



International Federation of Library Associations
and Institutions

AUDIOVISUAL AND MULTIMEDIA SECTION NEWSLETTER

Bruce Royan, editor

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HAIL AND FAREWELL

Allow me to introduce myself. I am Bruce Royan, Professor of Communication Arts at Napier University in Scotland, CEO of Concurrent Computing Ltd, and the new editor of this Newsletter. Our founding Editor, Joelle Garcia, who was also Chair and Treasurer of the IFLA Audiovisual and Multimedia Section, resigned at our Glasgow meeting last August, as she has left the Département de l'Audiovisuel de la Bibliothèque Nationale de France and is no longer working in the AVM field. She has done a great deal to make the Section what it is today, and we all wish her well. My first issue of the AVMS Newsletter is hopefully of interest as it includes the draft full text of the new [IFLA Guidelines for Audiovisual and Multimedia Materials in Libraries](#). Do have a look at these and send your comments to cremer@mail.sub.uni-goettingen.de Even better: come to our workshop on the [Guidelines](#) on 7 August at IFLA Berlin 2003. This is your chance to influence and enrich a key document in the further professionalisation of our specialism of Audiovisual and Multimedia Librarianship.

WHAT IS AVMS?

The Audiovisual and Multimedia Section (AVMS) is the international forum for persons working with non-book media in every kind of library and information service. In this regard AVMS:

- concerns itself extensively with all issues relating to sound, still and moving images, and multimedia documents, including collection development, cataloguing, access and conservation, as well as services based upon them, such as children's libraries, language centres, and multimedia digital libraries delivered via the Internet.
- promotes the development of specialist expertise regarding: sources and methods of acquisition; technical issues for carriers and equipment, whether current or historic; legal issues affecting the collection, transfer and delivery of documents; and media-specific rules and formats for cataloguing.
- maintains relationships with relevant IFLA Sections and Core Activities, and other professional organizations for audiovisual archives.

WHO ARE OUR MEMBERS?

MEMBERSHIP:

Membership of the Section comprises three categories: *international and national association members* (they may register free of charge for two Sections, for more they have to pay an extra fee), *institutional members* (libraries and information centres, library schools, bibliographical and research institutions and other institutions and bodies that would like to contribute professionally to our activities are entitled to register free of charge for two Sections, for more they have to pay an extra fee) and *personal affiliates* (individuals wishing to mark their interest in and support for our purposes and professional activities entitled to register free of charge for one Section, for more they have to pay an extra fee). The section now has 52 members from 32 countries all over the world (50 members from 31 countries last year). The full list with contact details may be found at: <http://www.ifla.org/VII/s35/rtav.htm>

If you are interested in the work of the Section, and wish to become a member, please contact :

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Standing Committee:

The AVMS Standing Committee will have 12 members after the Berlin Conference: 8 with term of office 2003-2007 and 4 with term of office 2001-2005. A further 12 members (1999-2003) will remit office after the Berlin Conference. There are also some 6 corresponding members of the Standing Committee. All the Members listed below are entitled to attend the SC meetings in Berlin on 1 and 8 August. Observers are also welcome to these meetings!

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SECTION MEETINGS, GLASGOW, AUGUST 2002

As usual, the Standing Committee met twice during the IFLA Conference :
Saturday, 17 August 11h30 - 14h20 and Friday, 23 August 8h00-10h15 .

Participants:

Joelle Garcia (chair and treasurer, France), Monika Cremer (secretary and information coordinator, Germany), Jonny Edvardsen (Norway), Bruce Royan (Scotland), Livia Borghetti (Italy), Agnes Colnot (France)

Welcome

The chair Joelle Garcia welcomes the present members. The section has now 50 members from 31 countries.

Approval of the minutes of Boston meetings

The minutes of the Boston meetings have been approved.

Approval of annual and financial report

Both reports have been approved as well.

Officers elections

Joelle Garcia (chair) will leave the Département de l'Audiovisuel de la Bibliothèque nationale de France and take over a new position, the "Service de la Documentation sur le livre et la lecture". She will no more be involved in audiovisual and multimedia matters and cannot go on with her responsibility as chair of AVM Section. Bruce Royan (Scottish Cultural Resources Access Network <SCRAN>, Edinburgh) is willing to take over the position of chair of the section. The tasks of the chair are especially

- preparation of the IFLA conferences in concern of the AVM Section
- treasurer (preparation of the financial report)
- preparation of the annual report
- editing the newsletter of the Section
- attending the CCAA meetings
- preparation of the Guidelines on Audiovisual and Multimedia in Libraries (ongoing project: Joelle Garcia will finish the intermediary draft with the comments and critics of the Boston meeting on the Guidelines and send it to Bruce Royan and Monika Cremer before November 2002)

[NOTE: IFLA Headquarters recognised Bruce Royan as new chair of the Section Sept. 3, 2002].

Reports from the PB and Division Meetings

IFLA is willing to continue preparation of the annual conference in 2004 in Buenos Aires. All sections are invited to select liaison members for Section 8 (Latin America and Caribbean), also a possibility to get in contact for features of interest for the Buenos Aires conference.

All sections have to change their names, starting in future with the matter they are concerned with, e.g. Audiovisual and Multimedia Section. As all sections still have a lot of leaflets in the old form of name, this will be an ongoing action.

The Open Sessions are shortened to 2 hours and the second SC meeting to 1,5 hours in order to have more time for the final session.

The president elect Kay Raseroka will have a brainstorming meeting on Wednesday and looks for facilitators with different language skills. There will be 10 tables for discussion which need such facilitators.

The new Strategic Plan should be updated every year.

Glasgow conference 2002

The Open session of the Section's theme was "Digitization of audiovisual and multimedia materials for lifelong learning" (see below).

The workshop with discussion about the latest draft of the "Guidelines for audiovisual and multimedia materials in libraries" had been cancelled by IFLA Headquarters. It seems that there were too many wishes for workshops.

Berlin conference 2003

The Section offers an Open Forum entitled: "Audiovisual and multimedia as part of curricula in library schools and continuing education – visions and realities". The session will focus on the diversity of study programmes and contents, learning labs, exams contents and infrastructure to gain competencies on audiovisual and multimedia in libraries. The secretary has been in contact with the Education and Training Section (Terry Weech) looking for cooperation. Due to the shortening of sessions to 2 hours there will be no joint session, as time cannot be prolonged. Both sections will try to have their Open Forums the same day, if possible one after the other.

