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Newsletter

AUDIOVISUAL AND MULTIMEDIA SECTION

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✧ On to Québec City! ✧

The Québec conference promises to be one of the best ever. Here is a preview of the activities of the Audiovisual and Multimedia Section at the 74th IFLA General Conference and Council.

BY
BRUCE ROYAN

Here is a summary of the activities of the Audiovisual and Multimedia Section of IFLA, scheduled for the World Library and Information Congress in Québec City.

Saturday 9 August 2008
14:30-17:20
• Meeting: SC I Audiovisual and Multimedia

Monday 11 August 2008
13:45-18:00
(with simultaneous interpretation)
• Audiovisual and Multimedia, CLM, National Libraries and Bibliography. The legal deposit of audiovisual and multimedia materials: practice around the world (see page 3).

18:30 - 20:00

- Screening of the full-length documentary movie *The Hollywood Librarian*, by Ann Seidl (<<http://www.hollywoodlibrarian.com/>>), followed by a half-hour panel discussion. Howard Besser will represent the AVMS on this panel.

Wednesday 13 August 2008

7:30-17:30

AVM Study Tour to four audiovisual institutions in Montréal (see page 8).

Friday 15 August 2008 08.30-10.50

Meeting: SC II Audiovisual and Multimedia.



Yes, 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

Dear friends and colleagues! It is my pleasure to welcome you all to the 74th World Library and Information Congress in Québec City. The theme for this year's congress is Libraries without borders: Navigating towards global understanding. It may be argued that the globalization we have seen over the last years has not caused a better world. On the other hand there is no doubt that people all over the world travel more today than ever, and various forms of electronic communication have both changed the society and everyday life for many of us. It also may be argued that information professionals should be given a better opportunity to learn from innovation as well as experience.

Cultural heritage is both our common history and future. There is a clear need to preserve our cultural heritage, whatever the source or media might be. We all know that irreplaceable sound recordings and film material have been lost, and unfortunately that is likely to happen again.

Within the scope of various policies and practises around the world, the AVMS has initiated a survey on legal deposit. I believe that legal deposit could be an efficient tool for collecting audiovisual material too, although copyright issues or legal frameworks limit the

benefits of such mandatory deposits everywhere. I look forward to an interesting session in Québec City on this issue, and I also want to thank our partners for their cooperation, the Committee on Copyright and other Legal Matters, the National Libraries Section and the

1608-2008



See you there!

Bibliography Section.

There are several other reasons why you should go to Canada this year. We are pleased to announce the screening of the movie The Hollywood librarian, as well as our study tour to Montréal. Along with an interesting programme and the scheduled section meetings, I am sure we will find room for some fun as well. See you in Québec City!. ☺

The legal deposit of audiovisual and multimedia materials: practice around the world

Here's a preview of the AVMS session on Monday August 11.

BY
BRUCE ROYAN

The main contribution of AVMS to this year's World Library and Information Congress will take place in Room 205c of the Québec City Convention Centre, a space with capacity for over 200 people, and offering simultaneous interpretation into Arabic, Chinese, English, French, German, Russian, and Spanish.

The diversity of legal deposit legislation and its application from country to country is immense, from non-existence to complete coverage of all AVM materials. There is similar variation in the types of institution that handle such deposit, in right to access and use deposited materials, and provision for their preservation and bibliographic control. This double conference session launches a world survey on this topic, by reviewing known practice in individual countries and in specific regions, and culminating in a consultative workshop on the design of the questionnaire.

The session will be chaired by **Professor Bruce Royan**, incoming Convenor of the Coordinating Council of Audiovisual Archives Associations. After a brief overview of the session, he will introduce four individual country case studies:

Legal deposit of audiovisual materials at Library and Archives Canada, with **Kathryn Husband** and **Richard Green** (Library and Archives Canada, Ottawa).

Egypt's audiovisual heritage: current status and future prospects, with Hesham Azmi (Qatar University, Doha)

The case of the National Library of Jamaica in implementing and administering the legal deposit of

audiovisual and multimedia materials, with **Valerie Francis** and **Maureen Webster-Prince** (National Library of Jamaica, Kingston).

