Ogden, has been available electronically on the NEDCC Web site since March 1999, but this is the first time it has appeared in printed form. Rapid technical changes and their impact on the preservation profession prompted NEDCC to update and expand the manual by adding important contemporary topics that were not included in the previous edition. The Institute of Museum and Library Services (IMLS), a Federal agency that fosters innovation, leadership and a lifetime of learning, has supported this project. In addition, NEDCC receives major funding for its field service programme from the National Endowment for the Humanities.

The purpose of the manual is to provide the basic, practical information needed to enable non-conservator staff of libraries, archives, and museums to plan and implement sound collections care programmes. It is intended for those who must make decisions that affect preservation of collections, or who want to upgrade standards of care in order to better preserve materials.

The manual is approximately 412 pages in length and is comprised of 50 individual technical leaflets. Every leaflet from the first two editions has been updated to reflect new information and changing opinions. In addition, the third edition contains eight new leaflets, including Digital Technology Made Simpler; The Relevance of Preservation in a Digital World; Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers; Collections Security: Planning and Prevention for Libraries and Archives; and more. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritising, the environment, emergency management, storage and handling, reformatting, and conservation procedures.

Professional illustrations make the 'how-to' leaflets easy to understand and use.

Price: \$50

Northeast Document Conservation Center
100 Brickstone Square, Andover, M01810 USA.
URL: www.nedcc.org

Sauvegarde des collections du patrimoine la lutte contre les détériorations biologiques

Françoise Flieder, Christine Capderou

Les matériaux organiques, substrats nutritifs des micro-organismes et des insectes, entrent dans la composition d'objets culturels aussi divers que les peintures de chevalet, les tapisseries, le mobilier et les livres. C'est ainsi qu'une partie importante de notre patrimoine se trouve menacée par la détérioration biologique.

La lutte contre l'infestation des collections est une préoccupation majeure à laquelle il est urgent d'apporter des solutions ; l'ouvrage dresse un bilan des recherches menées à travers le monde sur ce sujet. Il se présente comme un manuel pratique dans lequel sont décrits et commentés les principaux traitements de fonds patrimoniaux et des aires de stockage. La conduite à tenir en cas de sinistre, tel que l'incendie et l'inondation, est également indiquée.

Écrit pour répondre à la demande des conservateurs et des restaurateurs confrontés quotidiennement à la dégradation de leurs collections par les bactéries, les champignons et les insectes, il s'adresse également aux chercheurs et aux étudiants concernés par les problèmes de conservation.

256 pages, illustré, 190 francs

Contacteur Geneviève Hatet-Najar au + 33 (0)1 53 10 27 14
genevieve.hatet-najar@cnsreditions.fr
ou Anne Piton au + 33 (0)1 53 10 27 00
anne.piton@cnsreditions.fr
15, rue Malebranche - 75005 Paris
URL: www.cnsr.fr/editions
Fax: + 33 (0)1 53 10 27 27

Nouvelle édition du Plan de conservation partagée des périodiques en région Bourgogne

ABIDOC (Association bourguignonne interprofessionnelle pour le livre, la lecture et la documentation) vient de faire paraître une nouvelle édition du Plan de conservation partagée des périodiques en région Bourgogne. Il concerne plus de 825 titres de périodiques répartis dans 28 bibliothèques de Bourgogne. Ce plan autorise les bibliothèques à éliminer des collections de périodiques en ayant la certitude que subsiste au moins une collection de référence à l'échelon régional.

174 p. 50 FF plus 16 FF de frais de port.

ABIDOC

7, rue de l'École de Droit, 21000 Dijon

Tél: + 33 (0) 3 80 50 00 05 Fax: + 33 (0) 3 80 50 00 11

Abidoc@wanadoo.fr

Numériser des documents anciens : et après ?

C'est le titre de l'éditorial du numéro spécial de la revue *Document numérique*, consacré à la numérisation des documents anciens. Vol.3, 1-2, 1999.

Hermès Science Publications

8, quai du Marché-Neuf 75004 Paris

Tél. : + 33 (0)1 53 10 15 20 Fax : + 33 (0)1 53 10 15 21

URL : <http://www.hermes-science.com>

Building Preservation Knowledge in Brazil

By Ingrid Beck

The Council on Library and Information Resources (CLIR) has published a report that describes a highly successful project to mobilise preservation awareness and action throughout Brazil.