All speakers should check their presentation the day before their presentation.

They should be introduced briefly by the chair of the session. The chair has to make sure that the presentations and meetings do not run over time. All questions and remarks by the audience should be done via microphone, every speaker should introduce himself briefly. There is a possibility to print papers in a special room.

Buenos Aires conference 2004

The Library History Section (Wolfgang Undorf, Kgl. Biblioteket Stockholm) proposed a cooperation for Buenos Aires in concern of oral history.

The secretary attended the section meeting of the Latin America /Caribbean Section to get in contact with colleagues for the preparation of the Buenos Aires conference.

She came in contact especially with Marcia Rosetto (Brazilian Federation of the Librarian's Associations, Information Scientists and Institutions, Sao Paulo) and Lourdes Feria Basurto (Univ. de Colima, Mexico, Coordination of information technology). Lourdes Feria proposed to get translated the Newsletter of the Section in Spanish, as well as the minutes and other papers of the section. She will spread the Call for papers of the section (translated into Spanish) on appropriate listservs in Latin America. Marcia Rosetto will look for themes and speakers as well.

A possible theme for Buenos Aires could be the digitisation projects (documents about the colonization of Latin America), as there exists a lot of visual materials also in Old World archives. The secretary will discuss this with Marcia and Lourdes.

Another theme could be "Aspects of copyright and repatriation of objects and materials", together with the Copyright and Legal Matters Section. The Indian question and moral right question will play a role.

Projects

The current project of the Section is to establish a further draft of the Guidelines including the comments and additions coming in from the audience of the Open Session in Boston (to be

prepared by Joelle Garcia). This new draft should be published on IFLAnet and all concerned sections¹ will be alerted to look at them and designate a correspondent member for discussion. The main questions should be summarized, definition(s) of multimedia have to be discussed. At the beginning the level of the guidelines should be general, later on there may follow more specialized guidelines for each kind of library.

The section will prepare a workshop about the Guidelines in Berlin. To be sure that this workshop is not cancelled again by IFLA HQ the secretary will try to find a room for about 40 persons off site, not too far away from the conference centre (2 hours for presentation and discussion).

Strategic Plan 2001 - 2003

The Strategic Plan of the Section will be actualised and set on IFLAnet.

Other business

Elections 2003

2003 is an election year. The chair will send a letter to all members of the section with a reminder of the elections and to ask for nomination of members for the Standing Committee of the section. The deadline for nominations is generally end of January.

Meeting of Information coordinators

Sophie Felfoldi asked for conference papers to be published in the IFLA journal.

Bruce Royan will propose the paper of Matt Nickerson.

Generally all participants of the meeting found Glasgow a well-organized conference, with papers of good standard and well-balanced sessions.

THE AVMS OPEN SESSION AT IFLA GLASGOW 2002

The theme of the open session was “Digitization of audiovisual and multimedia materials for lifelong learning”, organized by Bruce Royan. It was attended by about 150 people. The speakers and their themes were:

- Creating content for learning in its broadest sense: the NOF-digi initiative in the UK
SUSI WOODHOUSE (Council for Museums, Archives and Libraries, London, UK)
- [PictureAustralia - participating in a collaborative digital project](#)
DEBORAH CAMPBELL (National Library of Australia, Canberra, Australia)
- [Heritage through oral history and archival images](#)
MATT NICKERSON (Southern Utah University, Cedar City, USA)
- [Multimedia applications for innovation in cultural heritage: 25 European trial projects and their accompanying measure TRIS](#)
GABRIELE SCALI, MONICA SEGBERT and BARBARA MORGANTI (Space Spa, Prato, Italy)

Unfortunately, Susi Woodhouse had traffic problems to be in time in Glasgow. Bruce Royan took over this item on her behalf.

The papers are on IFLAnet. The open session of the section has been interesting and relevant.

COORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS

The fourth meeting of the Co-ordinating Council Of Audiovisual Archives Associations (CCAAA) was held on 21 March 2003 at INA, Paris.

Reports of NGOs and UNESCO

Much of the Meeting consisted of reports of the relevant activities of UNESCO and member NGOs:

- Association of Moving Image Archivists (AMIA)
- International Federation of Film Archives (FIAF)
- International Federation of Television Archives (FIAT)
- International Association on Sound and Audiovisual Archives (IASA)
- International Council on Archives (ICA)
- International Federation of Library Associations and Institutions (IFLA)
- Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA)

Memory of the World Programme

Ray Edmondson of SEAPAVAA has been appointed to represent the audiovisual perspective on the MOW register sub-committee. RE has formulated and circulated the operational guidelines for the nomination of audiovisual documents for inclusion on this register. The next round of nominations are awaited with interest, when there will hopefully be more AV nominations. A letter outlining CCAAA's recommendations on the MOW programme has been sent to and received by UNESCO. There should be a reference point within each NGO to handle nominations. It is absolutely essential to the credibility of the whole programme that the register sub-committee have impartial experts to refer to. This is all the more important as the number of AV nominations is expected to explode once the profile of the programme has been raised.

JTS 2004

With the support and help of the other CCAAA NGOs, AMIA is coordinating the next Joint Technical Symposium, on the theme of: "Preserving the AudioVisual Heritage - Transition and Access". This event is scheduled to be held in Toronto, ON, Canada on 24-27 June 2004. A planning committee and a programme committee have been installed, with Bruce Royan as IFLA representative on the programme committee. The Isabel Bader Theatre at Victoria University will be an excellent location: it can seat 500 delegates and has ideal film and technical facilities. For further details, see the website at:

<http://www.jts2004.org/>

CCAAA Website

It was agreed that CCAAA should have its own website, and representatives were asked to seek agreement to share the costs of this. (Note. IFLA has since agreed to do this from its central funds).

CCAAA calendar of events

A CCAAA website would be the natural place to have a CCAAA calendar of events, updated on a regular basis. The focus of items in the CCAAA calendar would be on open member events of interest to other NGOs. It is hoped to include links from the CCAAA calendar to further particulars on each event on the organisers' sites, as well as to members' own calendars of events.

