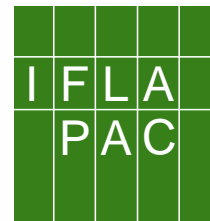


# International Preservation News

A Newsletter of the IFLA Core Programme  
on Preservation and Conservation



No. 24  
May 2001

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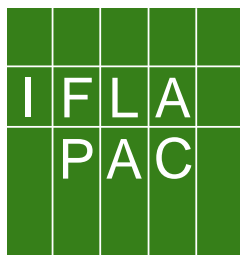
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## Preservation, a 'neglected' priority?

In 1986 the Conference of the Directors of National Libraries underlined the critical situation of collections held in large libraries. Ever since that date noticeable efforts have been made by the library and archival community to sensitise professionals, the public and decision makers to the necessity of better preserving our documentary heritage.

A number of actions led by IFLA, ICA (International Council on Archives), CLIR (Council and Library Information Resources) and UNESCO have raised awareness of brittle books and advocated the use of permanent paper. The advent of the digital era has changed the environment and traditional collections do not seem as important now as they were before.

Compared with other cultural items constituting our heritage (monuments, museums, theatres, concerts, ballets, etc.) it is clear that libraries lag far behind when it comes to raising funds. This situation can partially be explained by the fact that a book, a newspaper or a photograph is regarded as an object of current use and no one considers it worth spending time and money to preserve it for future generations. The situation is even worse for books, articles or newspapers, digitised or born digital, not to speak of Web sites or emails.

Although recent conflicts or disasters in many places throughout the world – Afghanistan, Sierra Leone, Turkey, Salvador, Kosovo, to name just a few – have focused the cultural community's attention on the irremediable losses suffered by libraries, archives or museums, much remains to be done to convince our decision makers and governments of the necessity of establishing national preservation policies and disaster plans.

IFLA and the PAC Core Programme in particular have struggled to safeguard our documentary heritage for many years now. But the PAC (Preservation and Conservation) Programme is, because of lack of adequate support, on the verge of turning into a 'neglected' priority. Of course there are still things that can be done to improve the care of our collections that do not require money but only common sense, willingness and commitment. Nevertheless the implementation of important projects, especially concerning the developing countries, requires a minimum of support.

On the eve of publishing this newsletter we are sad to say that, unless a solution quickly comes up to improve our finances, we won't be in a situation to publish *IPN* any longer. The financial contribution traditionally allocated each year by IFLA has been considerably decreased in 2001. Despite the steady and outstanding efforts of the Bibliothèque nationale de France which has been hosting the programme for nine years now, we shall probably have to cut down many of our activities, unless those institutions who have long had appreciated our work and commitment join the Bibliothèque nationale de France in its efforts to financially sustain the programme.

Marie-Thérèse Varlamoff  
*IFLA-PAC Director*

## La conservation, une priorité "négligée" ?

En 1986, la Conférence des Directeurs de Bibliothèques Nationales soulignait la situation critique des collections des grands établissements. Depuis lors des efforts notoires ont été entrepris par les bibliothèques et les archives pour sensibiliser les professionnels, le public et les décideurs à la nécessité de sauvegarder notre patrimoine documentaire.

De nombreuses actions entreprises par l'IFLA, l'ICA (International Council on Archives), CLIR (Council and Library Information Resources) et l'UNESCO ont mis en exergue la fragilité des ouvrages sur papier acide et prôné l'utilisation du papier permanent. L'éclosion de l'ère digitale a quelque peu modifié la donne et les collections traditionnelles ne semblent plus susciter autant d'intérêt qu'auparavant. Comparées aux autres institutions culturelles (monuments historiques, musées, théâtres, opéras, etc) il est clair que les bibliothèques arrivent loin derrière lorsqu'il s'agit de récolter des fonds.

Cette situation s'explique en partie par le fait qu'un livre, un journal ou une photographie font partie de notre univers quotidien et que personne ne songe véritablement qu'il vaille la peine de dépenser temps et argent pour les préserver pour les générations futures. La situation est encore pire quand il s'agit d'ouvrages, d'articles ou de journaux numérisés ou directement publiés sous forme numérique, sans parler des sites Internet ou du courrier électronique.