The project, which has trained more than 3,600 staff members from libraries, archives, and museums throughout the country, began in 1996 and will end phase II of its activity next year. It shows how a core group of committed individuals organised a 'grass roots' effort in preservation so broad and effective that it reached parts of Amazonia accessible only by boat. In 1998, the Brazilian government recognised the project by awarding it the prestigious Rodrigo Melo Franco de Andrade, the country's highest award for achievement in cultural heritage.

In his foreword to the report, CLIR's Director of International Developments Hans Rütimann notes that the project had a modest beginning. It started as a request to the Commission on Preservation and Access (later incorporated by CLIR) to help support the translation of important preservation literature into Portuguese. It then grew to include workshops and the creation of a national preservation database and a preservation map of Brazil, thanks to significant support from The Andrew W. Mellon Foundation and Vitae. The preservation map may be viewed at <http://cecor.eba.ufmg.br/cpba>.

Mr Rütimann notes that, while it is unwise to assume that a single blueprint can be applied to all countries, the project had certain characteristics that are fundamental to the success of large-scale preservation efforts. They include "complete dedication and hard work by a group of individuals, the careful selection of regional co-ordinators who continue and enlarge the work locally and regionally,

and steady support and contact to assure these regional coordinators that their efforts contribute to a national, and even international, effort".

The report includes a section entitled "Lessons Learned and Recommendations", as well as appendixes that provide a list of translated titles, the database questionnaire used to survey more than 1,600 institutions, and a listing of the collaborative institutions and work group members.

\$15 prepaid, including postage and handling
Checks should be made payable to CLIR and mailed to

CLIR Publication Orders
1755 Massachusetts Avenue, NW, Suite 500
Washington, D.C., 20036-2124 USA
E-mail: info@clir.org URL: www.clir.org

Collections, Content and the Web

By Abby Smith

Collections, Content, and the Web explores how the World Wide Web is affecting collections-based institutions; The report is based on a conference organised by CLIR and the Chicago Historical Society in October 1999, with financial support from the Institute for Museum and Library Services.

Although libraries and museums share few professional organisations or other structures that regularly bring them together for substantive purposes, they share a fundamental purpose: to collect physical things to make recorded knowledge and aesthetic experience accessible to their patrons. But when art and research objects go from real to virtual, how does the relationship between an object and its viewer or user change? Who uses museum and library Web sites, and what do they seek?

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IFLA Principles for the Care and Handling of Library Material translated into Slovene

IFLA Načela za hrambo in ravnanje s knjižničnim gradivom

For the last decade, many a book has been published on the preservation of written heritage and has given a fair warning of the issues met in the care and handling of library and archive materials.

Among the most recent ones stands out IFLA Principles for the Care and Handling of Library Material which has just been translated into Slovene and means a great contribution to the rather small Slovene nation.

The preparation of such a publication requires a team work of many professionals from different backgrounds. Problems have to be clearly defined, yet not to too much detailed nor too widely discussed. The right approach to problems on the care and handling of library materials should be understood by everyone involved in the process, although it is true that we do not often see it put into practice in everyday work.

This important document has been published for the third time at the end of 1998. The first edition dates back from 1979, the second revised edition from 1986. From the very beginning many internationally recognised professionals from different institutions and organisations took part in the preparation of IFLA Principles. In the Preface it is mentioned that the document is intended for individuals and institutions with little or no preservation knowledge, or have no time to study it in detail.

Documents are grouped not according to contents, but to carriers and forms of recordings, so the Principles are as important for librarians as they are for archivists.

There are several reasons why IFLA Principles were translated into Slovene. The first one is that the Principles suited conditions in Slovenia. We have to agree that for proper care and handling of library materials, like in many other instances, a suitable financial base is important, but well educated and professionally trained staff is even more important. The Principles are a guidance for solving those small, often overlooked details that are greatly influenced by professional work, logical thinking, inventiveness and good will, which do not require substantial financial support.

The second reason is that a variety of professionals in libraries and archives with different level of education and different working posts have only a partial knowledge of the problems. So far there have been mainly publications in foreign languages, translated only partially and scattered in different publications. The translation of IFLA principles will erase this problems and will help to build responsible attitude in the care of their collections.

The third reason is a desire to supplement a deficiency in the Slovene terminology. Only when translating one gets aware of the deficiencies of suitable terms.

