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Newsletter

AUDIOVISUAL AND MULTIMEDIA SECTION

Contents

Arrivederci Milano! 1

Digital library futures 2

From the chair 5

AVMS conference photos 6

Bruce Royan moves on 7

Meet and greet, part 2 8

World Day 2009 Section 10-14

Biblioteca Nacional de España 15

AMIA conference 2009 16

AVMS call for papers 17



✽ Arrivederci Milano! ✽

Nearly 50 people from 29 countries attended the AVMS workshop in Milan, organised in collaboration with CCAA and IASA. Bruce Royan reports

BY
BRUCE ROYAN

On Monday 24th August, the Audiovisual and Multimedia Section of IFLA held an audiovisual collections training workshop, in the historic setting of Radiotelevisione Italiana (RAI) Milano, sponsored by Memnon Archiving Services, Memoriav, the National Library of Norway and UNESCO. The workshop was for librarians in organizations where preservation of audiovisual materials and provision of access to them is not the main preoccupation, but who need to

understand and apply basic principles in limited circumstances.

Nearly fifty people attended, from 29 countries worldwide. (Argentina,

Australia, Barbados, Belgium, Cambodia, Canada, Egypt, Ethiopia, Finland, France, Germany, India, Iran, Italy, Kenya, Lebanon, Luxembourg, Mauritius, Nigeria, Norway, Pakistan, Serbia, Slovenia, South Africa, Sweden, Switzerland, United Kingdom, USA, and Zimbabwe)

The trainers were top experts in the field, including:

- Pio Michele Pellizzari (Chair of the IASA Training & Education Committee, and Director, Swiss



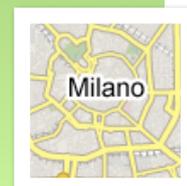
20!

The Guidelines for audiovisual and multimedia materials in libraries are now available in 20 languages. Here is the list of them. Just click on the link.

[English](#)
[Afrikaans](#)
[العربية](#)
[Bahasa Melayu](#)
[Català](#)
[中國](#)
[Hrvatski](#)

[بالعربية](#)
[Italiano](#)
[Français](#)
[Deutsch](#)
[Kiswahili](#)
[한국어](#)
[Latviešu Valoda](#)

[Norsk](#)
[Português](#)
[Română](#)
[Русский](#)
[Српски језик](#)
[Español](#)



- National Sound Archives)
- Kurt Deggeller (Convenor of CCAAA, and Director, Memoriav: the association for the preservation of the audiovisual heritage of Switzerland)
- Howard Besser (Professor and Director, Moving Image Archive &

Preservation programme at New York University)
 This Workshop was organised by IFLA AVMS, in collaboration with the Coordinating Council of Audiovisual Archives Associations (CCAAA), and the International Association of Sound and Audiovisual Archives

(IASA) and was proclaimed by all to be a great success!
Note: Howard Besser has very kindly put up his presentation materials from this event on the web, for a limited time. You can [click here](#) to look at them, as well as materials from other talks he has given. ☞

Digital library futures

“Digital Library Futures: user perspective and institutional strategies” was the theme of an all-day meeting held on Tuesday, 25 August 2009 at the Università degli studi di Milano – Facoltà di Lettere e Filosofia. Here’s a report prepared for the CCAAA and IFLA AVMS.

BY
 MICHAEL J MILLER

Introductions and appreciation

More than one hundred invited attendees of the Digital Library Futures one-day conference received warm and energetic greetings from the leaders of a distinguished list of supporting organizations. Elio Franzini, Headmaster of the Faculty of Letters and Philosophy at Università degli studi di Milano, highlighted the importance of library discipline and industry efforts in achieving the ultimate goal of helping users gain information for personal knowledge. He intoned most accurately that, “...the only safe place for books is in the mind.” Rosella Caffo delivered a statement of welcome from Maurizio Fallace, Director General for Library Heritage, Cultural Institutes and Copyright of the Italian Ministry for Cultural Heritage and Activities. IFLA President Claudia Lux reminded the participants that, as “cybrarians” in the information society, our primary focus must be upon organisation and access, and that this commands a global perspective. She called the audience’s attention to the work of the [IFLA-CDNL Alliance for Digital Strategies \(ICADS\)](#) and spoke about the development of universal guidelines in the development of digital libraries. Finally, Patrice Landry, Chair of IFLA Professional Committee Advisory Board, reviewed the agenda for the day.

*Today’s
 information users
 are quick users
 for whom
 viewing has
 replaced reading.*

Session I

The digital library user experience: a focus on current user research

This session was chaired by Caroline Brazier, Associate Director of the [British Library](#) and Chair of ICADS. She introduced a distinguished panel that spoke on topics ranging from keeping up with user-centered and user-driven environments to developing easily navigable portals for digital collections. Prof. David Nicholas, Director of the Department of Information Studies and [CIBER](#), University College, London, stressed that in librarianship, “the future is now.” He emphasised how information and companion digital environments are currently being defined by users through their information use and by the robots and crawlers that report and act upon that use. He also highlighted the information consumerism reality of today, that today’s information users are quick users for whom “viewing has replaced reading.” They only process information in small packets, he noted. With his guidance, we pondered what trade-offs are made as we implement digital information strategies. Daniel Teruggi, INA, Chair of the [Europeana](#) User Group spoke about the factors of success in the use of digital collections. We must address functional (i.e. structural), non-functional (i.e. results delivery), and design (i.e. user friendliness) issues related to usability. Elke Greifeneder, a faculty member in the [Berlin School of Library and Information Science](#) at Humboldt Universität zu Berlin emphasised the need

for refined research methods in analysing digital library projects, that most of the published research to date is flawed, and that the profession must develop its own research expertise.