Le dépôt légal des documents audiovisuels et multimédia en France : l'exemple du département de l'Audiovisuel de la Bibliothèque nationale de France, with **Pascal Cordereix** (Bibliothèque nationale de France, Paris)

A short refreshment break around 15:45 will be followed by reviews of practice across two regions of the world:

Depósito legal de materiales audiovisuales: la situación latinoamericana, with **Samira Sambaño** (Instituto Universitario Asociación Cristiana de Jóvenes, Montevideo, Uruguay).

Legal deposit of audiovisual and multimedia materials in Scandinavia, with **Trond Valberg** (National Library of Norway, Mo i Rana)

The final part of the session will take the form of a consultative workshop, led by **James**

M Turner (Université de Montréal), on the draft questionnaire, which will have been distributed at the beginning of the session, and which will become the basis of a worldwide survey of the current situation regarding legal deposit of audiovisual and multimedia materials.

This session (which is also sponsored by the Committee on Copyright and other Legal Matters, as well as National Libraries, and Bibliography sections) promises to be significant, engaging, and quite a bit of fun—make sure you're there! ☺

The diversity of legal deposit legislation and its application from country to country is immense, from non-existence to complete coverage of all AVM materials



The 4th Floor of the Grande Bibliothèque, in Montréal, dedicated to audiovisual materials. © BAnQ Bernard Fougères

Legal deposit of films in Québec: brand new legislation

After a long wait, Québec now has a legal deposit for film and television.

BY
GHISLAIN ROUSSEL AND MIREILLE LAFORCE

Québec has had a national library since 1968, which is now called Bibliothèque et Archives nationales du Québec (BAnQ) (www.banq.qc.ca). One of the institution's mandates consists in receiving, by legal deposit, publications published in Québec. In addition to traditional monographs and serial publications, it has, for several years now, received not only sound recordings and iconographic documents, such as prints, postcards, posters and art reproductions, but also electronic documents on hard media and software.

After a long wait, films were added to this range of publications in 2006, under the Act to amend the Act respecting the Bibliothèque nationale du Québec, the Archives Act and other legislative provisions, S.Q. 2004, c. 25. The legal deposit requirement in the Act respecting Bibliothèque et Archives nationales du Québec (Loi 2008) applies to films produced in Québec, including television programs and works in video format. In order to be subject to legal deposit, a production must have received financial support from the Québec government through agencies such as the Société de développement des entreprises culturelles (www.sodec.gouv.qc.ca) or the Conseil des arts et des lettres du Québec (www.calq.qc.ca). The support usually takes the form of a tax credit, a production subsidy or both. The producers must deposit a new

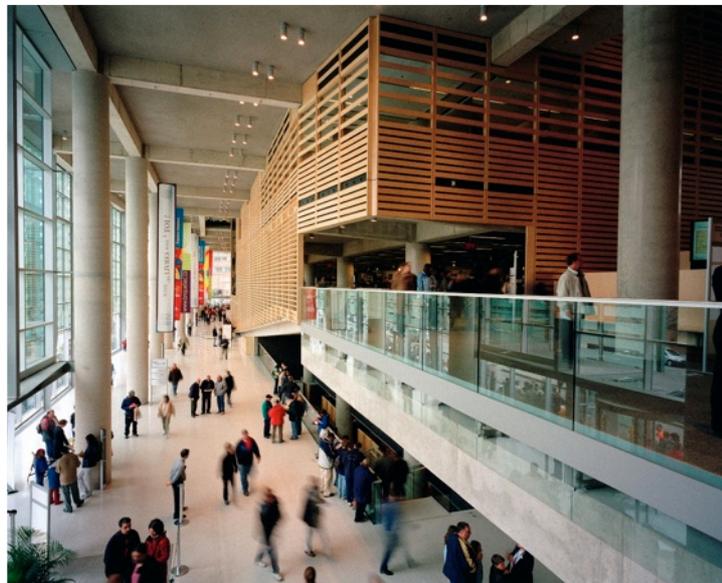
copy of their work within six months of its first public exhibition. For films released on a photochemical medium, the copy must have been made under "optimal calibration conditions," as stipulated in the Regulation respecting the legal deposit of films (Règlement 2008). For films released only on other types of media, the copy must provide the best possible screening quality. Television productions are deposited according to sampling criteria also specified in the Règlement.