The last, but not the least reason is that we do not have such a publication in Slovenian. Therefore we hope that the translation is justified, that it will improve preservation, handling and care, as well as availability of documents.

IFLA Principles in Slovene language were prepared by a team of professionals, each in his or her own way involved in the care of archive, library or museum materials.

English text was translated by Karmela Malingar and Zvonka Pangerc-Pahernik. Translations were reviewed by: Nataša Golob and Joze Urbanija from the University of Ljubljana - Faculty of Arts and Vladimir Žumer and Jedert Vodopivec from the Archives of the Republic of Slovenia. Separate chapters were checked for vocabulary by colleagues from different institutions. I wish to take this opportunity and express my sincere thanks to everyone who agreed without hesitation to cooperate, give advice, help in the preparation of our Slovene version of IFLA Principles on the Care and Handling of Library Materials.

Special thanks goes to Marie-Thérèse Varlarmoff, the Director of IFLA-PAC Programme, who accepted our idea for the translation with great enthusiasm, immediately supported the initiative and gave the permission for IFLA Načela za hrambo in ravnanje s knjižničnim gradivom to be published.

The Slovene publication is published by the University of Ljubljana, Faculty of Arts - Department for Library Science and the Archives of the Republic of Slovenia.

Contact Jedert Vodopivec to get a copy at the Archives of the Republic of Slovenia

Zvezdarska 1
1000 Ljubljana
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Tel: + 386 1 24 14 206

Fax: + 386 1 24 14 269

Bibliothèque royale de Belgique des subventions inattendues

La Bibliothèque royale de Belgique existe depuis 1837. Le cœur de ses collections remonte pourtant au XV^e siècle, à la bibliothèque privée des ducs de Bourgogne. Bibliothèque nationale d'une Belgique fédéralisée, elle contient environ 5 millions de volumes mais souffre du problème de la fragilisation du papier des XIX^e et XX^e siècles qui concerne la moitié des collections. Avec des moyens limités, des budgets de provenances diverses et des collaborations bilatérales, la "Royale" essaie de faire face à la multitude des problèmes qui pourraient compromettre la sauvegarde de son patrimoine.

Au moment de sa construction de 1954 à 1969 et de sa mise en service, le bâtiment de la Bibliothèque royale figurait parmi les plus modernes et les mieux équipés du monde. En 1969, les architectes faisaient la description d'un bâtiment que beaucoup de bibliothèques actuelles pourraient nous envier :

"Le conditionnement d'air intégral des magasins se fait par groupes multiples conçus pour maintenir une humidité relative comprise entre 55 et 60% et une température d'environ 17° C. On a prévu un groupe par étage pour limiter les risques de propagation d'incendie"(1).

Certaines parties du système de climatisation ont été remplacées ou adaptées au fil des années ; les filtres sont remplacés très régulièrement et assurent un bon fonctionnement du système présent dès l'origine. Les livres sont rangés dans des magasins où la lumière du jour n'entre presque pas et où chaque travée dispose de son propre circuit d'éclairage,

ce qui garantit un maximum d'obscurité pour les collections. Le bâtiment disposait d'emblée d'un système de détection d'incendie et d'un réseau de détection anti-vol, même si celui-ci était plutôt limité. Au fil des ans le bâtiment a vieilli. Certains espaces ont subi des affectations qui n'étaient pas prévues initialement. Depuis la fin des années quatre-vingt-dix, les systèmes de détection d'incendie, de vol et la climatisation ne sont plus opérationnels. Nous avons obtenus les crédits nécessaires auprès de la Régie des Bâtiments, service ministériel fédéral et depuis 1998, la Bibliothèque est équipée d'un système de détecteurs de fumée qui couvre la quasi-totalité du bâtiment, bureaux compris.

L'installation d'un système de détection anti-intrusion, qui remplaçait l'ancien, usé et trop partiel, a été financée par la Loterie nationale qui, en Belgique, est l'un des mécènes les plus importants et par les Services fédéraux des affaires scientifiques, techniques et culturelles, l'administration de tutelle de la Bibliothèque.

Comment financer les travaux de restructuration du bâtiment ?