Session II

Digital Library Content: what users want and how they use it

This session was chaired by Trine Kolderup Flaten, Library Director of the [Bergen Public Library](#), Norway. Flaten introduced Prof. Einar Rottingen from the University of Bergen's [Grieg Academy Department of Music](#) who spoke about important development concepts related to the digital [Edvard Grieg Archives](#) in Bergen. Rottingen spoke eloquently about the importance of original manuscripts in musical composition studies, and demonstrated the valuable information available because the Grieg scores were made available digitally. He also demonstrated access to the Grieg scores made available via the [Norskesanger](#) digital collection. In his presentation, Rottingen underscored the importance and value of inter-institutional collaborations and teaming with diverse experts from the content, service, and technical areas. The audience then heard from Susan Hazen, curator of new media and head of the internet office at the [Israel Museum in Jerusalem](#). In order to make known various achievements, persisting needs, and helpful features in digital collections and access, Hazen took the attendees on a quick digital tour highlighting the achievements of various e-cultural environments. These included the "oldest digital library," [Project Gutenberg](#), with its bookmarking capabilities, the [Europeana](#) portal, which excels at providing semantic information referral, the [World Digital Library](#), with advanced searching functionality, the [Internet Archive](#), with its terrific digital catalogue of historical library web pages ("The Wayback Machine"). She lamented the [Google Books](#) project and its shallow content availability. Finally, Hazen lauded the Web 2.0 functions of user tagging via use of Flickr™ in the [Powerhouse Museum's](#) online presence as well as the interactivity of the [Nebraska Library Commission's](#) interactive citizen pages.

Session III

Strategies for Institutions: responding to the digital challenge

Part 1

This session was chaired by Ingrid Parent, Deputy Minister, Library and Archives Canada. Parent introduced Prof. Zhu Qiang, director of the Beijing University Library and director of the Chinese Academic Libraries and Information Systems in Beijing. Prof. Qiang spoke about digital project collaborations and planning in China. He emphasised coordination and standardisation as ways for reducing duplication and best economising for future digital projects. He highlighted

efforts in China via [CALIS \(China Academic Library and Information System\)](#), a nationwide academic library consortium that serves multiple resource-sharing functions including online searching, interlibrary loan, document delivery, and coordinated purchasing and cataloguing, by digitising resources. He also spoke about how a Chinese digital library forum assisted with collaboration planning. Rossella Caffo, Director of [ICCU \(Institute for the Union Catalogue of Italian Libraries and Bibliographic Information\)](#); [Ministry for Cultural Heritage and Activities \(MiBAC\)](#) in Rome, proudly shared successful digitisation projects developed in Italy and Europe. [Interculturale.it](#), [MINERVA](#), [ATHENA](#), and [MICHAEL](#), among others, have enabled the development of open access standards, interoperability, aggregated access, analysis and other technological guidelines that are models of best practices in collaborative and cross-institutional digital projects. The MINERVA working group graciously presented a paper edition of its [Handbook on cultural web user interaction](#). (2008) to each of the attendees.

Part 2

After a short break, Ingrid Parent introduced John Van Oudenaeren, director of the [World Digital Library, Library of Congress](#), Washington. Van Oudenaeren outlined strategies for addressing seven challenges in the current digital information services arena. For the challenge of the ubiquity of individual and personalised digital access he suggested meeting users where they seek, and updating the access policies of intellectual property, copyright, and privacy. In meeting economic challenges, he recommended looking toward public and private funding and partnerships. In addressing globalization of informational environs, he suggested working collaboratively and building for diverse audiences from the outset. Because technologies will continue to evolve, he suggested that digital projects be designed with easy migration in mind, enabling consistent access over time; he also recommended archiving digital objects in multiple formats, in order to provide broad avenues of retroactive access. He suggested looking to [netpreserve.org](#) for developments, leadership, standards and best practice on this topic. Van Oudenaeren also indicated that we can respond to the information constriction caused by popular search engines by developing and using metadata strategically. Finally, in order to meet the ever-intense demands of end-users, he proposed pilot digital projects and access solutions, and including the end-user in formative evaluation processes. In this way, the result will be more appropriate, useful, and user-friendly digital content, services and collections. He also demonstrated how the Library of Congress aims to implement them in multinational, multimedia collaboration with the [World Digital Library](#). Herman P. Spruijt, president of the [International Publishers Association \(IPA\)](#) in Leiden, spoke about opportunities for the library field to collaborate with the publishing industry by working to

The only safe place for books is in the mind.

develop a “micro-payment” system which could be applied to digital content when a commercial transaction is required.

Closing Session

Penny Carnaby, Chief Executive and National Librarian, [National Library of New Zealand](#) and chair of the [Conference of Directors of National Libraries](#), (CDNL), Wellington, and Prof. Anna Maria Tammaro, a researcher at the University of Parma and chair of the IFLA Division of Education and Research, addressed the conference attendees with fresh ideas about digital information and projects and their use. In the digital age we live in, the creation of knowledge is changing, and the content we manage is now “citizen content.” Users must be included in the development of access and services, and we need to realise that the audience for digital information is global. We will also struggle with our pre-conceived notions about standards and quality for the information we must make accessible, and hopefully move beyond them. More challenges lie in transnational collaboration and access, in the re-capture of lost born-digital content, and with digital preservation issues. We have a great deal of work to do. Finally, incoming IFLA president Ellen Tise offered encouraging closing remarks at the end of this informative conference.

Useful links related to this conference:

<http://www.ifla.org/about-the-ifla-cdnl-alliance-for-digital-strategies>
<http://www.bl.uk/>
<http://www.ucl.ac.uk/ciber/dhrprojnslms.php>

<http://www.europeana.eu/portal/>
<http://www.ibi.hu-berlin.de/>
http://www.bergen.folkbibl.no/index_englsk.html
<http://www.uib.no/grieg>
http://www.edvardgrieg.no/englsk/grieg_intro_eng.html
<http://norskesanger.no/>
<http://www.english.imjnet.org.il/HTMLs/Home.aspx>
http://www.gutenberg.org/wiki/Main_Page
<http://www.wdl.org/en/>
<http://www.archive.org/index.php>
<http://books.google.com/books?hl=en>
<http://www.powerhousemuseum.com/collection/database/>
<http://www.nlc.state.ne.us/>
<http://www.calis.edu.cn/>
<http://www.sbn.it/opacsbn/opac/iccu/informazioni.jsp>
<http://www.librari.beniculturali.it/genera.jsp>
<http://www.ndparking.com/interculturale.it>
<http://www.minervaisrael.org.il/minerva.html>
<http://www.athenaeurope.org/index.php?en/1/home>
<http://www.michael-culture.org/en/home>
<http://www.minervaeurope.org/publications/handbookwebusers.htm>
<http://www.loc.gov/index.html>
<http://netpreserve.org/about/index.php>
<http://www.internationalpublishers.org/>
<http://www.natlib.govt.nz/>
<http://www.cdnl.info/>



