



Newsletter

AUDIOVISUAL AND MULTIMEDIA SECTION

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✧ Durban report ✧

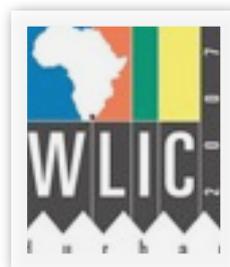
From a number of points of view, the World Library and Information Congress in Durban was exceptional. Here is a report of the activities of the Audiovisual and Multimedia Section.

BY
JAMES M TURNER

The Durban conference showed just how important oral history can be. It couldn't have been held at a better time in history, nor in a better location, since South Africa, with its eleven official languages, is a country where oral history is much more important than in most other places. The Audiovisual and Multimedia Section (AVMS) held two sessions in conjunction with the Oral History and Genealogy Section. These had for a theme "Stories without writing: local

and family history," and featured a number of very interesting presentations. [Click here](#) to see one of them. Attendance at these sessions was high, each with well over a hundred participants. At another session, organised by the Indexing Section, James Turner presented a paper co-authored with Suzanne Mathieu, entitled "Audio description for indexing films."

The AVMS held its meetings on Saturday, August 18, and Friday August 24. Trond Valberg was elected chair, Bruce Royan secretary, >③



Eighteen!

The Guidelines for audiovisual and multimedia materials in libraries are now available in 18 languages. Here is the list of them. Just click on the link.

- [Afrikaans](#)
- [Arabic](#)
- [Bahasa Melayu](#)
- [Catalan](#)
- [Chinese](#)
- [Croatian](#)
- [Farsi](#)

- [French](#)
- [German](#)
- [Italian](#)
- [Korean](#)
- [Latvian](#)
- [Norwegian](#)
- [Portuguese](#)

- [Romanian](#)
- [Russian](#)
- [Serbian](#)
- [Spanish](#)





From the chair

BY
TROND VALBERG

Being a newly elected chair of the AVMS is certainly a challenge, but I feel more comfortable today, a few weeks after the Durban meeting, and well aware of the wide range of expertise among the section members. I do look forward to working together with each and every one of you, and please don't hesitate to contact me whatever the reason! Only by communication is it possible to create an active community, and probably the work within the section will become more interesting, more advantageous and even more fun for all of us. What you are reading now is actually proof in a sense, and I just want to thank everyone who has contributed to this newsletter. If you are an external reader I hope you may even consider becoming a member of our section (see page 11), especially due to the fact that we need more members for the 2009 election.

Returning from two international conferences, only a few weeks apart, leaves me with a better understanding of connections between the different kinds of archives and the traditional library (or library functions). Saying that, it is also clear that there are significant differences both regarding functions and services as well as strategic thinking. Generally the (audiovisual) archives seem to be more focused on preserving the material whereas (public) libraries primarily provide access for the users. However, these traditional distinctions seem to become more diffuse and some institutions, e.g. national libraries, have fully integrated audiovisual archives in addition to printed material holdings. The fact that costs of digitising hardware are getting lower is the actual reason why many smaller and larger institutions currently are running digitisation projects, or plan do so in the near future. Furthermore, it is obvious that digitisation has been a catalyst in the way policies are changing, both within archives and libraries. With this in mind it might not be a coincidence that there is a resemblance between the two themes of this year's IFLA and IASA conferences, "Libraries for the

Future" and "Building an Archive for the Future" respectively.

Talking about audiovisual archiving, whether related to an archive or a library, does however mean significant differences in the way such work should be carried out compared to work on printed material. This is of course related to the material itself and the diversity of the numerous media formats, which is the reason why audiovisual material should be handled by specialists only, especially in the context of preservation and digitisation. Moreover there is a need to seek a wider focus on the importance of audiovisual material as a whole, simply because such material belongs to the most authentic sources for cultural heritage and knowledge. Even the professional researcher may forget about the unique possibility of using audiovisual sources for study instead of printed books (which often are based on what other authors have written). Imagine the complexity of a symphony by Gustav Mahler. If no sound recording (or live performance) existed it would have been challenging for most people just to get a slight impression of the musical work, even if a full score was available. (Unfortunately, no sound recordings were made of Mahler conducting his own works, or such recordings have been lost.) In Durban James M. Turner presented a paper on an automatic audio description text system for films and a film clip that emphasised the complexity of such a system. Naturally, audio descriptions are very useful for blind people, but in the context of classification and indexing the Canadian project seems to be of important relevance as well.