Si dans nombre d'endroits de par le monde – Afghanistan, Sierra Leone, Turquie, Salvador, Kosovo, pour ne citer qu'eux – de récents conflits ou catastrophes ont attiré l'attention de la communauté culturelle sur les pertes irrémédiables subies par les bibliothèques, archives ou musées, il reste cependant un long chemin à parcourir pour convaincre nos décideurs et nos gouvernements de la nécessité d'établir des politiques de conservation et des plans d'urgence à l'échelon national.

L'IFLA et son Programme fondamental PAC en particulier, luttent depuis de nombreuses années pour la sauvegarde du patrimoine documentaire. Mais le Programme PAC (Conservation et Préservation) est, par manque de ressources financières suffisantes, sur le point de devenir une priorité "négligée". S'il est possible d'améliorer la conservation de nos collections avec seulement bon sens, détermination et dévouement, la mise en œuvre de projets importants, et plus particulièrement dans les pays en développement, nécessite un apport financier minimum.

À la veille de publier ce bulletin nous avons la triste tâche d'annoncer qu'à moins de trouver une solution rapide pour renflouer nos finances, nous ne serons plus à même d'assurer la publication régulière d'*IPN*. Les crédits traditionnellement alloués chaque année par l'IFLA ont été considérablement réduits en 2001 et, en dépit des efforts constants et considérables de la Bibliothèque nationale de France qui accueille le programme depuis maintenant neuf années, nous devons probablement abandonner nombre de nos activités. A moins que les bibliothèques qui depuis longtemps apprécient notre travail et notre engagement rejoignent la Bibliothèque nationale de France dans ses efforts pour le soutien financier du programme.

Marie-Thérèse Varlamoff  
*Directeur d'IFLA-PAC*



Photo : Sylvie Bissoni

PAC team at the National Library  
of Australia: Colin WEBB,  
Hilary BERTHON and Jennifer ANDERSON



# Preservation in Asia and the Pacific

This issue of *IPN* devoted to preservation activities in Asia and the Pacific was coordinated by our colleagues from the PAC Regional Centres at the National Diet Library and the National Library of Canberra.

- 3 experiences are reported from the Pacific : fumigation in Fiji, microfilming in the Islands and the preservation of traditional Maori heritage in New Zealand. Pages 5-14.
- An overview of preservation issues in Southeast Asia and a focus on Indonesia, Malaysia, and Vietnam. Pages 15-21.
- Numerous preservation programmes undertaken throughout Australia. Pages 22-28.

*Virginie Kremp*  
Editor



Ryuji YONEMURA,  
PAC Director,  
National Diet Library

# La préservation en Asie et dans le Pacifique

Ce numéro d'*IPN* a été coordonné par nos collègues des Centres Régionaux PAC à la Bibliothèque nationale de la Diète au Japon et à la Bibliothèque nationale d'Australie.

Il présente les activités dans les régions couvertes par ces deux Centres :

- Le Pacifique, avec une expérience de fumigation à Fidji, les opérations de microfilmage dans les îles, et la préservation du patrimoine traditionnel maori en Nouvelle-Zélande. Pages 5-14.
- L'Asie, avec une présentation des problèmes spécifiques à l'Asie du Sud-Est et une incursion dans les bibliothèques d'Indonésie, de Malaisie et du Vietnam. Pages 15-21.
- Les multiples programmes de préservation entrepris en Australie. Pages 22-28.

*Virginie Kremp*  
Rédacteur en chef





# Mass Fumigation at the University Library in Suva

In 1995 the Main Library of the University of the South Pacific in Suva, Fiji, identified some 200 items in the general collection that were so badly infested by larvae that they were removed from the collection and discarded.

Evidence of larvae was first found in the general book collection of the University Library in 1986. Tests identified the larvae as *Stegobium paniceum*, more commonly known as the 'drug store beetle'. There was great concern that the larvae would spread to the valuable books in the Library's Pacific collection. Since there was little expertise in dealing with this problem available locally, expert advice was sought from abroad.