C'est encore grâce à la Loterie nationale que la Bibliothèque royale pourra procéder en cette année 2000 à des travaux importants de climatisation. Ainsi, la salle de lecture des imprimés anciens et précieux, qui ne disposait que de radiateurs de chauffage central, bénéficiera de l'installation d'un nouveau groupe de climatisation. La salle de lecture des journaux disposait seulement d'un réglage de température qui sera remplacé par un groupe de climatisation, avec apport d'air neuf, réglant aussi bien l'humidité relative que la température. Au fil de l'accroissement des collections certains espaces de la Bibliothèque prévus initialement pour être des locaux techniques, se sont transformés en magasin qui doivent à présent être climatisés. D'autres problèmes difficilement prévisibles au départ, étant donné la grandeur et la complexité du bâtiment, ont été résolus : ainsi, dans le magasin prévu pour accueillir les imprimés des XV^e et XVI^e siècles, l'effet de la climatisation est neutralisé par

(1) Voir Bibliothèque royale de Belgique, Mémorial 1559-1969. Bruxelles, 1969, p. 379.

Exemple de papier acide.



© Bibliothèque royale de Belgique.

Exemple de papier acide.



© Bibliothèque royale de Belgique.

Journaux du XIX^e siècle.



© Bibliothèque royale de Belgique.

des tuyaux contenant de l'air chaud provenant d'autres parties du bâtiment. Des clapets de sortie pourront remédier à ce hasard de la construction et rendre aux plus anciens imprimés de nos régions les conditions de conservation qu'ils méritent.

Les paragraphes précédents auront peut-être surpris le lecteur qui ne s'attend pas du tout à une description détaillée de problèmes d'infrastructure. Il importe toutefois de ne jamais oublier que la température et l'humidité relative sont d'une importance primordiale dans les magasins.

La chasse aux subventions menée par la Bibliothèque royale fait partie intégrante de sa politique de conservation et de préservation. Au début des années quatre-vingt-dix, influencée par contexte international (2), la Bibliothèque royale a mené une campagne de sensibilisation du public sur la dégradation du papier. Elle a toujours d'ailleurs trouvé un très large écho dans la presse. Parallèlement, elle a voulu lancer des projets concrets.

Microfilmage à l'échelon national

Dans les années soixante, les différentes grandes bibliothèques belges avaient déjà essayé de mener un projet de microfilmage en commun des journaux belges. Le projet, trop ambitieux, visait également à constituer des collections complètes de chaque titre, à partir d'exemplaires provenant de différentes institutions. Finalement, devant la complexité de cette entreprise, les participants ont abandonné. C'est au début des années quatre-vingt-dix que Frans Van Wynsberghe, chef de la section des Journaux et Périodiques, a relancé cette initiative. Depuis lors, un travail de microfilmage impressionnant a été réalisé. Il concerne plus de 470 quotidiens belges. Depuis deux

(2) Rappelons que le congrès de l'IFLA à Vienne en 1986, qui a entraîné une prise de conscience massive du problème des papiers fragiles, est à l'origine de la création du programme PAC.

ans, l'accent a été mis sur les périodiques et les brochures parus en Belgique pendant la première guerre mondiale (3). Si la Bibliothèque royale a pu réaliser ce travail important avec des moyens limités, elle le doit surtout à la collaboration systématique avec d'autres institutions, conçue non plus comme un grand projet d'ensemble, mais comme des coopérations bilatérales. Des échanges de films pour la réalisation de copies, des prêts d'exemplaires pour compléter les titres à filmer, un collaborateur d'une institution travaillant sur les appareils d'une autre, ce ne sont que quelques-unes des nombreuses formes de collaboration qui ont existé avec les services d'archives des partis politiques, des bibliothèques et archives provinciales et municipales, et surtout avec la Bibliothèque du parlement fédéral belge.

Nous sommes aussi très préoccupés par l'état de conservation d'exemplaires uniques de brochures du XIX^e siècle, parfois trop consultées par les historiens. Ces brochures ont été reliées au début du XX^e siècle dans des recueils factices qui constituent des unités thématiques et sont une mine de renseignements sur toutes les disciplines du savoir humain au XIX^e siècle. La Bibliothèque royale voulait transférer le contenu de 12 000 de ces brochures sur un support de substitution mais devait pour cela faire appel à une société extérieure. Toutefois, elle hésitait entre microfilmer, l'option de préservation la plus sûre et numériser, la voie de l'avenir - mais pour laquelle subsistent encore beaucoup d'incertitudes - ou appliquer systématiquement une approche hybride, pour laquelle les moyens financiers faisaient défaut. Un appel d'offres "ouvert" a été lancé, où les postulants devaient proposer eux-mêmes une solution et détailler le plus possible celle-ci au regard de la longévité du nouveau support et de l'accès aux documents.