The common consensus regarding digitising for preservation should not give a feeling of false security. Generally, I think there might be too much focus on the amount of audiovisual data converted, in terms of hours, terabyte or petabyte storage, rather than on the development of sophisticated tools for metadata, access and even backup. If a

data file cannot be located or retrieved, it might as well not exist. Therefore the need for advanced search engines is as important as the content itself (including metadata). And even the use of the most sophisticated mass storage systems available (including automatic backup solutions) implies the risk of losing valuable data (who hasn't?). That is also one of the reasons why it is utterly important to preserve the original audiovisual material as well. Given that you already have started digitising or intend to do so soon, the question of priorities arises. For example, old vinyl discs (LPs) are not in an immediate danger of getting lost due to decay if stored properly. Furthermore, being an audiophile myself, well aware of the LP's better sound potential compared to the CD, this is also an argument to postpone some digitising pending improved technology in the future. Digitising also entails copyright issues. Several radio broadcast archives digitise so that they can more efficiently reuse radio programmes as well as gaining better access to a large record collection. The mix of production, access and preservation purposes are obviously essential in respect of the increasing demand of digitising in such archives, too. On the other hand, it may seem paradoxical that the majority of historic radio programmes can not be re-broadcasted (e.g. on the web) due to the owners of the rights for the musical content. Furthermore one should seek both national and international ways of collaboration so that overlapping work may be reduced. Imagine how many duplicated sound files of the Beatles' recordings exist in the various archives around the world!

Secondly, in spite of the fact that digitising certainly is the preservation tool of today, there is

always a risk that such activities interfere with other significant tasks. In the spirit of digital thinking you may even take for granted that our entire audiovisual heritage already has been documented or collected. This is definitely not the case! Whereas people in the Western world likely think of the public library as being a kind of optional service, the library plays a more fundamental role as a source for cultural knowledge and education in developing countries. Obviously, building new libraries and archives is one of the important premises for a sustainable development in third-world countries. Unfortunately (and understandably), there has not been much focus on audiovisual archiving in this part of the world, which may even lead to a direct loss of cultural heritage. For instance Mr Zhang Hongxia described how a library could contribute in salvaging the culture of the ethnic minority group of the Li people in China. Ms Liz Weir was the next speaker at the Genealogy and Local History session in Durban (a joint session with AVMS), pointing out the importance of documenting storytellers. Whether we think of oral history or other ways of documenting our cultural heritage, there is naturally still so much work left to be done in the context of audiovisual archiving all over the world. We already have the tools, but we need professionals to make the right decisions, not only about the work of digitising, but related to audiovisual archiving in a wider sense. The AVMS should act as a catalyst to strengthen the importance of audiovisual material as a main source for documenting cultural heritage. To do that we need to find partners who have a common interest in these issues. ☺

①, and Marwa El Sahn information officer. The section adopted as a project the production of a draft questionnaire to find out about the situation of legal deposit for audiovisual materials (see a brief report on page 6). It is hoped that, in time, a reasonably accurate portrait can be produced of which countries have some kind of legal deposit and what form this takes.

Also discussed at the meeting was the international expert meeting in Zagreb to celebrate the new World Day for Audiovisual Heritage (see page 9).



The section would like to increase its membership (see page 11). Collections of audiovisual materials worldwide are becoming more and more important in society, and the information

management issues associated with them are a significant challenge for all of us, providing lots of interesting problems to work on. Let us know if you'd

like to work with us. We have a number of projects you could contribute to, and we'd love to have you aboard! [Click here](#) for a video summary of the Durban conference (playing time 5mn 14 s). ☺

The World Day for Audiovisual Heritage

BY
BRUCE ROYAN

ADAPTED FROM A SPEECH AT THE ZAGREB MEETING,
26 OCTOBER 2007

The cluster of carrier technologies that support what we now know as Audiovisual and Multimedia Materials, has a history of well over a century. Radio audio broadcasting started in the 1900s, and projected movies were developed in the 1890s; and indeed recorded sound celebrates its 130th anniversary this year. It is fascinating that some of the pioneers of these media have been captured by their own inventions, speculating on the future effect they might have. Here is Thomas A Edison, recorded on one of his own "Phonograph" cylinders:



Since the remarkable experiments of Morse in 1844 and the unsuccessful efforts of Fields in 1858, there have come with incredible rapidity, one electrical art after another, so that in practically every respect, civilization has been revolutionized. It is still too early to stand outside these events and pronounce final judgment on their lasting value...