From 1988 to 1995, the Library acquired extensive information pertaining to the chemical and non-chemical based preservation methods available to libraries (1). Between December 1996 and January 1997 the Library conducted the largest off-site fumigation of a library collection ever undertaken before. The exercise involved 600,000 items comprising 85% print material (books, periodicals, reprints, maps, posters, etc.) and 15% audio and visual carriers, microforms, computer disks and CDs.

The Library took into account the effectiveness of various disinfecting methods on the larvae and the beetle; the reaction of the different kinds of documents held in the collection to the various methods; the effect of fumigants on people and the length of time that the collection would be required to be out of circulation.

The non-chemical based freezing option was seriously considered but deemed not practical, as there was no facility in the country where the entire collection of 600,000 volumes could undergo treatment at once — for if treated in batches and returned to the Library, there was no guarantee that re-infestation would not recur.

The extent to which the infestation had taken place required the most stringent of control methods and, after extensive consultations and literature searches, methyl bromide gas was considered the most effective option as a long-term strategy to rid the Library collection of bookworms. Because of the potential damaging effects of methyl bromide gas on leather, leather-bound books were freeze-treated. Worm eaten books were dusted and valuable titles such as first editions put through a freezing process. Other titles were dusted and placed in sealed bags until the fumigation exercise.

## Logistics procedure

A team comprising senior library staff and the University's occupational health and safety representative was assigned the task of explaining to the University community, through

the School Boards of Studies, the planned fumigation of the library's collection on campus. As a result of the strong negative reactions from the Board of Studies of the School of Humanities located close to the Library, the Library was forced to take the exercise off-campus.

A Sub-Committee of the University Safety Committee was set up to monitor plans for the proposed exercise. This group included University librarians, staff from the Institute of Applied Sciences responsible for testing gas presence in the containers after fumigation, an expert in occupational health and safety, a chemist to provide information on the properties of methyl bromide and a representative from the company contracted to undertake the fumigation.

Elizabeth Reade Fong was largely responsible for organising this exercise. She did this in consultation with the University Safety Subcommittee and senior library staff under the overall management of the University Librarian. Planning began in earnest in May 1996 and involved identifying a site for fumigation away from the Library, the movement of print material off-campus and back, the identification of material not suited to fumigation, material requiring special treatment due to value, the storage of library material, safety measures for the collection and personnel, staffing needs, development of a time frame and costs calculation.

## Selection of appropriate site

Plans were submitted to the appropriate University bodies in the period between May and September, 1996. During the same period, contact was made with local companies for various services required. Quotations for hire and purchase of equipment were sought, additional staff was held in early November 1996 in preparation for the exercise that began on 25 November. (This was deliberately planned for when students and academic staff were on break.) Unfortunately, at this time, summer temperatures were in the high twenties (degrees Celsius) and relative humidity was at 85-95%.

For the fumigation, the Library used cartons of the same design as those used in the 1987/1988 move to the new library building. The cartons were 440 mm x 280 mm x 280 mm, open topped with two holes on the sides that allowed them to be held on either side and the gas to penetrate into the carton. Two cartons were able to hold one shelf of print material.

The selection of off-campus storage facilities required that the books be kept safe from the elements and placed in well-sealed containers to obtain the full effectiveness of the gas. Transport ship containers served this purpose and a local scaffolding company was approached to construct shelving in the containers to hold the cartons. The shelving was desi-

(1) Some of the organisations contacted included a local pest control company; the Department of Agriculture in New South Wales, Australia; the Division of Entomology at the Institute of Plant Protection and Processing of the CSIRO (Commonwealth Scientific and Industrial Research Organisation), Australia; the State Library of New South Wales Preservation Section; Charles Sturt University Library and the IFLA-PAC.

igned to allow space between the shelves for the gas to move in the container.