(3) Les inventaires détaillés de ces deux projets de microfilmage paraîtront dans le numéro LXX (1999) de la revue Archives et Bibliothèques de Belgique qui sortira prochainement.

Unusual subsidies at the Royal Library of Belgium

What makes Win de Vos' paper unusual is the description of the way funds are provided to make for depleted budgets to finance preservation and conservation activities.

The Royal Library of Belgium was built between 1954 and 1969 according to the highest preservation standards. Since the 90s, the theft and fire detection systems were not efficient anymore, neither the air-conditioning system which was replaced thanks to funds from the national lottery. The microfilming of more than 470 periodical titles has been made possible thanks to a cooperation network among other national institutions. Also worth of interest is the digitisation of 12.000 unique copies of bound brochures. The digitised documents are stored in acid-free cardboard in environment controlled atmosphere. The catalogue of the brochures does not exist yet but its digitisation is foreseen. Funds for conserving precious collections have been awarded by King Baudouin Foundation. Works are exhibited as part as a public raising awareness strategy.

Appel d'offres pour le numérique

Après une étude détaillée des différentes propositions, la Bibliothèque royale a opté pour une solution numérique qui peut sembler minimaliste, mais qui – mis à part le débat sur la longévité à très long terme – n'offre pas moins d'atouts que le microfilmage. Tout comme les documents microfilmés, les originaux numérisés recevront un emballage en carton non acide et ne quitteront plus leur sous-sol climatisé. L'utilisateur aura accès aux images des brochures par un logiciel qui permettra une recherche sur la cote de l'ouvrage et une recherche thématique, tout comme les sujets figurant sur le dos des recueils factices et qui sont repris lors de l'indexation (4). Toutes ces brochures n'ayant pas été répertoriées dans l'ancien fichier de la Bibliothèque et la numérisation du catalogue pour cette période n'étant pas encore à l'ordre du jour (5), cette solution offrira une possibilité d'accès jusqu'ici inexistante. Dans les années à venir, la Bibliothèque continuera à travailler sur ce même corpus numérisé pour élargir les clefs de recherche : les 12 000 titres feront l'objet d'un catalogage exhaustif. Parallèlement, la Bibliothèque examinera

(4) Il ne s'agit pas de matières vedettes comme nous les connaissons aujourd'hui, mais d'indications très précises, attribuées il y a un siècle et toujours très utiles.

(5) La Bibliothèque royale a terminé le catalogage rétrospectif des livres belges parus après 1874 ; un projet est en cours qui informatisera le catalogue des livres étrangers depuis 1930.

le corpus sous l'angle des débats en matière de "metadata". Car si pour les données numériques, personne ne peut garantir leur longévité sur cinq siècles - qui reste le plus grand argument en faveur du microfilm - le souci de leur lisibilité et de leur conservation à très long terme oblige la Bibliothèque royale à suivre de près les études en matière de migration et d'émulation. La Bibliothèque s'est d'ailleurs sentie confortée dans son choix depuis la lecture d'un article paru récemment dans *CLIR Issues*, où Deanna B. Marcum constate qu'en matière de préservation, les bailleurs de fonds sont réticents quant aux coûts de l'approche hybride et veulent que prime le numérique, ce qui oblige les bibliothèques et les archives à mettre tout en œuvre pour résoudre leurs problèmes de préservation (6).

(6) Deanna B. Marcum, 'Preservation Revisited', in *CLIR Issues*, Number 13, January/February 2000, pp.1-2.

Subsidios inusuales en la Biblioteca Real de Bélgica

Lo que hace inusual al documento de Win de Vos es la descripción de la forma en que se aportan los fondos a los reducidos presupuestos para financiar actividades de preservación y conservación.

La Biblioteca Real de Bélgica fue construida entre 1954 y 1969 de acuerdo con los más altos estándares de preservación. Desde la década de los noventa, los sistemas de detección de robos e incendios ya no resultaban eficaces, al igual que el sistema de aire acondicionado que fue sustituido gracias a los fondos de la lotería nacional. La microfilmación de más de 470 títulos de publicaciones periódicas ha sido posible gracias a la red de cooperación entre instituciones nacionales y otras instituciones. También es importante señalar la digitalización de 12.000 ejemplares únicos de folletos encuadernados. Los documentos digitalizados son almacenados en cartón libre de ácido dentro de una atmósfera con ambiente controlado. El catálogo de los folletos no existe todavía, pero se prevé su digitalización. Los recursos para la conservación de colecciones preciosas fueron aportados por la Fundación Rey Baudouin. Las obras se exhiben como una estrategia para crear conciencia en el público.