...or listen to John Logie Baird (2007 is also the 80th anniversary of the first television broadcast):

Today we have in London a regular television service – twice daily – with thousands of lookers-in. Television has grown from a scientific novelty to a commercial service. At present, the range is limited to 30 miles, in and about London. In this connection, it is interesting to note that as far back as 1928, I spanned the Atlantic with television. That was of course, purely experimental, but who can foretell the future.

The multimedia century

Thus, over the past one hundred years and more, an ever-increasing amount of information – both for documentation and for entertainment – has been produced in a wide range of audiovisual and electronic formats. The metrics of this are mind-boggling: the playing time of

what has been recorded to date is estimated at several hundred million hours, and is expected to grow incrementally. Audiovisual media are now a vital part of our cultural heritage, carrying a huge amount of information about every aspect of the modern world. To quote Mr Koïchiro Matsuura, Director-General of UNESCO¹:

They draw us into the collective dramas of our recent history, they allow us to experience, firsthand, how an art was practised, they show us people going about their business in settings that may have changed vastly, and indeed going about business that may have changed just as much. They tell us a great deal about ourselves and others, where we have been, and what makes us what we are.

Uniquely compelling

The reasons for this are not hard to find. There is a proverb in the English language: "A picture is worth a thousand words" ...and a Chinese proverb which could be translated as: "Describe it to me, and I may forget. Show me, and I should remember. Involve me, and I will understand."

Sights and sounds have an 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.

In 1902, the stage magician, Georges Méliès, made a 14 minute silent movie, *Le voyage dans la lune*, which is generally acknowledged to be the first substantial narrative created with purely cinematic techniques. Distributed world-wide, it became the first "Blockbuster", and its surreal imagery of the face of the moon is as embedded in popular culture as is the spaceship in the moon's eye!

This movie was a loose adaptation of *First Men in the Moon* (1901) by H G Wells. A radio adaptation of H. G. Wells' classic novel *The War of the Worlds* (1898) was broadcast in the USA by Orson Wells as a Halloween special on October 30, 1938. Much of it was presented as

if it was a series of news bulletins, and widespread panic was reported. Such is the power of the audiovisual.

Fragile and fugitive

But H G Wells is a good example also, of the fragility of the media. Wells was active, and famous, throughout the first half of the Twentieth century, and many of his works were adapted for the new media, and yet there is no known surviving recording of his voice. There is no doubt that such recordings were made: it is just that no conscious efforts seem to have been made to preserve them for posterity. To quote Matsuura again:



Artwork from the city hall at Pietermaritzburg

Floods and fires, storms and earthquakes can erase this heritage overnight. War, theft and vandalism, and simple human negligence, have destroyed many collections, and continue to do so. Humidity, heat, dust and salt-laden atmospheres also play their part, and losses are provoked by technical obsolescence as well as physical decay, affecting not only old images and sound recordings, but also the 'new' digital media.

For many years there has been, among librarians, and in related professions interested in audiovisual materials, a realisation that there is an urgent need for the funding and political commitment to enable the preservation of this heritage. Unlike the built and natural heritage, its deterioration is not immediately obvious to the general public. For this reason, there have over the last few years been a number of awareness-raising initiatives, such as Home Movie Day (<<http://www.homemovieday.com/>>) and the Call from Paris (<<http://www.fiatifta.org/aboutfiat/policy/petition/index.php>>), an internet petition that has already collected 10,414 signatures.

A World Day

The 27th of October 2007, is in fact, the 27th anniversary of the adoption, by UNESCO's General Conference, of the Recommendation for the Safeguarding and Preservation of Moving Images (<http://www.unesco.org/culture/laws/cinema/html_eng/page1.shtml>), the first international instrument to mandate measures to protect and preserve television and film, in recognition of their historical and cultural importance.