BAnQ is the institution responsible for the legal deposit. However, it has given a mandate to receive and preserve films to the Cinémathèque québécoise, a not-for-profit organization which, since its creation in the 1960s, has dedicated itself to the preservation of Québec's film heritage. Before the establishment of the legal deposit, thanks to the collaboration of the film community, the Cinémathèque québécoise managed to obtain a portion of Québec works through voluntary deposit. However, the copies were not necessarily new, and deposit was not systematic. Mandatory legal deposit was intended to make up for these shortcomings.

It should be noted that copies of film works from Québec are also entrusted to Library and Archives Canada (www.collectionscanada.gc.ca) by Canadian funding organisations. There is also a legal deposit of DVD and VHS format films for the general public at

Library and Archives Canada.

In place since January 2006, the legal deposit of Québec films had, by March 31, 2008, allowed 278 “single works” and 273 “multiple episode works” (mostly television programmes) to be collected from nearly as many producers, the



Foyer of the Grande Bibliothèque, in Montréal. © BAnQ Bernard Fougères

creation of a specific entity for each production being a common practice, especially in the field of television. Producers are getting into the habit of depositing their works. The physical items received—in Digital Betacam and Betacam SP formats, for the most part—number 2993, since television programs generate a large number of items, despite the sampling procedure. We have also observed a constant increase in the number of films deposited in high definition formats, i.e. HDCAM and HDCAM SR.

Films are received by legal deposit for preservation purposes only. In order to provide access to the works received, the Cinémathèque and BAnQ prioritise the use of DVDs produced commercially in the months or years following the television broadcast or theatre screening of the works concerned. In this regard, it is important to realise that BAnQ is both a national library and a lending and reference library. Services related to the latter aspect are offered at the Grande Bibliothèque, where the universal lending and reference collection made available to the public includes a large component of DVDs that can be either borrowed or viewed in the library. Lending and viewing are made possible when the documents are acquired or according to public screening and exhibition licences entered into with distributors or distribution collectives, including ACF and Criterion.

Works received by legal deposit that are not available on DVD have to be reproduced for consultation and viewing purposes. Such reproduction is not covered by legal deposit provisions, Canada’s Copyright Act (R.S.C., 1985, c. C-42) requiring that an explicit agreement be entered into with the rights holders. For this reason, a non-mandatory reproduction licence for the purposes of preservation, on-site consultation, public exhibition and self-advertising for BAnQ and the Cinémathèque is given to all producers when they deposit their films (License de droits 2008). When producers do not hold all the rights permitting the authorisation of such reproduction, they provide the name of a distributor that BAnQ and the Cinémathèque can contact if reproduction is necessary. The producer or distributor may accept or reject any component of the licence, and signing it is optional.

The drafting of the license—a delicate operation given the complexity of copyright in the film field—was preceded by consultations with numerous associations representing the various holders of film rights, particularly producers, directors, authors, scriptwriters, actors and musicians.

Despite the fact that BAnQ and the Cinémathèque are not-for-profit organizations, producers were somewhat fearful of allowing activities such as the



The Cinémathèque québécoise at night. © Cinémathèque québécoise

public exhibition of their work, even for non-commercial purposes.

The implementation of the legal deposit of films, which had been desired for many years, filled a longstanding void. In the area of non-traditional

formats, further thinking is required concerning the preservation of a growing body of heritage materials such as web sites. BAnQ is currently doing work related to the capture of web sites. It now also receives the online publications of the Québec government by legal deposit and accepts online publications voluntarily deposited by private publishers. But here again, regardless of whether legal deposit exists, the management of the rights to the documents collected is a central issue. Paradoxically, at a time when information is circulating more and more freely and rapidly, the access to information that heritage institutions can provide is far from becoming simpler!