La Fondation Roi Baudouin

La Bibliothèque restaure aussi ses cartes et plans, imprimés anciens et précieux, manuscrits et estampes. En raison des moyens budgétaires très limités, priorité est donnée aux documents à valeur historique ou documentaire importante. De plus en plus, restauration et étude approfondie vont de pair : c'est ainsi que la section des manuscrits a pu restaurer, étudier et reproduire en facsimilé, grâce à l'appui du Gouvernement flamand, un manuscrit qui contient la version la plus ancienne de quelques grands textes littéraires en moyen néerlandais (7). Grâce à la Fondation Roi Baudouin, la Bibliothèque a également pu procéder à la restauration d'une quarantaine d'affiches Belle Epoque (8). Les deux initiatives coïncidaient avec des expositions, qui ne visaient pas seulement à présenter les pièces restaurées ou les résultats des recherches, mais aussi à attirer sans cesse l'attention du public sur la sauvegarde du patrimoine manuscrit et imprimé, en choisissant toujours d'autres documents menacés.

Wim De Vos,
Section Valorisation
et Promotion
Bibliothèque royale
de Belgique



(7) Hans van Dijk, e.a., *L'ardeur de la vie en un volume. Manuscrit-van Hulthem*. Bruxelles : Bibliothèque royale, 1999.

(8) Dominique Allard, Nicole Walch et Bénédicte Schifflers, *Pour l'Art. Quarante et une affiches Belle Epoque sauvées de la dégradation*. Bruxelles : Fondation Roi Baudouin/Bibliothèque royale, 1998.

events

4-10 June 2000 – Nassau (Bahamas)

Caribbean Libraries on the Eve of the New Millennium: Trends and Issues

A regional conference of the Association of Caribbean University, Research and Institutional Libraries hosted by the College of the Bahamas, the Bahamas Ministry of Education and the Bahamas Library Association. It is intended to bring together library, archive and museum professionals from the Caribbean and North America to discuss issues related to service provision in the new millennium.

Ms Willamae M. Johnson
Local Organising Committee
ACURIL XXX
P.O. Box N-4912
Nassau, Bahamas
Coblibwj@cob.edu.com

June 2000 – Amman (Jordan)

Preservation in Mediterranean Libraries

A Symposium in English and Arabic organised by the French CCL.

Centre de Conservation du Livre (CCL)
18, rue de la Calade
13200 Arles France
Tél : + 33 (0) 4 90 49 99 89
Fax : + 33 (0) 4 90 49 66 11
Info@ccl-fr

June - October 2000
Ithaca, NY (USA)

Moving Theory into Practice: Digital Imaging for Libraries and Archives First Session: Cornell University

Offered by the Cornell University Library, Department of Preservation and Conservation, this new workshop series aims to promote critical thinking in the technical realm of digital imaging projects and programmes. This week-long workshop will be held four times in 2000 (June 19-23, July 31-August 4, September 25-29, and October 23-27). Each session is limited to 16 individuals. Registration is now open for all four sessions. The workshop is partially funded by the National Endowment for the Humanities.
URL:
<http://www.library.cornell.edu/preservation/workshop/>

3-8 July 2000 – Glasgow

3rd International Digitisation Summer School

The programme will enable delegates to become familiar with major digitisation projects; acquire the skills to select materials for digitisation and provide sound justifications for decisions, select appropriate best practice and standards; determine costs of projects, etc.

Course structure: lectures, seminars, practicals and visits.

Ms Ann Law
Humanities Advanced Technology & information Institute

University of Glasgow
George Service House
11 University Gardens
Glasgow G12 8 QQ, UK
Tel. and Fax: + 44 141 330 55 12
a.law@arts.gla.ac.uk
URL:
<http://www.hatii.arts.gla.ac.uk/DigiSSOO>

21-24 August – Paris

Managing the preservation of periodicals

This is an IFLA Symposium organised in Paris by the IFLA PAC, the IFLA Section on Preservation and Conservation, the IFLA Round Tables on Serial Publications and on Newspapers and the Bibliothèque nationale de France where it will take place.