In celebration of this, and for the reasons I have attempted to outline above, UNESCO have declared 27th October from now on to be celebrated as the World Day for Audiovisual Heritage. For this purpose, they have defined Audiovisual Heritage as follows:

The audiovisual heritage comprises all forms of moving images and recorded sounds, separately or together, whether or not intended for public distribution, and regardless of the means of creation, preservation or delivery, or the personal or organisational nature of the custodian. It further includes associated information, documents, objects, artefacts and technology, and graphical material selected in its own right.

The annual UNESCO World Day for Audiovisual Heritage will seek to celebrate and raise awareness of the moving image and recorded sound heritage in all countries, and in particular to:

The annual UNESCO World Day for Audiovisual Heritage will seek to celebrate and raise awareness of the moving image

and recorded sound heritage in all countries, and in particular to:

- Increase recognition of its cultural and historical value
- Communicate its fragility and vulnerability, and the realities of preservation
- Draw public attention to heritage at risk
- Advance unhindered public access to the heritage
- Encourage legislative, financial, industrial and organisational measures to safeguard it
- Stimulate professional education in audiovisual archiving, and
- Promote practical knowledge for managing private collections

The organisation of this, the first World Day, has been delegated by UNESCO to the Co-ordinating Council of Audiovisual Archives Associations, an organisation which includes IFLA, alongside the Association for Recorded Sound Collections (ARSC), the Association of Moving Image Archivists (AMIA), the International Association of Sound and Audiovisual Archives (IASA), the International Council on Archives (ICA), the International Federation of Film Archives (FIAF), the International Federation of Television Archives (FIAT), and the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA). A range of Audiovisual Heritage activities have been organised throughout the world, and listed on a special CCAAA website (<<http://www.ccaaa.org/wdavh>>).

The role of libraries

Like the members of all these other associations, Libraries are committed to safeguarding the audiovisual heritage: the preservation of the original carriers, but increasingly, and especially, of their content. Digital

audiovisual and multimedia content is only as good as the indexing that supports access to it ([Royan 1999](#)) and this is pre-eminently the domain of the librarian.

Audiovisual librarians should take the opportunity of the World Day to promote the importance of Libraries to the Audiovisual community, and also the importance of Audiovisual materials to the Library community.

The rich variety of media expressions in society should be reflected in the services offered to users by Libraries and other information services. Access to audiovisual and multimedia materials should be as open and as free as access to print-based materials.

Audiovisual materials can reach out to sections of the public for whom the traditional print-based materials have little impact, for example to those who are reluctant to use the printed word, and to those with visual and other handicaps.

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 expressions are essential for the purposes of communication.

The need for still images, films and sound on the more traditional non-electronic audiovisual carriers will continue to exist alongside digitised multimedia content and the growing possibilities of the Internet.

Above all, the Library has a key role as an information navigator for people looking for access to audiovisual media. The Library must enable their access to reliable and authentic information.

In summary, the role for Libraries is to ensure that the remit of the World Day for Audiovisual Heritage goes

beyond the preservation of archival copies of audiovisual material, to include the use of published AV and Multimedia in celebrating, and giving access to, the heritage of the world. ☞

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Brief reports of AVMS projects

The MIC project

The MIC site (for Moving Image Collections) hopes to be “a window on the world’s moving image collections.” However, the site is only available in English. With a 9500€ grant from IFLA’s FAIFE programme, members of the Section James Turner, Samira Sambaño, and Marwa El Sahn built a kit to make localised versions of the site, then tested the kit by producing versions of several pages of the site in French, Spanish, and Arabic respectively. The MIC team hopes to install the localised pages early in 2008. To visit the MIC site, [click here](#). To see slides from a presentation on localising the site, [click here](#). Once the kit is installed on the MIC site, anyone will be able to download it and make localised pages in other languages.

Legal deposit questionnaire

In the fall of 2007, as a project in a course on visual and sound documents offered in the master’s programme in information science at the Université de Montréal, a group of students are building a draft version of a questionnaire to gather information on the status of the legal deposit for audiovisual materials in countries around the world. In a series of weekly meetings, they investigated the situation at present, gathered documentation on the subject, worked out a draft questionnaire that could be used to gather information from every country, and wrote a report explaining the rationale for the questions. Their work will be presented to the AVMS committee of IFLA at the meeting in Québec City in 2008.