Philosophy of AV Archiving

Ray Edmondson is working on a revision for UNESCO of the “Philosophy of Audiovisual Archiving”, with the help of a group of CCAAA members acting as a “sounding board”. Work has already commenced and the deadline for completion is 31 October 2003. At the last CCAAA meeting, the question of the title was raised: this has been submitted to the group for discussion.

CCAAA Training Concept for 3rd World

Difficulties had arisen recently because various organisations had approached more than one NGO with requests for training events. A paper was presented outlining ways of avoiding future confusion by developing a concept of joint training programmes centred on real local needs. The need for a charter on training policy was expressed and it was recommended that a small international group on training be set up. The idea was not to find substitutes for existing programmes but to improve co-ordination of on-going activities. It was agreed that a common CCAAA policy on training should be aimed at and that an organ to help filter needs was necessary. Today there were many activities in this field but little co-ordination. The idea of developing tools such as off-the-shelf training packages for trainers for different levels of training was discussed. Various ideas on how to recruit trainers were put forward, one of which was to include young professionals recruited straight after completing their own training, in addition to retired experts. It was also suggested that a register of available persons be drawn up. It was agreed that the training committees of the NGOs start talking with each other on how to develop a suitable co-ordination mechanism, and that the CCAAA issue a statement expressing its views on this issue to UNESCO.

World Summit on the Information Society – proposed project to aid Least Developed Countries

As preparation for the December meeting of the World Summit on the Information Society in Geneva, FIAT had made a proposal to the preparatory committee, containing recommendations on preserving world audio-visual heritage and on the opportunities presented by digital migration strategies. The problem with this project was not so much the availability of suitable content, as how to narrow the digital divide between wealthy and poor nations. The UNESCO representative confirmed that it attached very high importance to the WSIS programme and referred to the 4 principles that it sees as being essential for the development of equitable knowledge societies:

- cultural diversity,
- equal access to education,
- universal access to information and
- freedom of expression.

The opportunities that digitisation offered were discussed in the context of how they could be employed to the benefit of Least Developed Countries (LDCs). Each NGO has a contribution to make and it was important that they made themselves heard at government level.

Participation of CCAAA members at ICA's International Congress in Vienna, August 2004

Some CCAAA representatives had met the previous day to discuss input into the ICA International Congress in Vienna next year. ICA is planning a complete change in the traditional format of this event. The new structure is in response to the continuous growth in the size of the event. Each day will start with a key-note plenary session and be followed by between 10 and 20 multiple streams of concurrent sessions. It will also incorporate workshops with an emphasis on hands-on-training and there will also be specialised audiovisual sessions. Round tables for av archives in developing countries and for av experts are envisaged. Topics here could centre on issues such as selection and appraisal, technology, professional ethics etc. Sessions based on case studies to highlight what is going on in the field were also recommended. IASA had agreed to act as co-ordinator of the av section of the Congress.

Meeting of the Inter-Governmental Council for the Information for All Programme, April 2003

The second meeting of this inter-governmental council was scheduled for April. The council is relatively new, having been established in 2001. This programme is striving to develop institutional capacity for access to information highways. Certain software tools fostering this aim are being promoted. One agenda item is the role of the NGOs in this programme – in previous programmes, NGOs had access to plenary sessions and the bureau, which is denied to them in IFAP. NGOs were exhorted to approach council members to speak on their behalf.

At this point the meeting discussed a paper on “Safeguarding the Documentary Heritage of Cultural and Linguistic Diversity”, with a view to bringing it to the attention of UNESCO’s Director General during the IGC for IFAP in April. This was in response to information received about endangered linguistic archives in the former Soviet Union. It was decided that this was an issue of general concern to the CCAAA and that the CCAAA should request a meeting with DG Matasuura. In addition to the Intangible Heritage Programme this issue could also be linked to UNESCO’s Babel Initiative.

The audiovisual archiving profession and where it is headed

Ray Edmondson outlined some concerns he had about the future of the audiovisual archiving profession. He felt the time for strategic thinking about the professional field as a whole had come and for the CCAAA to define the role it ought to play in achieving aims and goals that individual organisations or institutions could not realise on their own. The backdrop today was that audiovisual heritage was disappearing and with the pace of development in the digital domain, third world countries were falling more and more behind their wealthy counterparts. In his opinion there was too little knowledge available on the worldwide situation and that the mechanisms for the “haves” to help the “have-nots” were not very well orchestrated. The problem had not been formally addressed and this was all the more compelling as there were so many needy areas. He pointed out that the CCAAA had not yet adopted any policy stances although it did have an advocacy role. He called for more than just thoughts on this matter and stressed that he did not underestimate the difficulties involved. In the ensuing discussion it was felt that training was a particular area where the CCAAA could make an impact and that anything achieved by the CCAAA would strengthen each of the NGOs. Everybody agreed that there were no straightforward answers but that it would be a good starting point if the CCAAA were to develop a self-awareness of its role. It must define where it stands as a group and communicate this to others. The dynamism and flourishing of the sector must come from within – this would mean a move away from complacency and preoccupation with internal issues. There was agreement that the CCAAA should strive to adopt an active advocacy role on the problems facing the audiovisual archive profession.

CONFERENCE REPORT: "LA MEMORIA DEL CINEMA", MAY 2003

I participated, on behalf of IFLA, in the international conference "The Memory of Cinema: an exchange of views between archivists, librarians and conservators" at the Torino Incontra conference centre, in Turin, Italy, between Wednesday 28 and Saturday 31 May 2003.

This unique event was organised by the Associazione Nazionale Archivistica Italiana, under the leadership of Isabella Orefice. It brought together librarians, archivists, museologists, conservators, and historians of film as an art form, as an industry and as a body of evidence on the political and social life of the twentieth century.

After a number of welcoming and congratulatory messages from representatives of national, regional and local administrations and institutions, the first session consisted of a series of presentations on the role of each of a number of national and international organisations, including Federation Internationale des Archives du Film (FIAF), International Council on Archives (ICA) and the US National Archives and Records Administration (NARA).