References

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Règlement. 2008. Available [in French] at <http://www2.publicationsduquebec.gouv.qc.ca/dynamicSearch/telecharge.php?type=3&file=//B_1_2/B1_2R2_1.HTM>. Available [in English] at <http://www2.publicationsduquebec.gouv.qc.ca/dynamicSearch/telecharge.php?type=3&file=//B_1_2/B1_2R2_1_A.HTM>. ☞

The World Day for Audiovisual Heritage

BY
BRUCE ROYAN

THE SECOND WORLD DAY TAKES PLACE 27 OCTOBER 2008

Sound recordings and moving images in any form are vulnerable, and easily discarded or

more is slipping beyond recovery because of neglect, natural decay and technological obsolescence.

Unless public awareness of the importance of preservation is increased, this trend will continue. That is why the UNESCO World Day for Audiovisual Heritage is so welcome to the audiovisual archives community.

Last year, to celebrate the first annual World Day for Audiovisual Heritage, IFLA and the other members of the Coordinating Council of Audiovisual Archives Associations collaborated to create a short trailer featuring materials from their collections and tied in to the themes of the 2007 UNESCO conference: "Planet Earth: From Place to Space". You can [view the trailer by clicking here](#).

They also collaborated on a World Day web site ([click here](#)) where we are building a list of World Day activities, worldwide. AVMS urges all interested institutions to plan appropriate events on or around 27th October this year, and to let me have the

details as soon as you can, for inclusion in the web site. ☞



Even amateur photos can become part of the audiovisual heritage.

deliberately destroyed. Too much of the world's 20th century audiovisual heritage is now lost, and much

News from former colleagues

Here's some news about two former members of AVMS who contributed in very important ways to the group during their time with us.

BY
BRUCE ROYAN

GREGORY MIURA

Gregory was formerly the Secretary of AVMS. His paper entitled "Pushing the boundaries of traditional heritage policy: maintaining long-term access to multimedia content" has been published in the *IFLA Journal*, vol. 33, no. 4, December 2007. The paper addresses the direction chosen by the Audiovisual Department of the Bibliotheque nationale de France (BnF) in order to maintain access to a comprehensive collection of multimedia and electronic documents. It describes several experimental technical solutions



for preservation, emphasizing the consequences of a requirement for future users to be able to use these documents for research purposes. These result in the use of emulation solutions as well as new practices of collection development policy with regard to the specific structure of information within a multimedia context. The paper is available at <<http://www.ifla.org/V/iflaj/IFLA-Journal-4-2007.pdf>>.

MONIKA CREMER

With her deep knowledge of audiovisual librarianship and her fluency in most of the official IFLA languages, Monika Cremer was a natural choice as information co-ordinator of the IFLA Round Table on Audiovisual and Multimedia at its inception in 1996, and she continued in that role when RTAVM grew into a full IFLA section in 1999. In 2000 she took over the role of secretary, and in 2002 added to this the role of treasurer.



Monika travelled on IFLA business to Paris, Copenhagen, Amsterdam, Bangkok, Jerusalem, Boston, Glasgow and Berlin. In Amsterdam in 1998 she presented a paper entitled "The image of libraries on the Internet." The paper is available at <<http://www.ifla.org.sg/IV/ifla64/179-117e.htm>>.

From 1999 to 2004, she was a major contributor to the "Guidelines for Audiovisual and Multimedia Materials in Libraries and other

Institutions”, which has now been published in 18 languages (see page 1 of this bulletin).

Monika has worked tirelessly throughout her involvement in IFLA, in particular in organising a packed and successful programme for the Berlin conference in 2003. I will remember what a

gracious host she was for our mid term meeting in Goettingen that year. Her easy and sympathetic manner has made her many dear friends throughout the world. Her contribution to IFLA AVMS is greatly missed, and we all wish her a long, healthy and happy retirement. ☺

The AVMS study tour

Participants will visit four audiovisual institutions in Montréal.

BY
ÉLODIE GAGNÉ

For the coming World Library and Information Congress in Québec City, the Audiovisual and Multimedia Section of IFLA has planned a study tour that will take place... in Montreal! On the 13th of August, the group will leave Québec City for an entire day in this metropolis, the seat of many institutions in the audiovisual and multimedia field. Our group will visit four of them.