Plans for Québec 2008

With support from the Committee on Copyright and Other Legal Matters, the National Libraries Section, and the Section on Bibliography, the Section hopes to run an Open Session at the WLIC in Québec in 2008. For information, see the Call for Papers on page 12.

Following on the remarkable success of the full-day study tour in Durban 2007, we hope to arrange a day-long study tour to the beautiful and historic city of Montréal, including the National Film Board’s [Cinérobotèque](#), the [Phonothèque québécoise](#), and the audiovisual collections of the [Grande Bibliothèque](#). ☞



The Norwegian Sound Archive Conference

BY
TROND VALBERG

NORWAY'S CONTRIBUTION TO THE WORLD DAY FOR AUDIOVISUAL HERITAGE

This year, the conference was arranged for the 9th time since the first meeting in 1993. The dates (24 and 25 October) were chosen as a lead up to, and as Norway's contribution to the World Day for Audiovisual Heritage (27 October). Everyone who works on preserving, as well as making sound accessible are welcome to the meetings, and this year nearly 70 delegates met in Stavanger. The Plan for the Preservation of Norwegian Sound Recordings (<http://www.nb.no/verneplan/lyd/english/e_index.html>) contained essential guidelines when published 10 years ago, but in the light of new digital technology there is a need for both funding and priorities, so hopefully the preservation plan will be revised soon. Secondly, the decision of establishing a national centre for pop and rock in Trondheim in 2009 has been taken by the Ministry of Culture. There has been a lot of attention in the media regarding this project, and one of the challenges is how to coordinate national archives with the regional ones.



Ray Edmondson

We were happy to introduce Ray Edmondson from Australia who gave the keynote address on "Audiovisual archiving in the digital age". Edmondson has dedicated his life to the preservation of the audiovisual heritage, and the UNESCO publication "Audiovisual Archiving: Philosophy and Principles" (1998/2004) is one of his major works. (<<http://unesdoc.unesco.org/images/0013/001364/136477e.pdf>>).

In Stavanger he discussed different forms of carriers in the context of preservation and access, as well as the topic of authenticity. Any archivist should be aware of the risk of rewriting history by misuse of audiovisual material. Furthermore it is important to preserve the original carriers and documents regardless of any digitisation. By past experience we should also learn to make better decisions regarding priorities in the scope of digitisation.

Arild Rønsen, the former editor of the music magazine "Puls", talked about people's willingness to

pay for downloaded music in the scope of the changing times in the record industry. Rønsen strongly believes that the CD will not exist in 4-5 years time. Harald Sommerstad, a lawyer and keyboard player in the band “Minor Majority”, reminded us about the Copyright Act and public domain (<http://www.minormajority.no/>). In Norway the copyright expires 70 years after the death of the last surviving author/composer; or 50 years after the recording has been released.

The second day started with a session entitled “Rock the Country”, illustrated by highlights taken from the film “Ragnarock”. This is the film of the rock festival held in Oslo in 1973, the festival was repeated in 1974 and 1975. There are similarities between Woodstock and Ragnarock; furthermore Ragnarock is unique as the only Norwegian rock documentary produced as a feature length film. The National Library of Norway has restored the film’s picture and soundtrack in cooperation with Universal Music. Unfortunately the film has not yet been released due to copyright issues. The track list includes Procol Harum (UK), Mungo Jerry (UK), Savage Rose (DK), Merit Hemmingson (SE), Popol Vuh (NO), Ruphus (NO) and Saft, featuring fiddler Sigbjørn Bernhoft Osa (NO). In the following debate delegates from the National Centre of Popular Music, the National Library and the regional



Arvid Espero,
National Centre
for Popular Music

centres in Oslo and Stavanger discussed various forms of collaboration.

The Norwegian Broadcasting Corporation, NRK, has initiated an extensive digitising programme of their record collection, which comprises some 150,000 CDs and 220,000 gramophone records. A web music store will be launched in cooperation with the record companies and copyright owners. Unlike other web based services, NRK will offer lossless audio files for download. The head of the Music Library, Jon Roar Tønnesen, was also hoping for a wider Scandinavian collaboration since “...we are all doing the same thing”.