Multimedia Information & Technology

Catherine Djanal notes that the publisher of this magazine could make back issues available online for AVMS newsletter readers and could offer sample hard copies to anyone interested

This magazine focuses on multimedia information and technology developments in library and information science. It is for anyone with an interest in the delivery of information based on modern media, including graphic forms, streaming video, film clips, sometimes animation, and sound - alongside traditional text. It deals with the integration and management of all the forms in which information is presented, the use of a range of electronic delivery systems, now including web-based applications, and innovation; all in the interests of communicating information. Appearing in both print and electronic formats, it is distributed to over 3000 subscribers worldwide, and its readership is made up of librarians, teachers, academics, ICT specialists and media.

The May issue's main feature is a report on the digitisation programme of the National Library of Wales, by Andrew Green. Graham Cluley of Sophos recalls the

Melissa virus, the product review covers Office 2007, and books on blogging and social media, marketing libraries and reference services are reviewed. A stunning database at the Scott Polar Research Institute is the main news item, with other items including a resource base for autism sufferers and news of a guide to free wi-fi hotspots.

MmIT is a quarterly publication published by the CILIP Special Interest Group Multimedia Information and Technology.

Subscriptions cost £70 and can start at any time of the year.

More information can be found at www.theansweruk.com

For a sample copy, to subscribe, or for more information, please contact [<catherine.dhanjal@theansweruk.com>](mailto:catherine.dhanjal@theansweruk.com).

From the chair

Our leader looks back at the decade, and forward to the next one. After reading what he has to say, we should all be a little wiser. However, be warned: he notes along the way that “love makes a fool of the wise”.



BY
TROND VALBERG

While turning our eyes towards the next decade, let us also reflect on the past ten years. I remember well the deep worry among computer experts that the world might experience serious problems due to the so-called Year 2000 problem. No significant computer failures occurred around the world, but governments (notably in the UK and the USA), companies and organisations worldwide had to check, fix and upgrade their computer systems. This major effort exemplifies the notion that people and societies are heavily dependent on information and communication technologies (ICT). A similar problem may occur in year 2038, related to storage limitations of date and time as 32-bit numbers. I also remember the joint IASA and SEAPAVAA conference in Singapore in 2000, where I gave a keynote speech on communication in the third millennium, from the perspective of broad use of the internet. At this conference, both IASA and SEAPAVAA declared an urgent need to develop the CCAAA.

Over the last 10 years there has also been rapid change in terms of the widespread use of digitization for preservation purposes. However, in spite of the internet and the paradigmatic shift in ways of communication (Facebook, Twitter, and so on), in practice there are still significant gaps between preservation and accessibility. This has to do with copyright issues, of course, but that is not the only issue. There are still very limited selections of sound or moving images on the web that come from the collections in libraries or archives. That is why the AVMS

will focus on open access in Sweden next year. We are now looking for papers on the theme “Open access – on the horns of a dilemma between piracy and legality?”

The CCAAA may not have become a particularly strong organisation even today, but it played a pivotal role in the work leading to the declaration of the UNESCO World Day for Audiovisual Heritage in 2006. I think such an event, to be marked annually on the 27th October worldwide, is a crucial move towards turning attention to archiving audiovisual and heritage materials, and a step forward in providing better access for the public. Indeed, we have picked up the recommendations in Norway this year, hosting both a national sound archive conference and a screening of the Norwegian classic *Growth of the Soil*, both events programmed to celebrate the World Day. See the interview with Arild Jørgensen about restoring the 1921 silent movie elsewhere in this newsletter. I admired the work myself at a cinema in Oslo. Knut Hamsun (1859-1952) was awarded the Nobel-prize for the novel *Growth of the Soil*, which contains the famous quote “Love makes a fool of the wise”.

Let us hope that 2010 and the coming years will bear fruit, both at work and at home. The Auvisual and Multimedia Section will continue working on the legal deposit survey, and hopefully this will serve as a catalyst to preserve more of the world’s audiovisual heritage. I look forward to working together with all of you, and wish the very best seasonal greetings to each and every one! ☺

We want you. We need you. And yes, we love you.

Won't you consider becoming a member of AVMS?

AVMS conference photos



Old and new AVMS members pose for a group photo.



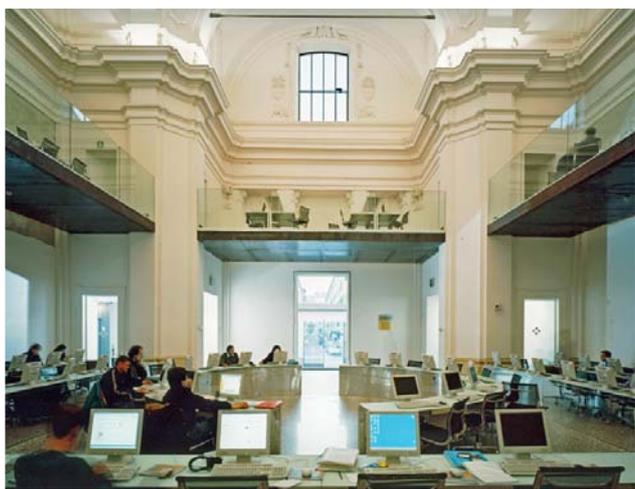
At one of the meetings, the executive enjoy a laugh.



May Yu shoots up a storm.



Members and friends enjoy the session organised by AVMS.



The Mediateca Santa Teresa was one of the venues for conference visits of interest to AVMS members.

Bruce Royan moves on

AVMS sustained an important loss this year, as Bruce Royan completed the maximum number of years of service on a standing committee permitted by IFLA, and moved on to the Art Libraries section. However, it's nice to know he's not far away!

BY
JAMES TURNER

Bruce Royan stepped down as secretary of AVMS in August this year. His signature bow ties have been a regular feature at IFLA conferences since 1992, and he has made an active contribution (as presenter or chair) to 20 conference sessions, as well as three satellite events.