The second Wednesday session was on the training of specialists in cinematic memory, and was a useful precursor to the Open Sessions on the same topic in IFLA Berlin. Thursday saw sessions on the conservation and treatment of materials in libraries and museums, and on the problematic relationship between film historians and their sources. Friday was devoted to a comparison of the methodologies of libraries and archives with regard to collections of "non-film" material, followed by a session on what archivists could learn from other disciplines in the conservation and protection of film. Issues relating to digitisation were introduced on Saturday, followed by a general round table discussion.

In summary, work on early film has until now generally been undertaken by specialists from different fields, often with no reference to each other, and this conference was a useful opportunity for them to exchange views. There was a recognition of the value of a film as a work of art, as an historical document, and increasingly as an anthropological source. Moreover, the role of non-film material (correspondence, stills, storyboards, invoices, posters etc) in setting the context of the film itself was being increasingly understood. Finally, digitisation provided new opportunities to restore and preserve early film, but itself posed new challenges in trying to retain the character of the original.

The conference was exceedingly well organised, and one highlight for me was the very entertaining showreel put together by Dario d'Alessandro on the representation of the Library in Cinema. My only criticism is that the formal sessions took up far too much of the delegates' day. Thursday, for example, consisted of sessions running without breaks from 9:00 to 13:30 and from 14:30 to 18:30 then a visit to the splendid Archivio di Stato di Torino from 20:30 to 22:30, followed by a showing in the Cinema Massimo of the newly-restored "L'avventura" of Michelangelo Antonioni which ended well after midnight. More might have been achieved had there been fewer speakers and more time for audience questions and informal interaction between delegates. Nevertheless, this was a groundbreaking multidisciplinary conference, which I feel privileged to have been able to attend.

BERLIN CONFERENCE 2004 AUDIOVISUAL AND MULTIMEDIA SECTION PROGRAMME

From now on, the IFLA Conference will be known as the 'World Library and Information Congress'. The next one will be held in Berlin, Germany from 1 to 9 August 2003 and the overall theme will be: "Access Point Library: Media---Information---Culture". AVMS, in conjunction with the Education Section, will be hosting two sessions in Berlin on "Audiovisual and multimedia as part of curricula in library schools and continuing education: visions and realities". All the papers are already on IFLAnet. Simultaneous Interpretation will be available on the day, and there will be papers from Spain, Mexico, Fiji, Canada, Scotland, Serbia, Switzerland and the USA. There will also be a workshop in Berlin as part of a consultation process on the new GUIDELINES FOR AUDIOVISUAL AND MULTIMEDIA MATERIALS IN LIBRARIES. A copy of the draft guidelines has been included in this Newsletter and comments are welcome. The relevant parts of the full programme are set out below :

Saturday 1 August : 11 :30-14 :20 Room 21

First Meeting of Audiovisual and Multimedia Section Standing Committee

Observers welcome. It's a good way of getting to know the work of the Section and may lead to direct involvement.

Monday, 4 August : 08.30-10.30 Audiovisual and Multimedia Open Session (with ETS)

AVM as Part of the Curricula in Library Schools and Continuing Education - Visions and Realities

- Shaping Oceania's libraries: library training as an agent for change
PAULA H. JONES (School of Humanities and USP Library, The University of the South Pacific, GPO Suva, Fiji)
- Teaching the use of publicly-available formats for multimedia as part of a library school curriculum: the vision and the reality
JAMES M. TURNER (Ecole de bibliothéconomie et des sciences de l'information, Université de Montréal, Montréal, Canada)
- The UNESCO chair on new information technologies: empowering library resources
LOURDES FERIA B. and PAULINA MACHUCA (University of Colima, Colima, Mexico)
- Audiovisual and Multimedia in the curricula of library and information science at the University of León
BLANCA RODRIGUEZ BRAVO and ANGELA DIEZ DIEZ (Universidad de León, Facultad de Filosofía y Letras, León, Spain)

Monday, 4 August : 10.45-12.45 Education and Training Open Session (with AVMS)

AVM as Part of the Curricula in Library Schools and Continuing Education - Visions and Realities

- Beyond ECDL: basic and advanced IT skills for the new library professional
ALAN POULTER and DAVID McMENEMY (Graduate School of Informatics, University of Strathclyde, Glasgow, UK)
- Technology and training - using video-presentation technique and communication skills
JASMINA NINKOV (Municipal Public Library 'Milutin Bojic', Belgrade, Serbia)
- CALIS (Computer-assisted learning for information searching)
VÉRONIQUE HADENGUE (School of business administration (HEG), Department of information and documentation studies, Geneva, Switzerland)

- Report on a result of a global web-based survey of continuing education and training needs of library staff
PHYLLIS B. SPIES (OCLC, Dublin, USA)

Tuesday, 5 August : 12 :00-13 :00 at the IFLA Booth

A chance to meet Standing Committee members of the Audiovisual and Multimedia Section

Thursday, 7 August : 08 :30-12 :30 Audiovisual and Multimedia - Workshop

Guidelines for Audiovisual and Multimedia in Libraries

Consultation session lead by BRUCE ROYAN (Concurrent Computing, Edinburgh, Scotland) and MONIKA CREMER (Goettingen State and University Library)

Friday, 8 August : 08 :00-10 :00 Room 5

Second meeting of the Audiovisual and Multimedia Section Standing Committee

Observers welcome. It's a good way of getting to know the work of the Section and may lead to direct involvement

PROGRAMME FOR BUENOS AIRES, 2004

The 2004 World Congress will be held in Buenos Aires, Argentina, 20-27 August 2004. The Audiovisual and Multimedia Section will develop one two-hour programme, under the Congress Theme of: "Libraries: Tools for Education and Development", and reinforcing the Presidential Theme of 'Life Long Literacy'.

It is hoped that a programme can be developed under these themes which also addresses some of the issues suggested at our Glasgow meetings: digitisation of visual material held in Old World archives about the colonisation of Latin America, repatriation of indigenous objects and materials, and issues of moral right in digital re-use of cultural resources.

The final decisions for the programme will be made at the Berlin meetings.