The last session was dedicated to the Norwegian composer Edvard Grieg (1843-1907), partly to celebrate the 100 year’s anniversary but also due to Per Dahl’s recent doctoral thesis on the popular song “I Love You”. Dahl has analyzed over 200 different recordings of the song which have nearly as many different interpretations. His lecture entitled “When the performance perforates the spirit of the work” comments upon the fact that sound recordings, unlike live performances, and the use of modern recording facilities are likely to focus on the performer rather than the idea of the composer’s work (http://www.recordedsound.no/documents/dahl_grieg_summary.pdf). ☞

Photos Top left: Siren Steen, Bergen Music Library and Arve Sigvaldsen, recording company manager and producer. Top right: Asbjørn Straumfors, Richard Gjems and Lisbeth Johannessen from the National Library at the Institute of Recorded Sound, Stavanger.

Home Movie Day

<http://www.homemovieday.com/>

Home Movie Day was started in 2002 by a group of film archivists concerned about what would happen to all the home movies shot on film during the 20th century. They knew many people have boxes full of family memories that they’ve never seen for lack of a projector, or out of fear that the films were too fragile to be viewed.

The event has grown into a worldwide celebration of these amateur films, during which people in cities and towns all over meet their local film archivists, find out about the archival advantages of film over video and digital media, and—most importantly—get to watch those old family films!

HMD2007 took place on 17 August, in Argentina, Australia, Canada, Germany, Italy, Japan, Netherlands, New Zealand, Slovenia and the USA. The 2008 Home Movie Day is scheduled for October 18, 2008, giving scope for collaboration with the World day for Audiovisual Heritage.



International expert meeting in Zagreb

BY
MARWA EL SAHN

ENTITLED “AUDIOVISUAL MATERIAL AND HERITAGE,” THE MEETING TOOK PLACE OCTOBER 26, 2007

The Zagreb City Libraries, in cooperation with the IFLA Section on Audiovisual and Multimedia, organised a one-day international expert meeting entitled “Audiovisual material and heritage,” to mark three important events: the inauguration of the UNESCO World Day for Audiovisual Heritage, the centenary of the Zagreb City Libraries, and the 45th anniversary of the founding of the City Library’s Music Department. The meeting was held on 26 October 2007 in the City Library of Zagreb, at Starčevićev trg 6.

The meeting went from 8:00 to 14:30, with a rich agenda consisting of the presentations mentioned hereafter. The meeting got off to a fine start with a short guitar recital. It was open to the public in exchange for a registration fee, but was free of charge for all AVMS members. About 80 persons attended the meeting, including 15 international visitors (from England, France, Egypt, Bosnia & Slovenia) as well as about 65 from Croatia. The meeting was held in the public area of the children’s library, where there was an exhibition of the music, audiovisual and multimedia departments and the Igor Mladinić collections of the Zagreb City Libraries.



A short guitar recital started off the meeting.

The theme of this meeting was chosen to draw attention to the importance of audiovisual documents in the global digital environment. The significance of audiovisual documents in libraries and related institutions, digitisation as a way of preserving audiovisual documents, and audiovisual documents and OPACs were discussed by experts from Croatia as well as international guests. Professor Bruce Royan, Concurrent Computing, Edinburgh, spoke on “Audiovisual material and heritage.” Gregory Miura, Université Michel de Montaigne Bordeaux 3, France talked about “Preserving and providing access to computer games as part of the audiovisual heritage,” and Marwa El Sahn of the Bibliotheca Alexandrina in Egypt presented “Multilingual access to moving image collections (the MIC Project).” Speakers from Zagreb included Dunja Seiter-Šverko, of the Ministry of Culture, who presented “The national programme of archive, library and museum material digitization;” Sanja Vukasović-Rogač of the Zagreb City Libraries, who presented “Audiovisual resources in libraries: Zagreb City Libraries today;” and Carmen Lhotka

and Mato Kukuljica, of the Croatian Film Archives, Croatian State Archive, who spoke about "Current problems with regard to protection and restoration of audiovisual material." Other speakers from Zagreb were Tatjana Mihalić and Sofija Klarin, of the National and University library, who spoke on "Music in a network environment: principles of storage and preservation;" Tomislav Silić and Kluk Giunio, of the Zagreb City Libraries, who talked about "Collection of compressed audio records of the Zagreb City Libraries," using the example of the August Cesarec Library Music collection; and Željka Radovinović, of the Academy of Music in Zagreb, whose talk was entitled "Initiative for digitization of sound carriers of electroacoustic and electronic music of Croatian composers: funding the repository." After the meeting, there was a tour of the Music Department, and the staff presented the library's facilities and services. The library is part of the Zagreb public library network, and has a union catalogue for all public libraries in Zagreb.