Bruce served on the standing committee of the IT Section from 1993 to 2001 (and was chair from 1997 to 1998). He then transferred to AVMS from 2001 to 2009. He was our chair from 2002 to 2005, newsletter editor 2003-2005 and our secretary/treasurer from 2005 to 2009. As if that weren't enough, Bruce also stands down as secretary of the Management and Technology Division, another post he has held since 2005.

Since 2002, Bruce has represented IFLA on the Coordinating Council of Audiovisual Archives Associations (CCAAA), becoming its chair this year. In that capacity, he has spoken on behalf of IFLA at three international conferences, and taken

a leading role in launching the UNESCO World Day for Audiovisual Heritage.

In addition, he has been active in a number of IFLA projects over the years, including:

- A standard icon set for bibliographic information systems (1995-2000)
- Multilingual access to moving



At the closing ceremony in Milan, Bruce Royan receives the IFLA scroll from president Claudia Lux, "in grateful recognition for his invaluable contributions to IFLA."

image collections (2005-2007)

- Publication of the guidelines for audiovisual and multimedia materials in libraries (IFLA Professional Reports Series, 2004), for which he coordinated the production of versions in 20 languages.

Bruce also demonstrated strong leadership qualities in recruiting new members for the section,

mentoring them in the ways of AVMS, shepherding them through the IFLA hierarchy and procedures, and campaigning for funding to finance various projects the section has worked on. He has also been helpful to this newsletter in maintaining a watchful eye for useful material and seeing that it gets sent along to the editor.

During the closing session on 27 August 2009, Claudia Lux, president of IFLA, presented Bruce with the IFLA Scroll, "...in grateful recognition for his invaluable contributions to IFLA," a fitting tribute indeed for many years of generous work in the organisation.

Bruce has now been nominated to the standing committee of the Art Libraries

Section. It's nice to know he won't be very far from AVMS, and that we will be able to continue collaborations with him in other contexts. In fact, you'll see by his numerous contributions to this issue of the newsletter that it's as if he's still with us. Thanks, Bruce, for your valuable and extremely helpful contributions to AVMS! ☺



Meet and greet, part 2

In our last newsletter (no. 10), we presented some of the new members of AVMS. Here are some more. It's your chance to get to know them a little better.

Michael J Miller

Assoc. Prof. Michael J. Miller is the assistant librarian for public services in the Queens College (QC) Libraries of the City University of New York. His research interests at QC focus upon improving information and communication technologies (ICT) fluencies of all



library professionals, including the improvement of the core curriculum of library science post-secondary education. While leading Access and now Public Services at the QC libraries he implemented recommendations of an internal task force which defined a new multimedia commons in QC's

Rosenthal Library. The new facility features multimedia development workstations, a format conversion workstation, small-group viewing areas, group study areas, and circulating technologies including laptop computers, calculators and soon, e-books and digital image and recording equipment. In July of 2009, this unit will be expanding services to include digital content support services. Michael's strong participation in the American Library Association includes recent membership on the task force on electronic member participation, and a new assignment on the ALA Education Committee. He has already made a contribution to this newsletter, a report on the digital library futures conference (page 2).

Jason Beatrice Lee

Jason Beatrice Lee is a recent (2008) graduate of the San Jose State University School of Library and Information Science. Her undergraduate degree is from the University of California at Santa Cruz, in American Studies, with a concentration in film studies. Originally from Los Angeles, she has lived most recently in the San Francisco Bay Area and New York, studied in Paris and worked for almost seven years in image stockhouses, including Corbis and

JupiterMedia, where she honed her skills in keywording and photo research.

In February 2009, she was named the first ever OCLC Minority Librarian Fellow, and began a year-long assignment with the world's largest library cooperative. The programme encompasses three months working with OCLC member services, including orientation to the OCLC



member community, assistance with governance projects, and participation in the Jay Jordan OCLC/IFLA Early Career Development Fellowship programme. She visited user-

centered libraries in the United States (Westerville Public Library) and abroad (Openbare Bibliotheek Amsterdam), where innovation supported by leadership was a driving force behind library development. Following the European leg of the OCLC/IFLA fellowship, she flew to Lisbon and took a road trip with friends through southern Europe and Morocco. The Minority Librarian Fellowship also includes work with OCLC research and orientation to the RLG partnership community. The culminating six months of her fellowship takes place in the OCLC digital collection services, leading a CONTENTdm metadata working group towards the development of “shareable metadata” guidelines for web harvesting. In her spare time, Jason enjoys blogging, photography, and exploring city life.

Caleb Ouma

Caleb Ouma got interested in librarianship at an early age, as a school library assistant in high school. He later took a diploma in librarianship at the Kenya School of Professional Studies, then undertook an internship on a university campus, and that’s where he was introduced to working with

audiovisual materials.

He was later employed at the Kenya Television Network (KTN), where he continued working with audiovisual materials. He introduced automated cataloguing at KTN, and concentrated on the cataloguing and classification of



audiovisual materials, as well as journals.

In 2006, Caleb co-founded the Nyakach Youth Information Centre, an NGO that works toward literacy among rural populations at all levels, from children to young people to adults. He still works there as a volunteer, offering library services.

He went back to school, and graduated with a B. Tech. degree in library and information sciences

from the University of South Africa (UNISA).

In 2006, he joined the Nation Media Group (NMG) as an audiovisual librarian. NMG is the largest independent media house in east and central Africa. He was secretary of a committee charged with outsourcing for a library system, which was tested and then launched in 2007. The system incorporates both the print library and the television library. Currently, he is the chief audiovisual librarian, charged with acquisition, cataloguing, classification, and archiving of audiovisual material.