SECTION DISCUSSION LIST

The Section on Audiovisual and Multimedia has its own discussion list, SCAVM-L. To join, send the message « subscribe SCAVM-L <yourfirstname> <yourlastname> » to listserv@infoserv.inist.fr

DRAFT GUIDELINES FOR COMMENT

The rest of this Newsletter contains the current draft full text of the new [IFLA Guidelines for Audiovisual and Multimedia Materials in Libraries](#). Do have a look at these and send your comments to cremer@sub.uni-goettingen.de Even better: come to our workshop on the [Guidelines](#) on 7 August at IFLA Berlin 2003. As I said in my welcome to this newsletter, this is your chance to influence and enrich a key document in the further professionalisation of our specialism of Audiovisual and Multimedia Librarianship. I do urge you to take this opportunity.

IFLA
Audiovisual and Multimedia Section
GUIDELINES FOR AUDIOVISUAL AND MULTIMEDIA
MATERIALS IN LIBRARIES

Draft June 03

- 1. Background**
- 2. General statements**
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- 8. Archiving and storage**
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- 13. Reference resources**
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1. Background

As early as in 1972, The UNESCO Public Library Manifesto had stressed the need to include audiovisual media in public libraries, both in adult and children's services. Ten years later, the IFLA Round Table on AV Media was asked to consider standards and guidelines for the provision of audiovisual materials and equipment in public libraries, and the first edition of the IFLA Guidelines was born. The increasing importance of AV media and a range of technical development necessitated the production of a second, revised, edition in 1987, but this was never published.

A Round Table on Audiovisual Material had been created within IFLA in 1973 to cover all "non-book materials", or – according to another definition – all documents requiring equipment to be consulted: including sound recordings, slides, film and video.

The success of major new services in libraries, such as multimedia documents (CD-I and CD-ROM) and multimedia on-line services, represent an evolution of audiovisual documents since they contain or deliver at the same time several different audiovisual media, electronically organized. This evolution caused the Round Table to change its name in 1996 to the Round Table on Audiovisual and Multimedia. In 1999 the Round Table on AVM was transformed into the Audiovisual and Multimedia Section.

Indeed the technical revolution in libraries has pointed at a need not only for an organizational name change but also for revision of the IFLA Guidelines. In 1997 the RT on AVM proposed a small project to revise the old texts and complementary material into a set of Guidelines for Audiovisual and Multimedia Services in Public Libraries. The project ran for one year, and concluded that creating new guidelines was a too heavy task for one person²; the result was a framework on which to build. In 1999 the Coordinating Board of IFLA Division VI decided to sanction a new project, assigned to a team of members³ of the new AVM Section, to prepare a set of guidelines for Audiovisual and Multimedia in all kinds of libraries.

The scope of the project had been extended beyond Public Libraries in recognition that the possibilities of Information and Communications Technologies were breaking down traditional distinctions between Public, Academic, National and Special libraries concerning media handling and access. The team's work during 2000 was nevertheless influenced by discussion at the Jerusalem IFLA Conference of the draft revised IFLA Guidelines for Public Libraries. Of course, some parts of these guidelines relate to audiovisual and multimedia materials. To quote: "As one of the main issues of the public library is to bridge the gap between the information rich and the information poor it has also to provide access to the necessary equipment, e.g. information technology, microform readers, tape recorders, slide projectors and equipment for visually handicapped."

The first draft of the present Guidelines was presented at a Workshop in 2001 at the IFLA Conference in Boston, and a number of suggested improvements were received by the team as a result. A second planned working meeting had to be postponed from the crowded program of IFLA 2002 Glasgow, and so the draft was published at:

<http://www.ifla.org/VII/s35/pubs/avmgl03.htm>

and widely circulated to IFLA and other professional contacts for comment.

This, the second draft of the Guidelines, has been produced to take into account all comments received to date, and it is hoped to finalize the Guidelines at a workshop in Berlin on 7 August as part of the IFLA 2003 Conference.

² Bibbi Andersson (Sweden)

³ Monika Cremer (Germany), Pierre-Yves Duchemin (France), Joelle Garcia (France), Marty Kesselmann (USA)

2. General statements

An ever-increasing amount of information – covering educational and recreational interests as well as information needs – is being produced in a wide range of audiovisual and electronic formats. Access to these materials should be as open and as free as access to print-based materials.

Information provision is a key role for libraries. We stated already in 1987 that “Today, information is available in many formats, and librarians, as information providers, should be concerned with the provision of information in the formats most suitable for the users of the library service.”... and that a “library exists to serve its community and consequently the needs of all members of that community must be accommodated – the old and the young, the able and the disabled, the gifted and the backward members of the society. Audiovisual materials can reach out to sections of the public for whom the traditional print-based materials have little impact, e.g. to those who are reluctant to use the printed word, and to those with visual and other handicaps.”

These needs from 1987 are still present. The need for pictures, still images, films, sound, music and the more traditional non-electronic audiovisual materials still exists in spite of the growing Internet possibilities. Multimedia and computer based information in the libraries has attained a great explosion of audiovisual material there. The users of audiovisual and multimedia materials are both print users and non print users, e.g. almost every library user or visitor. Access to the Internet should be provided to users, free at the point of use. The library acts as an information navigator for people looking for access to new media, ensuring that they get reliable information.

Further statements from 1987 are still true: “In no circumstances should audiovisual materials be regarded as additional luxury materials but rather they should be considered as necessary components in a fully integrated library service.... In developing countries the provision of audiovisual materials and their associated equipment might be regarded as of greater importance than the printed word because the level of literacy is such that oral and visual communication is essential for the purposes of communication.”

Libraries are in a hybrid situation, as they have to deal with all sorts of material, print, audiovisual, electronic (including Internet) and multimedia. Librarians should be aware of the potential of audiovisual and multimedia formats as complementary resource materials and include them in their collections. The range of audiovisual and multimedia materials acquired by a library must be dependent, as it is for printed materials, upon the needs of its users, upon the extent of its activities and upon its particular responsibilities, for example in the area of formal education such as the provision of library services to schools.

3. Scope of the guidelines

In this paper the term audiovisual and multimedia will be used for contents of the collections of a library regarding sound, images and multimedia⁴. All issues relating to sound, still and moving images and multimedia documents and services (such as: children’s libraries, language centers),

⁴ Microforms are not included in these guidelines.