Monday 21 August is devoted to Decision making for preservation; Tuesday 22: Transfer to a secondary format; Taking financial stock of all preservation processes; Wednesday 23: Electronic items in original format, and Shared preservation; Thursday will be devoted to visits to the various conservation sites of the Bnf.

Registration before 15 June 2000
<http://www.ifla.org>
or contact IFLA PAC International centre (see page 39).

12-14 September - London

Written in Light - Photographic Collections in a Digital Age

An international conference organised by the Public Record Office as part of the project safeguarding European Photographic Images for Access (SEPIA). It will look at issues like: how to reconcile the varying requirements and exploit the differing skills of libraries, museums and archives; aims of digitisation; technical requirements, images quality, image enhancement; selection criteria, user requirements; preservation of originals in relation to digitisation; cataloguing, descriptive methods, metadata, long-term management of digital images; workflow, costs, organisation issues, training. Plenary papers and small groups discussions, trade exhibition of suppliers are foreseen.

Tim Padfield, Public Record Office
Kew, Richmond TW9 4DU, UK
Tel : + 44 20 88 76 34 44 next 23 51
Fax: + 44 20 83 92 52 95
Email: tim.padfield@pro.gov.uk
URL: <http://www.knaw.nl/ecpa/sepia>

Gérer la conservation des périodiques et de la presse

Symposium IFLA faisant suite à la conférence de Jérusalem. Il est organisé par le programme PAC, la Section de Conservation et les Tables Rondes sur les Publications en Série et les Périodiques, ainsi que la Bibliothèque nationale de France où il se déroulera.

Le lundi sera consacré aux politiques de conservation ; le mardi au transfert de support, aux stratégies politiques et aux incidences économiques de la conservation des périodiques et de la presse ; le mercredi on débattera des documents électroniques originaux et de la conservation partagée ; la journée du jeudi se déroulera en visites des différents sites de conservation de la BnF.

Inscriptions avant le 15 juin sur le site IFLA
<http://www.ifla.org>
ou auprès du Centre International du programme PAC, adresse en page 39.

18-20 September 2000 – Seattle (USA)

Issues of Preservation and Access for Paper-Based Collections

What is the School for Scanning? This conference provides a rationale for the use of digital technology by managers of paper-based collections in cultural institutions. Specifically, it equips participants to discern the applicability of digital technology in their given circumstances and prepares them to make critical decisions regarding management of digital projects. Conference content will include:

Managing Digital Assets
Content Selection for Digitisation
Text and Image Scanning
Quality Control and Costs
Current Research Projects

Copyright, Fair Use, and Other Legal Issues Surrounding Digital Technology
The Essentials of Metadata
Digital Preservation: Theory and Reality
Digital Products and Process

Jamie Doyle at jdoyle@nedcc.org
Ginny Hughes at ghughes@nedcc.org

17-20 October 2000 – St. Petersburg (Russia)

To New Century – With New Technologies

The following issues will be discussed: the effects of environment on documents; the protection of documents from biodeterioration: present condition and prospects; the use of polymer materials and coatings in conservation; new technologies for manual and automated conservation, preservation technology of electronic media, modern equipment and materials for conservation.

Dr. S.A. Dobrusina, N.I. Podgornaya or V.I. Kobayakova

Conference organising committee
National Library of Russia
18 Sadovaya st., St. Petersburg, 191069
Russia

Tel: + 7 (812) 272 55 92 / 272 31 96

Fax: + 7 (812) 310 61 48

URL: Fcc@nlr.ru

18-19 October 2000 - Bückeburg (Germany)

Mass Deacidification in Practice

European conference organised by European Commission on Preservation and Access (ECPA)
Niedersächsisches Staatsarchiv/State Archive of Lower Saxony

The aim of this conference is to present examples of how mass deacidification can be applied in practice. Representatives from libraries and archives with considerable experience with one or several different processes will share their views on the role of mass deacidification in preservation management.

They will discuss why a particular process was chosen and which materials are selected for mass deacidification. Papers will focus on issues like the place of mass deacidification in a preservation policy, its relation to other preservation measures, workflow, logistics, costs and organizational aspects.

There will also be papers devoted to recent scientific research and new developments.