In 2007, Caleb attended the Joint Technical Symposium in Toronto, organised by AMIA and sponsored by UNESCO. In addition, he recently translated the AVMS guidelines into Swahili. You can click [here](#) to see a video (8 mn) of Caleb’s presentation as the 2009 Jordan IFLA/OCLC Fellow. Along with Kenya’s most famous export and the oldest student in the world, the video includes a clip showing the camel mobile library, which uses the animals to bring books to nomadic populations in deeply rural areas of the country. As Caleb points out in the presentation, necessity is truly the mother of invention! ☞

The Conservation Center for Art and Historic Artifacts (CCAHA) premiered its

new audiovisual media preservation video series

on October 27, 2009 to coincide with UNESCO’s World Day for Audiovisual Heritage. Based on CCAHA’s national professional development program *A race against time: preserving our audiovisual media*, this video series will provide an ongoing web-based preservation resource to those who are responsible for heritage audiovisual collections but were unable to attend the live conferences.

The videos are available for free
on CCAHA’s website, at

<http://www.ccaha.org/education/videos>.

This section is dedicated to events and activities surrounding this year's World Day for Audiovisual heritage. We start with a message from Bruce Royan.

World Day for Audiovisual Heritage 2009



Chairman:
41 Greenhill Gardens
Edinburgh
EH10 4BL, UK

A Message for the World Day of Audiovisual Heritage, 27 October 2009

As Chairman of the Coordinating Council of Audiovisual Archives Associations. I am delighted to send my greetings for the UNESCO World Day of Audiovisual Heritage. The CCAAA represents all the key organizations with an interest in the curation of Audiovisual Materials:

- The Association for Recorded Sound Collections
- The Association of Moving Image Archivists
- The International Association of Sound and Audiovisual Archives
- The International Association of Library Associations and Institutions
- International Council on Archives
- The International Federation of Film Archives
- The International Federation of Television Archives
- The Southeast Asia-Pacific Audiovisual Archive Association

Over the past century, broadcast and recorded sound and moving images have gradually been taking the place of the printed word as the dominant mode of human communication. Audiovisual media have unique immediacy, conveying information directly through the senses with a speed and detail that no textual description can match. Music, original speech, and iconic images also possess an emotional power which speaks to our souls, altering states of mind, changing our opinions, and fixing things into our memories.

But all this comes with the tragic flaw of fragility and impermanence. Almost as soon as it is created, the audiovisual record is subject to loss, through physical decay and technological obsolescence, natural disaster and human negligence or even wilful destruction. There is an urgent need for the funding and political commitment to enable the proper preservation of this heritage. Unlike the built and natural heritage, its deterioration is not immediately obvious to the general public. All of us therefore, have a role to play in making the case for its protection

Young people are "multimedia natives", born when AVM had already achieved dominance. They are effortlessly media literate, and should be demanding that their history and culture receive parity of preservation with those of the text-based generations that have gone before.

The Media are by definition immersed in AVM, and fully aware of its power. They should be using it to promote its preservation.

Professional audiovisual archivists and technicians are best placed to understand the problem and at least some aspects of its solution. Now is the time to make a noise and to become visible to the funders and decision-makers on whom the preservation of Audiovisual Heritage ultimately depends.

Bruce Royan
Chairman, Coordinating Council of Audiovisual Archives Associations

Prof Bruce Royan, Chairman, CCAAA, 41 Greenhill Gardens, EDINBURGH, EH10 4BL, UK

Fading heritage

The good news is: we can save it.

BY
RAY EDMONDSON

Like photos in an old family album, fading with the passing years, the accumulated films, audio tapes and videotapes of the 20th century – the most potent record of our life and times – are losing the battle to survive.

Part of the cause is the natural process of chemical decay, whose effects can be neutralised by proper storage and handling and, ultimately, professional duplication. But the relentless march of technology has added a new enemy: obsolescence. The film projectors, reel-to-reel tape machines, cassette players and cameras of yesterday are being swept aside as we embrace the the digital world and the internet. All too often, the original films, tapes and photographs are being discarded as well, in the belief that if we've made some sort – any sort – of digital copy, we have “preserved” them.

Frequently that's a mistaken belief. What's being discarded may well have a longer potential shelf life and far better quality than the digital copy that replaces it. It's not a simple equation, and professional archivists, who daily fight the preservation battle, understand its complexities.

This year we have celebrated the 40th anniversary of the first moon walk. Staggeringly, incomprehensibly, the original videotape recordings of that seminal moment in human history no longer exist. We are left only with copies that provided a sub-optimal record. How could that have happened? System obsolescence is part of the reason.

Much, perhaps most, of the world's 20th century audiovisual heritage is gone already. Much more is threatened. It's not just the news of the day; it's the great

films, songs, speeches and musical performances of the past; it's the soap operas and advertisements which so accurately chronicle social history; it's the evocative ethnographic recordings of peoples, places and animals that now survive only in memory. And it's not just the horror stories of loss and destruction which surface occasionally: more insidious is the mythology which spreads with new technologies, suggesting quick fixes for complex problems.

Preserving and providing permanent access to the world's audiovisual heritage involves a never-ending quest for technical, legal and political solutions, for funding, for a growing army of skilled professionals, and for stable and sustainable institutional structures. There's not enough money, archives or archivists.

So it's also a quest for recognition of the audiovisual heritage, which surely deserves the same cultural stature and resources we accord to the printed word and the graphic arts. On 27 October 1980 – nearly a century after the advent of sound recordings and moving images – UNESCO adopted the first international instrument calling for their protection and preservation. Now on that date, in concert with film, sound and broadcasting archives and archivists around the world, UNESCO marks the annual World Day for Audiovisual Heritage. A day to celebrate that heritage. And a day to hug an

archivist – if you can find one. We urgently need more of them.

This text was first published on the website of the World Day for Audiovisual Heritage 2009, [here](#). ☞

*It's a day
to hug
an archivist
– if you
can find
one.*

Celebrating Scottish films

Here's a report on World Day 2009 activities in Scotland.

BY
BRUCE ROYAN

To coincide with the UNESCO World Day for Audiovisual Heritage, on 27 October 2009 the National Library of Scotland (NLS) launched an initiative to digitise complete films from the national moving images collection at the library. In the first stage of the programme, 100 full films will be available on the Scottish Screen Archive website, as well as 1000 film clips.

The World Day for Audiovisual Heritage aims to raise awareness of the importance for national identities of moving images and recorded sounds. It also focusses on the need to protect vintage audiovisual material. Throughout the day, a number of short films were screened in a continuous loop at the National Library of Scotland's cafe at George IV Bridge, including a personal film depicting what is believed to be the earliest wedding

caught on camera in the British isles. *The wedding of the 4th Marquess of Bute*, which dates from 1905, has recently been restored by the Scottish Screen Archive.