Our first stop in the morning will be the Grande Bibliothèque, which opened in 2005 as the new home of Bibliothèque et Archives nationales du Québec (BAnQ). The building is imposing, and the winner of an international architecture competition. The collection is just as impressive, built up through the legal deposit which a national library can take advantage of. But acquisition is only part of the mission of BAnQ, which is also making efforts in the area of dissemination. The Grande

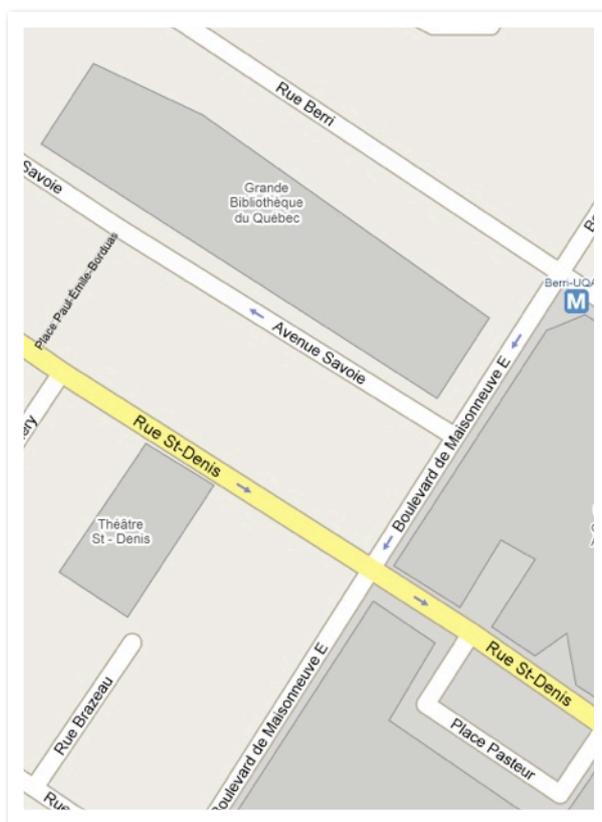
Bibliothèque was conceived as a user-friendly public space.

The AVMS visit will concentrate on the 4th floor, which houses the Music and Film section.

The section includes a collection of film, music recordings, documents on music, and the national music collection. To manage this varied collection, two classification systems have been created. Some interesting services are also available for users: on-site listening, on-site film viewing and electronic music rooms – studios available free of charge to amateur musicians.

After lunch, we will continue our tour by visiting the Cinéma théâtrale québécoise. Since 2006, this organization has been responsible

for the legal deposit of Québec’s television and film productions and thus, for their preservation. From its founding in 1963, the goal of the



Everything is located within this compact space, including the bus terminus.

Cinémathèque has been not only to preserve television and film productions, but also to document and promote them. All kinds of collections have been assembled, from films and television programmes to scripts and production documents. The institution also has enough space to organise and host exhibitions and screenings. The Rendez-vous du cinéma québécois is an example of the kind of events that take place in the spaces offered by the Cinémathèque québécoise, but all kinds of movies (classics, documentaries, silent movies with live accompaniment, and so on) are also shown during the year. Among other exhibitions you will find Do not adjust your set, an exhibition of television sets from the Moses Znaimer collection.

Next stop is the Phonothèque québécoise, a non-profit organization that has concentrated its efforts on Quebec's sound heritage. Aware of the vulnerability of sound archives because of their fragile media, the Phonothèque tries both to preserve them and promote their values. Its collections consist of sound recordings on records, tape reels and cassettes, historically significant audiovisual documents, publications about sound or music, and various artefacts. To share its collection, the organization functions with various databases that are also linked to other institutions.

As part of its dissemination efforts, the Phonothèque's web site is currently being updated and will be ready just before our visit.

Finally, we will visit the CinéRobothèque of the National Film Board of Canada. The NFB is Canada's public film producer and distributor and is committed to preserving the collective memory through its 12 000 productions. To reach its objectives, the organisation is making use of new technologies. The NFB's CinéRobothèque is located in downtown Montréal, away from the NFB's operational headquarters, and the more accessible location is service-oriented, with a video club, personal viewing stations, screenings often followed by discussions, and activities such as video production and animation workshops. As part of our visit, the participants will be introduced to these facilities, then invited to explore the film collection individually and watch movies that may interest them.