After the library tour, there was a sightseeing tour that allowed participants to discover the old city of Zagreb. At the end of the day, international speakers

About 80 persons attended the meeting, including 15 international visitors.

were invited by the Zagreb City Library to a delightful traditional Croatian dinner to close the event. As you can see, the celebration of the World Day for Audiovisual Heritage was a very successful event, thanks to the cooperation and organising efforts of Unesco, the IFLA Section on Audiovisual and Multimedia, and the Zagreb City Library. ☞

Audiovisual heritage and the digital universe

BY
GEORGE ABBOTT

THE JOINT TECHNICAL SYMPOSIUM TOOK PLACE JUNE 28-30, 2007, IN TORONTO

Over 200 archivists, preservation specialists, librarians, and researchers from 30 countries gathered in Toronto on June 28-30 for JTS2007. Organised for the first time in 1983, the Joint Technical Symposium is the international meeting for organisations and

organised by the Association of Moving Image Archivists (AMIA), in collaboration with CCAAA. The Section on Audiovisual and Multimedia serves as IFLA liaison to the CCAAA and the Joint Technical Symposium Program Committee.



individuals involved in the preservation and restoration of original image and sound materials. This international symposium is held every three years and is a project of the Coordinating Council of Audiovisual Archives Associations (CCAAA). The CCAAA operates under the auspices of UNESCO and provides a shared platform for eight international media archival organisations and associations, including IFLA, to co-operate on influencing the development of public policy on issues of importance to professional audiovisual archivists. JTS2007 was

A highlight of the symposium was the special screening of a 4K digital cinema presentation of the Sony restoration of *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Earlier in the day, Cineric, Inc. presented a technical paper on restoring motion pictures using this 4K digital process. After a film is scanned at 4096x2160 it can take several months to remove dirt and scratches. For a 90-minute film, as many as 1600 person-hours may be required. Sony 4K SXRD digital-cinema projectors are being installed in commercial theatres in Los Angeles and will show the restored *Dr. Strangelove* and other 4K film projects.

Topics discussed during the symposium spanned more than a century in the development of sound and image resources. From the earliest days of recorded sound in the 1880s, a paper by the British Library Sound Archive and the University of Southampton reported on a non-contact method for recovering and preserving sound from early cylinder and 78rpm recordings. Among the latest developments were a paper on using audio description text for indexing films and one on the use of speech recognition developed by NOA Audio Solutions to index audio archives. Other papers reported on D-Cinema,

evaluation tools, storage options, metadata structures, and collections at image and sound archives including Phonogrammarchiv, Austrian Academy of Sciences (Vienna), <http://www.pha.oeaw.ac.at/home_e.htm> and Nederlands Filmmuseum (Holland) <<http://www.beeldenvoordetoeekomst.nl/en>>.

This year 35 papers covered a broad scope of current development and provided a lively environment for informal discussions and networking among the attendees. Abstracts of all papers are available at <<http://www.jts2007.org/program.htm>>. ☞

We want you. We need you. We love you.

BY
BRUCE ROYAN, AVMS SECRETARY

The Audiovisual and Multimedia Section now has 51 members (35 Institutions, 9 National Associations, 6 Personal Affiliates and 1 Student) from 30 countries all over the world (Australia, Botswana, Canada, China, Croatia, Cuba, Egypt, Finland, France, Germany, Greece, India, Italy, Jamaica, Japan, Korea, Mexico, Netherlands, Norway, Peru, Philippines, Portugal, Saudi Arabia, Spain, Sweden, Switzerland, Turkey, the United Kingdom, and the United States).

This sounds pretty good, till you realise that this is out of a total IFLA membership of 1700 - covering some 150 countries. Just three percent of IFLA Members have opted for membership of AVMS, and yet many more than that number have AV or Multimedia collections and services (attendance at our conference sessions is often in the hundreds). How can this be?