On the same day, a curators' choice of "visual delights" was screened at the Glasgow Film Theatre, including the premiere of two recently discovered early films.

NLS also recently provided Scottish schools with 200 clips via a new educational website. "Scotland on Screen" was developed jointly with Learning and Teaching Scotland and Scottish Screen. The site allows students and teachers to view, download and re-use the clips, which date from 1895 to the 1980s.

You can visit the website [here](#). ☞

World Day in Serbia

A movie on the sound heritage of Serbia is available on YouTube.

BY
VESNA ALEKSANDROVIC

Once again this year, the National Library of Serbia participated in UNESCO's World Day for Audiovisual Heritage. The library produced a short movie about Serbian sound heritage, its preservation, and presentation.

Since the library is in the midst of a two-year renovation project, the film was placed in the "virtual sphere" by making it available on the web, which of course greatly increases the number of potential viewers.

The title of the movie is *Fading sound, timely salvation*. You can view it

on web site of the National Library of Serbia ([click here](#)) or see it on the national library's YouTube channel ([click here](#)), as well as on a number of other sites.

The movie represents the national library's tribute to the oldest sound recordings in Serbia, as well as to the artists, composers, and performers involved. The movie also shows how the National Library of Serbia digitises and preserves these records.

This initiative is just another example of the momentum building up for the World Day for

Audiovisual Heritage, which takes place each year on October 27. The World Day was first celebrated in 2007. Watch for other exciting projects! ☞



Rain on *The growth of the soil*

There was no film industry in Norway back in 1921, so it was the Danish director Gunnar Sommerfeldt with his equally Danish cameraman who made their way to Mo i Rana to make their film version of Knut Hamsun's The growth of the soil.

BY
INGJERD SKREDE

"I read it once at secondary school and remember wondering what kind of book this was. It was well written, of course, but Hamsun disrespects and dismisses the Sámi people and what he describes as sorceresses. It surprised me. At the same time, the story of Isak Sellanrå and Inger who build themselves a life from scratch makes fascinating reading."

Arild Jørgensen runs his hand through his long grey hair.

"But the film was lost. Why did the film disappear?"

"Primarily because no one bothered to take care of such things. Films were just entertainment and as such they were temporary. There was more money to be had from burning the films to retrieve the silver. The ash could be used as shoe shine. Besides there wasn't the technical expertise for looking after them, so such objects easily vanished. Early in the 1970s, the Norwegian Film Institute were looking all over the world for lost Norwegian films. And in the US we were in luck. A teacher at the School of Visual Art in New York had been using the Growth of the Soil as an example of Norwegian silent film, and we were fortunate enough to get the film back. It turned out to be a 16 mm film with lots of rain."

Rain? I search my memory for pages of bad weather in Hamsun's novel, but cannot recall many rainy days.

"No, it's got nothing to do with meteorology," says Jørgensen, and explains: "The film has a matt side and a shiny side; just like a still negative. The shiny side can take a fair bit of wear, but when the matt side is scratched, it will look like rain when the film is shown. In other words, there will be lots of vertical stripes in the image. We can mend these, or at least make them less prominent by filling in the scratches."

He leans back and rewinds to the place where he was interrupted. "But then, in 1991, a film turned up in Holland. It was a tinted 35 mm nitrate copy. This version had Dutch intertitles and was 200 m longer than the US copy. The restoration work was coordinated by Arne Pedersen from the Norwegian Film Institute and Mark-Paul Meyer from the Dutch Film Museum. The result of this work was shown at the FIAF congress in Mo i Rana in 1993."

Since then, the film has had a life of its own. Kjell Billing at the Film Institute has been interested in what was written on the intertitles, which did not correspond to the action in the film. The text had been translated to several languages and then translated back into Norwegian. The result of this was something akin to Chinese whispers, with the meaning of the text changing each time a new title was written, until the original meaning was lost. So Kjell Billing searched for any original texts, along with the storyboard, which was still in existence. With the aid of these and the book itself, the intertitles are now more in line with Hamsun's story, and cut so that the text fits the pictures. In addition, the film was rerecorded in a high definition digital cinema format.

"We wanted it to be done properly," Jørgensen stresses. "We cleaned the frames, because the film was stripy and had many specks."

"How do you do that?"

"We don't actually clean up each frame, as they have with Disney's cartoon Snow

White from 1937, since that would have taken too long. Nordic Film Post Production in Oslo used a new digital technology for this restoration work. It is basically a digital method where the computer programme is told what to look for, and it then removes the fault. It requires some fine tuning; in the beginning the program removed

Nobody bothered to take care of such things. There was more money to be had from burning the films to retrieve the silver, and the ash could be used as shoe shine.

seagulls, bridges and running water because it mistook them for spots or noise in the pictures.”

He grins at the idea of lost seagulls.

“But we got what we wanted in the end. It has to be done with some sensitivity, so that we remove damage and restore the grandeur of the film, without it becoming clinical. And we have done a few things with the speed of the film. You know, in old silent films all movements have a tendency to be played back fast. We have chosen to record this at a pace closer to reality. I got a fair bit of flack for that, actually. Some people felt that the film became far too slow, and it is, of course, very theatrical. But that was how they acted at the time, and I feel it is important to get good insight into that.”

“So, what did you really think about the film?”

He ponders diplomatically for a while. “Technically it is very good. The photographer is very clever. And imagine, they didn’t have light meters or anything like that, they made their adjustments intuitively. Their

Click [here](#) to view Clip 1: **Isak is wooing.** Isak has settled in the wilderness of Mo i Rana. But he is looking for a wife.

The National Library of Norway has kindly made these clips available to our readers.