Internet (images, sound delivery) in libraries, development of collections, cataloguing, access including Internet and conservation will be treated.

Definitions

Audiovisual

By the word audiovisual, we mean any recorded sound, moving or still image item.

Multimedia

By the word multimedia, we mean media residing in one or more physical carriers (e.g. a computer optical disc or videodisc) or in computer networks or systems.

Interactive Multimedia

Interactive multimedia should exhibit the following two characteristics:

1. user-controlled, nonlinear navigation using computer technology, and
2. the combination of two or more media (sound, text, graphics, animation, and video) that the user manipulates to control the order and/or nature the presentation. (ISBD ER)

Carriers

Sound, image and multimedia may exist in analogue and digital formats on a range of carriers.

These Guidelines include an indicative list of carriers in an Annex.

4. Organization and administration

Staff

Special equipment and knowledge is needed to manage audiovisual and multimedia resources.

In big libraries there is certainly a need for dedicated librarians specifically trained to serve customers coming to special Audiovisual and Multimedia departments. In most cases the library – particularly if it is a small library - does not have a special department but just a small part of the library dedicated to audiovisual and multimedia materials. Sometimes the whole stock can be arranged thematically without regarding form and format of the material. It is more common to mix books with films, video films and cassette books than with music materials.

All librarians should be aware of the potential of audiovisual and multimedia and should regard the provision of materials and equipment as a normal aspect of library service. There should be a member (or members) of the staff with specific responsibility to coordinate and advise on the provision of audiovisual and multimedia services in the library systems.

Responsibilities and functions concerning audiovisual and multimedia resources should be clearly defined within the organization of the library. Wherever possible, there should be a librarian responsible for media services, assisted by technical staff (whether library staff or external). Library staff will need some technical expertise by staff, depending on the program at each library. Knowledge of media markets and products is needed, and increasingly, networking with other media libraries is possible and useful.

Education and training

Schools of librarianship should ensure that all students are aware of the potential of audiovisual and multimedia in libraries. Optional courses for more detailed aspects should be provided for those wishing to specialize further.

Continuing education is especially needed for media specialists as techniques and products are changing rapidly. Such courses should be included in the programs of the professional associations or schools of librarianship or other involved organizations. Such courses may be organized nationally, regionally or locally.

Not many countries have training programs for librarians wishing to work specifically with audiovisual and multimedia in the library. Some countries have education for music librarians and courses for librarians within the art field. Of course there is a lot of library education dedicated to information technology but more aiming to computer work than to work with more traditional audiovisual materials. In Australia, for example, the University of New South Wales, School of Information Systems, Technology and Management, offers education in the field Audiovisual Management, while in the USA, the University of California Los Angeles offers a Masters in Moving Image Archive Studies. A fuller picture of audiovisual and education possibilities should emerge during the double session on this topic on 4 August at IFLA Berlin 2003.

Budget

A defined budget for collection development, equipment, regular maintenance, storage, repair and replacements of hardware is necessary. This should be a defined percentage of the collection and equipment budget of the library, according to the size of the collections.

The budget process should be reviewed every year in regard of the rapid changes in new technologies (an amortisation rate of 5 years is much too long in this field).

5. Acquisition and legal deposit

The library's collection development should explicitly include media resources. It is necessary to establish priorities and selection criteria for these resources separately, and they may vary from format to format. These criterias can serve as a basis for the collection development.

The typical channels of acquisition for print materials may not always be useful for these media. Specialist market knowledge is needed, for this market is different from the print market.

With regard to Legal Deposit, the legislation differs from country to country. The rights to access and use such deposited materials may be especially restricted. The legal position must be clearly established in each case.

It may sometimes be appropriate to establish a separate, parallel, collection of items for which licenses have been obtained for more extensive use, for example home lending or public performance. Sometimes a timely limited use (rental collection) may be of interest for the library (access or ownership).

All librarians, whatever their responsibilities are within a library, should be aware of the potential of audiovisual and multimedia formats as resource materials and include them in the collections.

A collection of locally created materials (e.g. films and videocassettes, oral history records, music, etc.) is a common special stock in a library to make the material more widely accessible, being aware of copyright for these materials.

6. Copyright and Licensing

In the area of intellectual property rights, there are specific legal constraints in relation to sound and moving images. Quite apart from authors' or composers' copyright there are producers' rights and performers' rights, which relate specifically to audiovisual media, and the public library community has a particular interest in rental rights.

Copyright and performance rights are normally not under the control of an individual library. The library must rely on national and international legislation and on organizations such as IFLA, IASA and EBLIDA, holding a watching brief on these matters.

National libraries, audiovisual and multimedia archives, university libraries and special libraries most often take care of legal deposit regarding audiovisual and multimedia.

Licensing questions are very important in this field. Because of the restrictions of licenses a register of the rights situation for each item in the collection is recommended and this should be updated regularly.

7. Cataloging and bibliographic access

Most countries have different rules for cataloguing of printed and non-print materials. Great efforts have been made by organizations like IFLA, FIAF, IASA and others to make international cataloguing rules.

As a general rule these resources should be included in the general catalogue of the library to provide maximum information for the user. Nevertheless additional, differentiated “access points” for audiovisual materials should be considered, and technical information and information on the legal position for usage should be included.

Cataloguing rules:

Anglo-American Cataloguing Rules. Prepared under the direction of the Joint Steering Committee for Revision of AACR, a committee of the American Library Association ... [et al]. 2nd ed., 2002 revision. Ottawa: Canadian Library Association, 2002. (loose-leaf) (Co-published by the Chartered Institute of Library and Information Professionals and the American Library Association)

Association for Recorded Sound Collections. Associated Audio Archives. *Rules for Archival Cataloging of Sound Recordings*. Rev. [US]: ARSC, 1995. x, 60 p.

Fédération Internationale des Archives du Film (FIAF). *The FIAF Cataloguing Rules for Film Archives*. Compiled and edited by Harriet W. Harrison for the FIAF Cataloguing Commission. München: K.G. Saur, 1991. xvi, 239 p.

American Library Association. *Guidelines for Bibliographic Description of Interactive Multimedia*. The Interactive Multimedia Guidelines Review Task Force, Laura Jizba ... [et al] Chicago: American Library Association, 1994. xi, 43 p.