A total of 24,000 cartons were used to move the collection to containers in the Library car park. Container capacity varied from 450 to 480 cartons depending on the kind of material placed in the container. For example, bound newspapers, because of their height, were not placed in cartons but on the actual shelving. A total of 81 people comprising 55 library staff and 26 casual staff (10 University students and 16 non-University staff) were employed in the exercise.

The Suva Wharf was identified as the most appropriate site for this exercise since it was used for the fumigation of all imported fresh food and fruit with methyl bromide gas on a daily basis.

A total of 42 containers were used. The containers were gassed with a 100% concentration of methyl bromide gas. The first 20 containers were tested and cleared by a company and the Institute for Applied Sciences using the Hilide lamp and a testing equipment for gas. Approximately 4,000 valuable, rare and fragile material were 'bubble' (2) fumigated on the company's premises.

Safety of the collection and personnel was a priority. Demonstrations on the correct way to lift heavy cartons were conducted. Dust coats, gloves and masks, cool drinks, adequate breaks and a medical kit were provided for those filling and clearing the containers. The Library maintained records of incidents relating to safety issues.

#### A preservation incentive for all staff

The collection was well protected during the massive movement. The only obvious slight damage was to some Pacific material which were wet by a sudden downpour when material were being unloaded at the Library after undergoing 'bubble' fumigation.

The exercise created greater awareness amongst library staff of the need to preserve the collection and the simple methods by which this can be achieved, such as by washing hands after meals and by being vigilant about snack food being brought into the Library by users.

Staff responsible for the general cleanliness of the Library has been given training in the maintenance of the collection. Dusting of shelves and wiping of books are now a regular part of their weekly routine, as opposed to the more casual, irregular approach in the past. A draft Preservation Policy has been written.

All material received through the Library's gifts and exchange programme undergo an initial process of freezing to prevent any possible re-infestation of the collection. Complementing this is a pest control programme for the Library that includes normal spraying on a monthly basis and spraying with pyrethrum (3), permethrin (4) and carbamate (5) every three other months. Four years later, there is no evidence of reinfestation.

*Elizabeth C. Reade Fong* (6)  
**Deputy University Librarian,**  
**University of the South Pacific, Suva - Fiji**

- (2) Bubble fumigation involved placing the cartons of collection items inside a large canvas bag, which was then filled with fumigant.  
(3) Pyrethrum: an insecticide made from the dried leaves of any several of 'old world' chrysanthemums.  
(4) Permethrin: a synthetic pyrethrum used especially as an insecticide.  
(5) Carbamate: a salt or ester of carbamic acid especially one that is a synthetic organic insecticide.  
(6) Elizabeth C. Reade Fong is also the Coordinator of the Pacific Population Information Network (POPIN) and is Chair of the Network for Women Managers in Higher Education in the Pacific (NetWHEP).

#### Fumigation de masse à la Bibliothèque universitaire de Suva, Fidji

Entre 1996 et 97, la Bibliothèque a mené une opération de fumigation de ses collections, atteintes sporadiquement de larves de *Stegobium paniceum* depuis 1986. Six cent mille documents, dont 85% d'imprimés et 15% de supports magnétiques et numériques étaient concernés. Après diverses études de faisabilité, y compris sur des traitements non toxiques, la Bibliothèque a opté pour le bromure de méthyle. Les livres rares et ceux reliés en cuir en revanche ont subi une opération de congélation.

Après de longues négociations avec le Conseil de sécurité de la Bibliothèque, il a été décidé de traiter les documents en externe, sur les quais de Suva où sont désinfectés chaque jour des aliments frais importés.

La logistique a été considérable, les conditions de sécurité très strictes, mais l'opération a réussi. Elle a eu pour conséquence de sensibiliser davantage le personnel au respect de quelques règles simples de préservation, comme ne pas manger dans l'enceinte du bâtiment ou dépoussiérer régulièrement livres et étagères. Une politique de préservation est actuellement en cours de rédaction.