Click [here](#) to view Clip 2: **Lunch time.** Isak and his wife have got a nice farm. One day they get a visitor.



equipment was heavy and they lugged it all the way up there. And the photographer had to keep turning his camera, of course. From that point of view, it’s impressive. The first part is reasonable. It reflects the aesthetics of its time. But it is theatre transposed to film. And because the subplots are missing, one can’t quite follow the story, so it comes across as somewhat chaotic. Nor can we understand the end of the film. We concluded that the last 20 minutes are missing, so we added explanatory text to help viewers get a feeling of resolution. Together with the music, it works really well. This is the first film in Norwegian film history for which music was specially written. The sheet music went missing for a long time, but it was discovered by chance at the Norwegian Broadcasting Corporation. They had borrowed it from the Victoria Theatre in Oslo and never returned it.”

The score was composed by Leif Halvorsen, who originally wrote it for a symphony orchestra. Sadly, he had to be content with only eleven musicians at the premiere in 1921, and he never heard his score played as he had written it. Now it has been recorded with the NRK Orchestra, conducted by Frank Strobel, and when the film is shown in cinemas today, it is accompanied by a digital stereo recording. At important events, it gets a full symphony orchestra with an analogue 35 mm copy.

“We were determined to have this ready for the 2009 Hamsun celebrations, and we only just made it. The whole process could have been completed faster and more simply, but I wanted to do it right. We made it, and I am satisfied with the result.” ☺

This article previously appeared in slightly different form in a magazine of the National Library of Norway.

Screening *The growth of the soil*

The National Library of Norway celebrates the World Day with a screening.

BY
TROND VALBERG

The film was made in 1921 by the Danish director Gunnar Sommerfeldt, and was adapted from the eponymous novel published in 1919 by the Norwegian Nobel-prize winner Knut Hamsun (1859-1952). The novel has been translated into some 25 languages. An eBook version of the English translation can be downloaded [here](#).

The growth of the soil is a milestone achievement in Norwegian film history. It can be considered the first professional fiction film ever produced in Norway, and is the first Norwegian film with original music, scored by the composer Leif Halvorsen.



Amund Rydland plays Isak in the film.

The film was considered lost until a 16 mm copy was found in the USA in 1971. An even better copy was discovered in the Netherlands in 1991. Since then, the surviving copies have undergone extensive restoration, and the Norwegian Radio Orchestra has recorded the original musical score.

Mo i Rana, just under the Arctic Circle, was chosen as location for the production, proving that national heritage could be created in small local communities even back then. Hamsun grew up in a nearby region, and you might say that the event has come full circle, with the preservation of the original surviving copies of the film at the National Library in Mo i Rana.

A screening of the film with introductions took place at the Frogner Cinema in Oslo, October 27th from 13:00-15:45. The restored film, including the original musical score, is also available on DVD with intertitles in Norwegian, English, French, Spanish, German and Russian. The DVD can be ordered from the Norwegian Film Institute [here](#). ☺

Visit to the Biblioteca Nacional de España

An impromptu visit to the music and audiovisual department proved rich in treasures.

BY
JAMES TURNER

At the AVMS meetings in Milan, I met Alicia García Medina, a new member of the section, and who is responsible for the department of Music and Audiovisual materials (Depto Musica y Audiovisuales) at the national library of Spain (Biblioteca Nacional de España) in Madrid. Since I was finishing my trip to Europe and IFLA in Madrid, I asked her if I could come visit the audiovisual department. She graciously agreed, and when I arrived, she not only showed me the audiovisual department, but also gave me a general tour of the national library. It was quite a treat.

In the audiovisual department, there was an exhibition of incunabula and other ancient books. From this and some of the documents Alicia and her colleague Pepe Soto showed me during my visit, it was clear that audiovisual materials are not as recent as we tend to think, even more aware users like the members of AVMS. There was a catechism using pictures, somewhat like hieroglyphics, used to instruct the indigenous peoples in the Christian religion in South America. It looked like an early cartoon or comic book. There were books of songs and music, including a large incunabula of music, where you could see slight irregularities in the staff lines, making it clear that the music was composed in print from moveable type music elements. Alicia and her colleague showed me a book explaining dance steps, and another with descriptions of the steps. There was even a pocket edition that the dance student could carry around to practice the steps as occasions arose. Many important Spanish composers have turned their archives over to the national library, and these are held there as well. These valuable collections, including manuscript notes by the composers on the scores, are available to researchers for study.

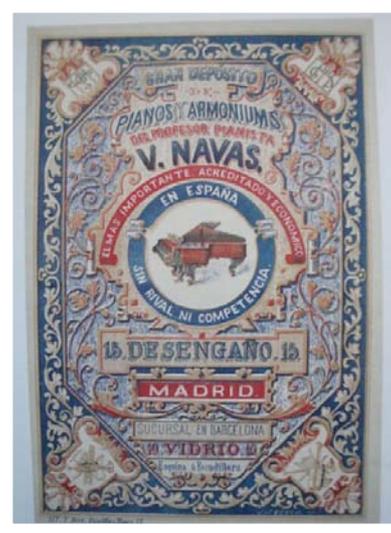
In our tour of the vaults, there were cassettes and DVDs of over 100 000 movies. Alicia pointed out that although Spain has a legal deposit for audiovisual

materials, some problems are created by the use of offshore outsourcing of some parts of the production work. Some documents thus escape the provisions of the copyright law, and are not required to be deposited. This problem sheds some light on efforts we all need to make to avoid loopholes in legislation, as other countries adopt copyright laws for audiovisual materials.

One highlight of my visit was the collection of recorded punched card discs, some made from cardboard, some made from metal, that are played on machines made in Germany. Alicia and Pepe offered to play one of the songs for me on the machine, an invitation that was hard to pass up, despite all my usual worries about wearing out old equipment and causing wear and tear on documents. In hopes that the demonstration would get wider broadcast, I asked Alicia if I could shoot a video clip on the pocket-sized digital camera I had with me. She laughed and said she was sure there'd be no copyright problem on such an old piece of music. In the video clip (30 sec) ([click here](#)), you can see Alicia's colleague Pepe installing the disc, then cranking the handle on the machine to cause air to pass through the holes in the disc, creating the sound.