International Association of Sound and Audiovisual Archives. *The IASA cataloguing rules : a manual for description of sound recordings and related audiovisual media*. IASA 1998.
<<http://www.iasa-web.org/icat/>>

International Federation of Library Association and Institutions. *ISBD (NBM): International Standard Bibliographic Description for Non-Book Materials*. Recommended by the ISBD Review Committee, approved by the Standing Committee of the IFLA Section on Cataloguing. Revised ed. London: IFLA, 1987. vii, 74 p.

International Federation of Library Association and Institutions. *ISBD (ER): International Standard Bibliographic Description for Electronic Resources*. Recommended by the ISBD (CF) Review Group. Revised from the ISBD (CF) International Standard Bibliographic Description for Computer Files. München: K.G. Saur, 1997. x, 109 p.

International Standards Organisation. 15706, *Information and documentation – International Standard Audivisual Number (ISAN)*. Geneva: ISO, 2002. v, 12 p.

8. Archiving and storage

To preserve the information placed in their care, the library must ensure the physical and chemical integrity of the original documents to ensure that, when replaying, digitizing or transferring, the signals can be retrieved in the same or better quality and integrity standard as when they were recorded.

Storage conditions for audiovisual and multimedia carriers require special attention. Dirt, dust, polluted air and excessive or changeable temperature and humidity can cause damage. The life expectancy of CD and tapes depends directly on the temperature and humidity at which they are stored. The carriers should be stored separately, according to their chemical type (magnetic tapes, 78 rpm, LPs, acetate discs, optical discs), in order to provide well-adapted temperature and humidity, as well as to facilitate extinguishing in case of fire. In addition, magnetic media – such as video and audiotape – should be kept away from magnetic fields.

The level of degradation of the original carriers should be regularly surveyed in order to prevent irretrievable loss. For discs, this checking is mainly visual: its aim is to detect impacts, moisture, wear... For tapes, you need to read the signal in order to detect demagnetization, dropouts, wow... For optical discs, a reader does not provide proper information on losses as there is a degree of failsafe in their playback. They should be detected with an analyzer.

For preservation purposes, the marking of CD or DVD using traditional inks or adhesives should be avoided. Two solutions exist, although none has yet proved to entirely reliable: special quick-drying ink or a laser engraver applied to the central blank area of the disc.

Any library can obtain advice from audiovisual archives or from for example IASA concerning storage. IFLA collaborates with other NGOs such as IASA, FIAT, FIAF, ICA and UNESCO in the CCAAA. The Section on Audiovisual and Multimedia represents IFLA in the CCAAA, alongside IFLA Headquarters.

9. Digitisation and preservation

For the preservation of long-term access to unique analogue materials, digitization is the actual solution. In order to justify the high costs of digitization, it is important to establish clear added value for the user, e.g. by improved subject analysis. Organizations exist which specialize in digitizing video and audio documents. Before digitization, make sure that the document has not yet been digitized elsewhere, and that the library or institution has ascertained whether any copyright restrictions exist. Such enquiries are often very difficult and an obstacle to progress, but absolutely necessary.

Transfer from analogue to digital formats is difficult and often not possible without a certain loss of information. These technologies may improve in the future, in particular in the reproduction of the original carrier. So archival transfers made from old to a new format must be carried out without subjective alterations or improvements. On the other hand, it is acceptable to enhance access or distribution copies to be better listened to or viewed by the audience. In both cases, all parameters and procedures employed must be documented. Metadata have to be included in the document, comprising all the necessary technical information, compression, size of files, pixels, format etc.

For the preservation of digitized or born digital documents, a variety of standards on hardware, operating systems, physical carriers or application programs are available. Several solutions have been investigated for long-term access:

- “**migration**” of the electronic content from the original carrier to the physical storage of the depository system
- “**conversion**” of the format of the document to a new format
- “**emulation**” means to design a system in which the document is stored in the original format and viewed using the new hardware and software.

A comprehensive set of Guidelines for Digitization Projects has been published by IFLA⁵.

10. Internet

A growing number of media collections is available via Internet and should be fully and rapidly accessible for users within the library. They can be documents distributed free of charge or obtained by purchase. Some electronic publications are not supplied on physical carriers and need to be copied into the libraries' access system and be stored on hard disc stacks, tape streamers or other data storage systems, transferred automatically by the publisher or harvested by the library with a harvester application. It is necessary to register and describe the documents as soon as the library receives them.

⁵ <http://www.ifla.org/VII/s19/pubs/digit-guide.pdf>

Locations and resources

The following are just an initial selection from a very wide field:

Digital Libraries: Resources and projects (IFLA): <http://www.ifla.org/II/diglib.htm>
(including: [Collections](#), [Bibliography](#), [Periodicals](#), [Conferences](#), [Organizations](#), [Projects: General](#), [Projects: Americas](#), [Projects: Europe](#))

The Berkeley Digital Library SunSITE: <http://sunsite.berkeley.edu/>

The Berkeley Digital Library builds digital collections and services while providing information and support to digital library developers worldwide.

The Digital Library Federation (DLF): <http://www.clir.org/diglib/dlfhomepage.htm>

Digital Library Federation is a consortium of libraries and related agencies that are pioneering in the use of electronic-information technologies to extend their collections and services.

Directory of Digitized Collections: <http://thoth.bl.uk>

This site aims to offer a listing of major digitized heritage collections and on-going digitization programmes worldwide.

Open Archives Initiative: <http://www.openarchives.org>

The Open Archives Initiative develops and promotes interoperability standards that aim to facilitate the efficient dissemination of content.

11. User services

As a general rule a library must have available, equipment suitable for every format of audiovisual material it offers to their visitors. The visitor should have the possibility of access also to old-fashioned material belonging to the stock of the library, at least as a reference.

In the case of lending services, it is advisable to provide listening and viewing facilities, consisting of computers or more traditional audiovisual equipment, in lending areas in order to allow users to listen to and view materials prior to borrowing.

Attention should be given to installing adequate security systems to protect both the hardware and the software. It is advisable to set aside a sum of money for not just buying equipment but also for insurance and maintenance costs.