#### Fumigación masiva en la Biblioteca Universitaria de Suva, Fidji

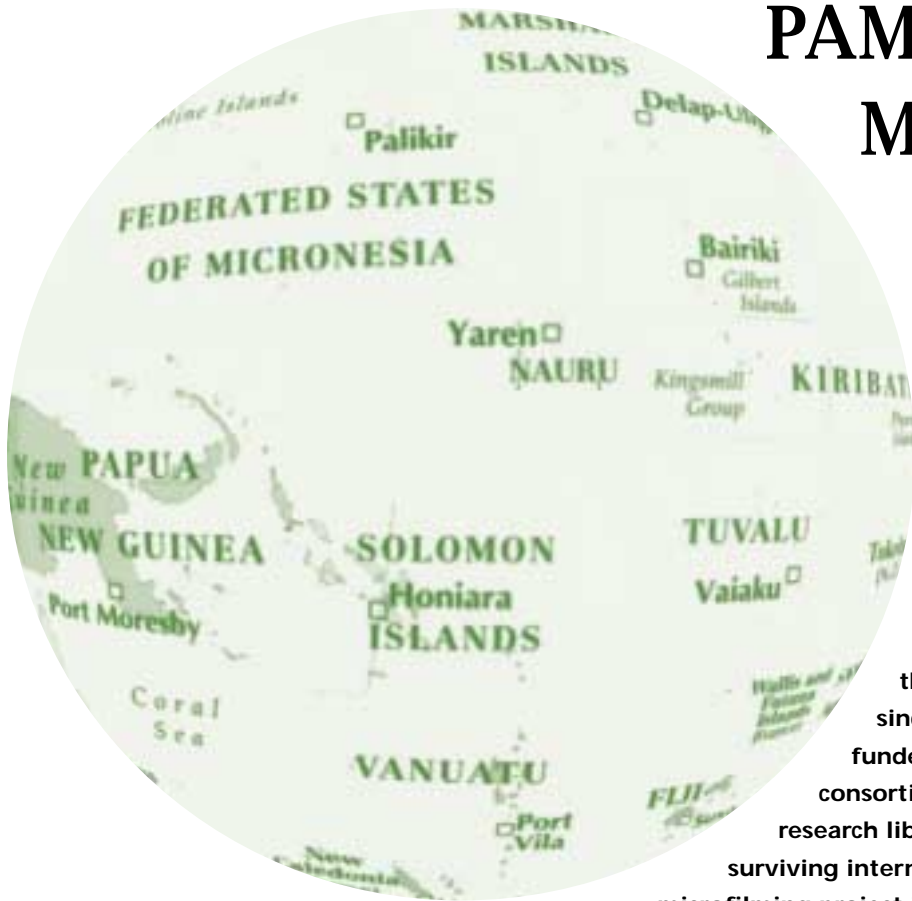
Entre 1996 y 1997, la Biblioteca ha llevado a cabo un operativo de fumigación de sus colecciones, las cuales sufren ataques esporádicos de larvas de *Stegobium paniceum* desde 1986. Este operativo involucró seiscientos mil documentos, de los cuales el 85% son impresos y el 15% restante se encuentran en soportes magnéticos y digitalizados. Después de diversos estudios de factibilidad, que incluyeron tratamientos no tóxicos, la Biblioteca optó por el bromuro de metilo. Los libros raros y los que poseían encuadernaciones en piel fueron congelados para evitar cualquier riesgo de deterioro.

Después de largas negociaciones con el Consejo de Seguridad de la Biblioteca, se decidió tratar los documentos fuera de la institución, en los muelles de Suva donde son desinfectados diariamente los alimentos frescos importados.

El trabajo de logística fue considerable y las condiciones de seguridad muy estrictas, dando un resultado exitoso. Se logró una mayor sensibilización del personal en cuanto a algunas reglas sencillas de preservación, tales como no comer dentro del edificio o retirarle el polvo regularmente a los libros y a las estanterías. Actualmente, se está redactando una política de preservación.