For the rest of the evening, participants can enjoy some time on their own in the city, returning by bus to Québec City when they wish.

To join the group or for further information, please contact Élodie Gagné at elodie.gagne@umontreal.ca. ☞



medea awards 2008

Encouraging the use of digital moving images and sound in education

The MEDEA Award recognising excellence in the use of media in education was launched during Online Educa Berlin 2007. This **unique new European competition** aims to encourage, recognise and promote innovation and good practice in the use of media in education. Professionals and amateurs of all levels in education are invited to participate. The closing date for submissions is **30 September 2008**.

Five finalists will be invited to the Award Ceremony that will take place on 3 December in Berlin and will have the chance to win the first MEDEA Award. Prizes for 2008 will include the award itself and hardware to the value of 6,000 Euro.

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

Legal deposit of radio and television archives within the Arab world

A report of a study of preservation and communication of radio and tv.

BY
WAHID GDOURA

Nobody doubts the relevance of audio-visual archives as being sources of creativeness, artistic inspiration and cultural expression. Besides, we can not ignore the importance of moving pictures in relating daily events, in writing history, and, to cut it short, in studying all aspects of political and socioeconomic lives of contemporary societies.

Broadcast and televised archives constitute the essential part of audio-visual heritage. Scientific and cultural exploitation of these resources depends upon their preservation and the conditions in which they are kept; and also upon the management capacity to make them accessible to users.

The judicial device of copyright registration for audio-visual archives opens up the way for researchers and professionals to exploit this cultural heritage and, at the same time, to maintain its preservation and safeguard it for posterity.

This brief paper studies the preservation and communication conditions of radio and television archives in the Arab world. It particularly focuses on the judicial framework of audio-visual documents copyright registration, the status of archive centres, and the measures taken to preserve and manage collections. In order to achieve this, we have led an inquiry, by means of a questionnaire, among those who are in charge of Arab television and radio establishments. The questionnaire deals with the administrative organization of archive services, the copyright registration function, the preservation and restoration of the collections, the staff, the technical treatment, the information technologies and the cooperation. The population studied is made up of 24 Arab radio and television establishments (public sector) among which 17 have sent us their answers. The study of the results of this inquiry, led in 2007, has revealed that on an organizational level, there are several archives' units which are not linked to the same service (or leadership) within the same establishment. This has brought about a scattering of material and human resources along with difficulties on the level of technical coordination.

On the judicial level, both broadcast and televised archive units are not interested in the registration of copyright. They do not communicate

their documents to official depositories (National Libraries or National Archives) and they are not, themselves, in any way, depositories. There are, of course, laws dealing with the copyright registration of documents within most Arab countries, which allow National Libraries to take in charge the deposit, but they specifically stress the printed material. In fact, with the exception of the National Sound Archives Library of Tunisia, official depositories have neither the necessary skills nor the appropriate resources to collect audio-visual documents.

As far as the preservation and safeguarding of audio-visual archives are concerned, the inquiry has revealed that the conservation conditions of these documents do not stick to security standards and the measures taken against vinegar syndrome are insufficient.

In order to improve the preservation conditions, some 53% of archive units have started retrospective digitalization of documents. It nonetheless remains the case, that the new information technologies are rarely used by professionals in order to achieve digital preservation, to create databases and web pages, and so on.

As far as staff are concerned, the inquiry has shown the presence of unskilled agents in the fields of library and audio-visual archives studies (62%). This explains the weaknesses in the technical treatment of documents: difficulties in cataloguing and indexing, absence of standards and lack of bibliographic catalogues and databases. Resort to continuous training in order to bring staff up to an appropriate level remains very limited, despite the intervention of regional and international organizations (programs of ASBU, Cap Med, IFTA and so on).

In conclusion, more consideration is required about the relation between the fields of archives, librarianship, and copyright registration; and also, between the notions of audio-visual patrimony and selection; within the perspective of the promulgation of laws dealing with copyright registration of audio-visual and multimedia materials and the creation of radio and television national archives within the Arab world. ☸