Audiovisual and multimedia materials must be considered for inclusion in all library services, both for lending and reference purposes. In order to maximize resources and to offer well-stocked collections in a variety of formats, libraries should standardize on the most commonly used systems, particularly for lending purposes. If important information exists only on formats not usually acquired, then these should be purchased (as well as the appropriate equipment) and made available for reference use.

Appropriate finding tools and reference works for audiovisual and multimedia materials should be available. A guide to these collections and how to use the equipment should be offered by the library to facilitate usage. User training may be also a helpful offer.

The same level of service that the library offers the user regarding printed media ought also to be provided for audiovisual and multimedia, but currently this is not the norm.

Interlibrary lending policies should consider all media collections without excluding some on the basis of their special format.

With regard to the interlibrary lending of audiovisual and multimedia materials, it may be possible in some countries to establish a formal structure of interlending, either on a regional or national basis. Informal cooperation can be encouraged, in absence of established interlending procedures.

Due to the fact that audiovisual and multimedia materials can be more easily damaged than printed materials, it is necessary to emphasize that unique or original items should not be used for interlending purposes. A copy should be made (in accordance with copyright legislation) for interlending purposes.

Centralized library services at all levels (local, regional and national) should include *the* interlending of audiovisual and multimedia materials within their policies.

12. Cooperation

Cooperation arrangements with other institutions could be useful for sharing information and should be considered for acquisitions, cataloging, training, digitization, archiving and preservation questions.

Useful addresses of organizations

International Federation of Library Associations and Archives <http://www.ifla.org/>
International Association of Sound and Audiovisual Archives <http://www.iasa.org.uk>
The International Federation of Film Archives:
<http://www.cinema.ucla.edu/FIAF/english/default.html>
International Federation of Television Archives: <http://www.nb.no/flat/flat.html>
UNESCO AV (Audiovisual Archives): <http://www.unesco.org/webworld/audiovis/avarch.htm>

13. References

In the compilation of these Guidelines, the websites and guidelines and of several other sections and institutions have been consulted:

- Copyright and other intellectual property rights (IASA)
(<http://www.iasa-web.org/iasa0016.htm>)
- Guidelines for public libraries (IFLA) .3rd. enl. and rev. ed. 1986.
- Guidelines for Media Resources in Academic Libraries (ACRL)
(<http://www.ala.org/acrl/guides/medresg.html>)
- Libraries/Media Centers (NCEF's annotated list of links... on the design of K-12 school libraries/ National Clearinghouse for Educational Facilities, Washington, D.C.
(<http://www.edfacilities.org/ir/libraries.cfm>)
- Digital libraries: <http://inf2.pira.co.uk/top030.htm>)

- Revision of IFLA's Guidelines for Public Libraries (June 2000)
(<http://ifla.org/VII/s8/proj/gpl.htm>)
- IASA TC-03 – The Safeguarding of the Audio Heritage
(<http://www.llgc.org.uk/iasa/iasa0013.htm>)
- UNESCO, IFLA/PAC. *Safeguarding our documentary heritage*.
<http://webworld.unesco.org/safeguarding/>

Abbreviations:

IFLA = International Federation of Library Associations and Archives

CCAAA = Coordinating Council of Audiovisual Archive Associations

IASA = International Association of Sound and Audiovisual Archives

ICA = International Council on Archives

FIAF = International Federation of Film Archives

FIAT= International Federation of Television Archives

EBLIDA = European Bureau of Library, Information and Documentation Associations

NGO = Non Governmental Organization

14. An Indicative List of Audiovisual Carriers

Sound, image and multimedia may exist in analogue and digital formats on a range of carriers. The list is not exhaustive, and will expand as technology develops, but it includes:

Mechanical carriers:

- cylinder recordable (1886- 1950s) : analogue format for sound
- cylinder replicated (1902- 1929) : analogue format for sound
- coarse groove disc (1887- 1960) : analogue format for sound
- recordable coarse and microgroove discs or "instantaneous discs" (1930-...) : analogue format for sound
- microgroove disc or "vinyl" (1948-...) : analogue format for sound

Magnetic tape carriers:

- cellulose acetate based open reel audio (1935- 1960) : analogue format for sound (Fe_2O_3 magnetic pigment)
- PVC based open reel audio (1944- 1960): analogue format for sound (Fe_2O_3 magnetic pigment)
- polyester based open reel audio, compact cassette IEC I, 2inch open reel video (1959- ...) : analogue format for sound and video (Fe_2O_3 magnetic pigment)
- compact cassette IEC II, DCC, 1inch open reel video, VCR, U-matic, VHS, Betamax, V2000, Betacam, D1 (1969- ...) : analogue / digital format for sound and video (CrO_3 magnetic pigment)
- compact cassette IEC IV, R-DAT, Video8/HI8, Betacam SP, MII, all digital video formats except D(1979- ...) : analogue/ digital format for sound and video1 (Metal particle for magnetic pigment)

Magnetic disk carriers:

- Timex Magnetic Disk Recorder (1954)
- Floppy Disks: 3.0 inch, 5.25 inch, 8.0 inch (obsolescent), 3.5 inch (current) : digital format for data (metal oxide magnetic pigment)
- Hard disks: commonly integrated with computer hardware, sometimes organised in arrays (RAID).

Photochemical carriers:

Film formats:

- 35 mm (1894-...; standard format since1909)
- substandard formats
 - 28 mm (1912-...)
 - 16 mm (1923-...)
 - 9.5 mm (1922-...)
 - Super 8 (1965-...)

Nitrate based: from 1895 to ca. 1952

Acetate based or « safety film »: 1920's -...

Polyester based: 1970's -...

Optical carriers:

- LV Laser Vision (1982-...) analogue format for video / still image
- CD replicated (1981-...): digital (except CD-V : video analogue) format for all media
- CD recordable (1992- ...): digital format for all media
- MD MiniDisc replicated (1992- ...): digital format for sound
- MD MiniDisc recordable (1992- ...): digital format for sound
- CD rewritable (1996...): digital format for all media
- DVD replicated (1997-...): digital format for all media
- DVD recordable(1997- ...): digital format for all media
- DVD rewritable (1998- ...): digital format for all media