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# PAMBU: Microfilming in the Pacific Islands

**The Pacific Manuscripts Bureau - known affectionately as 'Pambu'- is small in scale. It makes microfilms of archives, manuscripts and rare printed material in or relating to the Pacific islands. Based in the Research School of Pacific and Asian Studies at the Australian National University (ANU) since 1968, it is a joint copying project, funded and directed by an international consortium currently consisting of eight Pacific research libraries. It is probably the oldest surviving international archives preservation microfilming project in the world.**

In the early 1950s, Harry Maude, executive officer of the Research Division of the South Pacific Commission directed a manuscripts preservation project which produced 80 rolls of microfilm of Pacific linguistic, historical and scientific documents. Ten years later he developed a proposal for inter-library cooperation over the copying and distribution of unpublished documents relating to the Pacific islands. An agreement was subsequently reached between the ANU's Research School of Pacific Studies and four of the main Pacific research libraries in the United States, New Zealand and Australia (1) to jointly subsidise the establishment and operation of a clearing house for Pacific archives and manuscripts.

The Pacific Manuscripts Bureau began operations in April 1968. It was modeled on the Australian Joint Copying Project (AJCP), 1948-1992,

which located, listed and microfilmed records in the United Kingdom relating to Australia, New Zealand and the Pacific Islands.

The Bureau's primary purpose, as specified in the agreement, is to:

- (a) Search for and arrange the microfilming of unpublished and other documentary material on the Pacific Islands of historical, scientific, literary and other scholarly significance on behalf of the sponsoring libraries.
- (b) Provide descriptive lists of material microfilmed in an approved form for the libraries' information.
- (c) Forward copies of all microfilms obtained to the sponsoring libraries requesting them.
- (d) Provide copies of microfilms and descriptive lists to non-member libraries and individuals at prices approved by the members.
- (e) Undertake any other duties relating to the general purposes of the Bureau in strengthening archival and library resources in the region that the parties to this agreement shall approve collectively from time to time. These duties include the coordination and dissemination of information on microfilming and documentation projects.

A Management Committee consisting of representatives of each of the member libraries, a representative of the Pacific Regional Branch of the International Council on Archives (PARBICA) and three representatives of the ANU's Research School of Pacific and Asian Studies directs the Bureau. The Management Committee usually meets twice a year in Canberra but, for the past four years, has also been meeting at least annually in the Islands, usually in conjunction with a PARBICA or Pacific History Association Conference. These island meetings have enabled all members to be directly involved in the Bureau's decision making. Chaired by Professor Brij Lal since 1993, the Management Committee has widened the Bureau's focus to include more contemporary records: the archives of businesses, trade unions, semi-government bodies and judiciaries, records documenting the political and social history of the independent Pacific Islands states. The Bureau's searching and filming activities continue to concentrate on the islands, as the island-based records are seen as most vulnerable. As such, the Bureau has always considered itself to be a preservation microfilming programme, as well as a clearing centre for improved documentation of and access to sources. At the moment it has two rooms, three cameras and three officers (two of them part-time): a cork in an ocean of Pacific archives.

(1) They were the Library of the University of Hawaii, the Mitchell Library in Sydney and the National Libraries of New Zealand and Australia. The Library of the University of California, San Diego, the University of Auckland Library and Yale University Library have now also joined the Bureau. They each contribute an annual subscription to meet the running costs of the Bureau which is a non-profit organisation.



The Bureau was one of several preservation microfilming programmes operating in the Pacific at the time. In the 1960s and 1970s the Central Archives of Fiji, and the Western Pacific Archives, both in Suva, microfilmed key series belonging to Fiji colonial administration and the Western Pacific High Commission. When the Pacific islands achieved independence in the 1970s, the Government archives in Fiji, Papua New Guinea, the Solomon Islands and Kiribati were equipped with Recordak 35 mm cameras and full microfilm processing facilities. Two of the microfilmmers who had been trained in the colonial archives in Suva later became National Archivists in the Solomon Islands and Vanuatu. Microfilming programmes are still underway in all these Archives, except the Solomons, though some of the equipment is in need of attention. The US government also established microfilming programmes, using 16 mm equipment, in the US Trust Territories in Micronesia and in American Samoa. The Mormons were microfilming extensively in the Pacific Islands at this time too.