European Commission on Preservation and Access (ECPA)

P.O. Box 19121

NL-1000 GC Amsterdam

The Netherlands

Tel. + 31-20-551 08 39

Fax + 31-20-620 49 41

E-mail: ECPA@bureau.knaw.nl

URL: <http://www.knaw.nl/ecpa>

21-22 September 2000 - Andover (USA)

Preservation Administration

Contact Karen Brown,
<kebrown@nedcc.org>, at the
Northeast Document Conservation Center
100 Brickstone Square, Andover,
MA 01810 978 470-1010.

16-17 octobre 2000 – Arles (France)

Le coût des politiques de conservation : choix et stratégies

IV^e Journées sur la conservation préventive dans les archives et les bibliothèques organisées par le CCL. Ces rencontres visent à étudier les différentes approches économiques de la gestion de la conservation. Les intervenants – responsables de conservation dans les archives, musées, bibliothèques, décideurs politiques, spécialistes techniques et économiques – tenteront de modéliser le chiffrage des politiques de conservation (conditionnement, transfert de support, gestion des flux, stockage, déménagement, construction de bâtiments, climatisation, etc). Ils compareront les possibilités et justifieront leurs applications.

CCL
Adresse page 37.

6-10 novembre 2000
Draguignan (France)

Prévention des sinistres dans les aires de stockage

sous le patronage du Comité International du Bouclier Bleu

Les objectifs sont de présenter les conséquences sur le patrimoine des catastrophes naturelles, accidentelles ou liées à des actes de guerre, des études de cas présentant des mesures préventives ou de réparation des sinistres, des exemples de coopération entre des spécialistes de la conservation, de la sécurité et des industriels, etc.

Congrès prévention 2000

19, rue Frédéric Mineur

83300 Draguignan, France

Tel: + 33 (0) 4 94 68 90 15

Fax: + 33 (0) 4 94 85 04 04

Cav@cav-recherches.org

URL: www.cav-recherches.org

Prevention of Hazards in Storage Areas

With the support of the International Committee of the Blue Shield

The aims are to present the consequences for cultural heritage of natural or accidental disasters or those arising from armed conflicts. Case studies on current preventive measures or recovery strategies; examples of co-operation between conservators, security specialists and industrialists, etc.

PAC CORE PROGRAMME

USA and CANADA

LIBRARY OF CONGRESS
Conservation Division
Washington, D.C. 20540 USA

Director: Mark ROOSA
☎ (1) 202.707.7423
Fax: (1) 202.707.3434
E-mail: mroos@loc.gov

WESTERN EUROPE, AFRICA, MIDDLE EAST

INTERNATIONAL FOCAL POINT
BIBLIOTHÈQUE NATIONALE DE
FRANCE Quai François Mauriac
75706 Paris Cedex 13 FRANCE

Director: Marie-Thérèse VARLAMOFF
☎ (33) (0)1 53.79.59.70
Fax: (33) (0)1 53.79.59.80
E-mail:
marie-therese.varlamoff@bnf.fr

EASTERN EUROPE and THE CIS

LIBRARY FOR FOREIGN LITERATURE

Nikolo-Jamskaya Street 1
109 189 Moscow RUSSIA

Director: Galina KISLOVSKAYA
☎ (7) 095.915.3621
Fax: (7) 095.915.3637
E-mail: gkislov@libfl.msk.su



LATIN AMERICA and THE CARIBBEAN

BIBLIOTECA NACIONAL DE VENEZUELA
Centro Nacional
de Conservación Documental
Edificio Rogi, Piso 1, Calle Soledad
Zona Industrial la Trinidad
Caracas, VENEZUELA

Director: Aurelio ALVAREZ
☎ (58) 2.941.4070
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E-mail: dservtec@bnv.bib.ve

ASIA

NATIONAL DIET LIBRARY
Preservation Planning Office
10-1 Nagatacho 1-chome
Chiyoda ku, Tokyo
JAPAN

Director: Ryuji YONEMURA
☎ (81) 3.3581.2331
Fax: (81) 3.3592.0783
E-mail: pacasia@ndl.go.jp

OCEANIA and SOUTH EAST ASIA

NATIONAL LIBRARY
OF AUSTRALIA
Section of the Preservation
Services Branch
Canberra Act 2600
AUSTRALIA

Director: Colin WEBB
☎ (61) 26.262.1662
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E-mail: cwebb@nla.gov.au