At least part of the answer may lie in the fact that Institutional Members of IFLA are allowed just two free Section memberships each. Such a member is likely to use one on the section representing their institution type, and one on the professional function or service most relevant to its needs. AVM, a minority (though essential) aspect of its work, is unlikely to be selected for that second membership.

Increasing our membership would be a good thing in itself, because it would establish a bigger pool of talent to contribute to new projects and initiatives. In addition, new arrangements to implement IFLA's Future Professional Structure are setting a membership threshold below which a Section would be obliged to consider disbanding. This will initially be set at 40, some way below our current level, but we must not be complacent. At our meetings in Durban therefore, the AVMS agreed to launch a membership recruitment campaign.

It will be important to identify and recruit existing IFLA members, (some of which are major players in the AVM world) which have never joined AVMS. The cost to such an institution of purchasing

an extra Section membership is only EUR 50 per annum.

Another group to be targeted, are those specialised institutions (cinémathèques, phonothèques, museums of broadcasting, multimedia repositories, etc), which have strong AVM interests, but which don't consider themselves primarily libraries and have never considered joining IFLA.

Finally, there are a whole range of libraries and individual librarians and students with AVM interests, still outside the IFLA fold. Institutional membership costs from EUR 171-411. Personal members pay EUR122, or EUR51 for students.

There is another, related, issue: the membership of AVMS are requested every two years to nominate individuals to serve on the AVMS Standing Committee. An SC member does not need to work for the nominating institution, but must be willing to commit to attending at least 3 of the 4 annual conferences during their four-year term. The new threshold for the number of Standing Committee members below which a Section would have to consider disbanding, has been set at 10: at Durban, 4 of our SC members completed their term of office, bringing our current total down to 9.

We have therefore decided to set the target number of Standing Committee Members at 12-15, to be reached by the time of the next elections (2009). This could be achieved by focussing on the Institutions which are already members of the Section, but which have never yet nominated Standing Committee members.

This is our challenge to you: if you are reading this newsletter and your institution is not a member of AVMS, get them to join (or join yourself as an individual). If your institution is already a member, find one that isn't and put your persuasive powers into play! ☞



Call for papers

IFLA Audiovisual and Multimedia Section, with the Committee on Copyright and Other Legal Matters, the National Libraries Section, and the Section on Bibliography

Theme: The Legal Deposit of Audiovisual and Multimedia materials: practice around the world

The IFLA Audiovisual and Multimedia Section, with the Committee on Copyright and Other Legal Matters, the National Libraries Section, and the Section on Bibliography, are holding an Open Session next year in Québec, Canada on the theme of "The Legal Deposit of Audiovisual and Multimedia materials: practice around the world."

The diversity of Legal Deposit legislation and its application from country to country is immense, from non-existence to complete coverage of all materials, including moving and still images, recorded sound, databases, multimedia software and games; even sometimes broadcast and web-based materials.

Similarly, the institutional handling of such deposit varies, including national and regional libraries, specialist agencies, audiovisual and multimedia archives, university libraries and special libraries.

Finally, there are also great differences between countries concerning rights to access and use such deposited materials, and provisions for their preservation and bibliographic control.

The overall theme of the 2008 World Library and Information Congress is "Libraries without borders: Navigating towards global understanding" and our programme will work towards a better understanding of legal frameworks and best practice in this area, world-wide.

Proposals are therefore invited for papers addressing the theme: "The Legal Deposit of Audiovisual and Multimedia materials: practice around the world." Please send a **detailed abstract**, in English, of the proposed paper (1 page or at least 300 words), plus relevant brief biographical information for its author(s), by **15 January 2008**, via e-mail to Bruce Royan: <bruce.royan@concurrentcomputing.co.uk>.

The abstracts will be reviewed by a Programme Committee, and **successful proposals** will be

identified by **31 January 2008**.

Full papers will be due by **15 April 2008** to allow time for the review of papers and preparation of translations.

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 (up to 20 minutes, including immediate questions) during the Section's programme in Québec.

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.

*PLEASE NOTE that the Programme Committee has no funds to assist prospective Authors: abstracts should only be submitted on the understanding that the expenses of attending the Québec 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 at <<http://www.ifla.org/III/members/grants.htm>>.