The national library also has a programme of publishing, and as we wrapped up the tour, I was given two lovely books to take home. One is entitled *La copla en la Biblioteca Nacional de España*, highlighting Spanish popular songs in the national library and including a catalogue of the 2009 exhibition on the subject. The other, entitled *La musica del siglo XIX*, is a tool for bibliographic description of 19th century sheet music, amply illustrated and wonderfully detailed. as well as a

DVD accompanying the exhibition on *La copla*, which consists of song clips from Spanish movies. It was like Christmas in September, leaving with an armload of lovely gifts, and a mind full of lovely memories. Thanks, Alicia, and welcome to AVMS! ☺



AMIA conference 2009

Two film archivists from the National Library of Norway were at the annual conference of The Association of Moving Image Archivists, in St. Louis, Missouri, USA, November 4-7, 2009. Here is their report.

BY
TONE FØRELAND AND TINA ANCKARMAN

As in recent years, the main focus of the conference was the big paradigm shift in the field of moving image archiving. At the opening plenary, as well as many of the sessions, opportunities, limits and risks that still need to be addressed were debated. Speakers presented various points of view, and the audience responded with contributions to the discussions.

The schedule was intense, and since many of the sessions and workshops took place simultaneously, it was impossible to attend all of the interesting presentations. To represent the broad range of themes, the authors would like to mention a handful that linger in our memory: “The cinema goes filmless – and the archive?” highlighted future challenges, predicting that analogue materials will no longer be available and that archives will have to cope with various aspects of digital archiving. The Haghefilm Foundation in Amsterdam presented their learning laboratory, and how they will be able to help professionals and scholars to gain further knowledge. “Digital durability and durable access” presented the aims of PrestoPRIME, which is developing digital preservation tools and advice for archiving audiovisual materials.

At The Reel Thing symposium, eight speakers contributed case studies of preservation projects. The audience was presented with various problems associated with rare video formats, as well as earlier soundtrack formats that never became widespread. From an ongoing study about measurable acid off-gassing on polyester magnetic audio elements, results were reported and recommendations for future research were discussed. Some tools for

digital restoration of moving images were presented, and some of the results were demonstrated.

A very popular event is the archival screening night. This year, some twenty film clips were screened. The 6-minute clips represented a broad variety of themes and purposes, including documentaries, commercials, broadcasts, and cartoons.

In addition, some one-day workshops are held in connection with the conference. “Analog-to-digital migration” and “Technology and workflow options” were two of the workshops offered this year. AMIA offers both individual and institutional membership. Within the association, there is a variety of membership committees, each with its

sphere of interest, and meetings of each committee are held during the conference.

This yearly event is organised by and for members, and anyone who wishes to contribute to the conference is welcome to do so.

Members share common reasons for participating, and are responsible for

offering a rich forum for sharing knowledge and experience.

One of many valuable benefits of attending the AMIA conference is the numerous opportunities for networking. At the evening social events, between sessions, and around the tables at the vendor café, discussions continue, participants share contact information, and future meetings with new acquaintances are scheduled. ☸



The famous arch in St Louis.



The conference hotel as seen from the arch.

Call for Papers

Audiovisual and Multimedia Section

Theme: “Open access – on the horns of a dilemma between piracy and legality?”

The IFLA Audiovisual and Multimedia Section will be holding a session next year during the IFLA conference in Gothenburg, Sweden on the theme of “Open access – on the horns of a dilemma between piracy and legality?”. There are several obstacles to putting audiovisual and multimedia materials on the Internet. The material has to be digitized and adapted for Internet use. There are technical issues in terms of infrastructure, for example streaming audio, which is less complex than streaming video. The metadata and bibliographic control aspects may be as important as the audio or video content itself. In addition, copyright and licensing restrictions have to be considered.

With the current emphasis on digitization and preservation, it may seem paradoxical that the vast majority of audiovisual material on the web does *not* originate from any library or archive. Instead, it comes from commercial providers of free services such as YouTube, Spotify, Grooveshark, and numerous other websites. The fact that YouTube has become the world's second largest search engine reflects the vast number of users. In addition, numerous online stores such as the iTunes Store offer music and video for download directly to personal computers. In the last several years, services based on the BitTorrent protocol have been widely used, unfortunately mainly associated with the PirateBay and other illegal file sharing networks.

How can the librarian or archivist cope with the rapid increase in such Internet services? Can we learn something from the pirates and the commercial providers? Will copyright become an excuse for *not* publishing audiovisual materials on the web? Indeed, there is a relatively small number of audiovisual works in the public domain on the Internet. These issues need to be discussed. If no action is taken, future generations may not even know that we existed!

Providing access to information and resource sharing is the work of AVM professionals. Freedom of expression and open access are goals as well as parameters that indicate the level of success of library and information services. It is time for rethinking, and time for change! Proposals are invited for papers addressing the issues outlined here.

Submissions

Please send a **detailed abstract**, in **English**, of your proposed paper (1 page or at least 300 words), plus relevant brief biographical information on its author(s), **by 18 January 2010**, via e-mail to **Trond Valberg**, at trond.valberg@nb.no

The abstracts will be reviewed by the Programme Committee, and successful proposals will be identified by the end of **February 2010**.

Full papers will be due by **26 April 2010** to allow time for the review and preparation of translations. If speakers cannot produce a full paper, they must at least prepare a substantial abstract, including references such as URLs and bibliographies, by this date.

IFLA's first preference continues to be a full paper however, and each full paper must be an **original submission** not published elsewhere, and no more than 20 double spaced A4 pages in length. The paper should be in one of the IFLA official languages.

At least one of the paper's authors must undertake to be present to deliver a summary of the paper (no more than 20 minutes, including immediate questions) during the Section's programme in Gothenburg.

It is hoped that simultaneous interpretation will be available for this session, but we strongly recommend that the presentation slides should be in English, even if the presentation is delivered in one of the other official languages. Authors will also be invited to participate in a panel discussion, along with their fellow authors, at the end of the programme.

The nature of this session's subject matter lends itself to the use of sound and projected imagery. The Committee would particularly welcome proposals which offer to use such materials, and will endeavour to ensure that the appropriate technology is available on the day of presentation.

Please note that the Programme Committee has no funds to assist prospective authors: abstracts should only be submitted on the understanding that all the expenses of attending the Gothenburg conference (including travel, expenses and conference fee) will be the responsibility of the author(s)/presenter(s) of accepted papers. Some national professional associations may be able to help fund certain expenses, and a small number of [grants for conference attendance](#) may be available.