#### Seeking out rare material

The Bureau's first executive officer, Robert Langdon, made many trips to the islands seeking out manuscripts and rare printed material and using a portable 35 mm microfilm camera to copy the documents. This type of camera was also being used to copy records in the field in the United

Kingdom and in the Western and Central Pacific. The material copied was mainly personal papers, such as diaries and correspondence, linguistic material and the records of non-government organisations, especially missions. Much of the material the Bureau copied was at risk of loss or destruction because of climatic factors and the lack of adequate repositories and trained staff to care for them.

Langdon's microfilming work was supplemented by special projects, administered by the Bureau, but funded by separate consortia. In 1970 and 1976 Dr J. S. Cumpston located and microfilmed many hundreds of Yankee-Pacific whaling logs in North American repositories, making 428 reels of microfilm. In the

mid 1970s Mr Kevin Green located and microfilmed Papua New Guinea patrol reports and diaries, personal papers, government minutes, reports and official publications. In the early 1980s Fr Theo Koch SM travelled the Western Pacific islands arranging, listing and microfilming the records of the Oceania Marist Province, making 400 reels of microfilm. To date the Bureau has made about 2,700 rolls of microfilm of Pacific archives, manuscripts and rare printed material, as well as producing associated catalogues and indexes.

Since 1995, the Bureau has had a busy schedule of fieldwork in the Pacific Islands. It has on-going projects in Fiji and Papua New Guinea. Simultaneously the Bureau has run

Correspondence files damaged by termites. Catholic archdiocesan Archives, Holy Cross, Honiara, Solomon Islands, 1997.



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Archives repository and administration block. Russell Islands Plantations Estates Ltd, Yandina, Russell Islands, Solomon Islands.



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Mrs Bridig Pondros,  
National Fisheries  
Authority employee,  
helping with microfilming  
in Port Moresby.

special projects in Tonga and Kiribati, responding to specific demands and opportunities. More programmatically it has followed a long-term strategic plan, focusing consecutively on French Polynesia, the Solomon Islands and Vanuatu. The Bureau is currently extending its programme to Micronesia in accordance with the plan. Throughout this period the Bureau has been making microfilms of supporting documents in New Zealand and Australia.

#### Material selection in Papua New Guinea and the Solomon Islands

An account of the Bureau's recent work on Papua New Guinea (PNG) and Solomon Islands archives is illustrative of its operations. The fieldtrip to Papua New Guinea and the Solomon Islands, in February-March 1997, was the first in more than 10 years. A number of specific projects in Papua New Guinea and the Solomons were discussed with the owners and/or custodians of the records, then put to the Bureau's Management Committee for approval in accordance with the Bureau's usual procedure.

In Papua New Guinea research papers of the National Fisheries Authority had been surveyed by Dr Patricia Kailola, a Fisheries Biologist with many years experience in the country. She had recommended that the Bureau microfilm this material; the Bureau Committee had accepted her recommendation. The National Fisheries Authority approved the

plan and the Australian Centre for International Agricultural Research was willing to support the project.

The main projects planned for the Solomon Islands were microfilming of post-World War II Solomons newspapers, Catholic Diocesan archives, papers of Dr Fox held by the Melanesian Mission and the archives of Levers Pacific Plantations Ltd held in Yandina in the Russell Islands.

The Bureau's staff have been trained in the techniques of microfilming under the guidance of the company which processes the microfilms made by the Bureau. During the 1997 trip, 35 rolls of microfilm were exposed and a further 18 rolls were made in Papua New Guinea and the Solomons in 1998. The Bureau has two portable versatile 35 mm microfilm cameras, one as old as the Bureau, weighing about 20 kg, and a new one which is 5 kg heavier. All that is needed is a steady table, a darkened room and power. However, the camera will not operate off a portable generator without a regulator — so it has its limitations.

Exposures are set using a light meter and a dimmer/voltage meter for controlling the camera's floodlights. When microfilming is conducted within Australia, test shots can be sent directly to the developing company for verification of quality. On fieldtrips however, this quality check cannot usually take place until returning to Canberra. Whilst every effort is made to provide a high standard of microfilm, limitations in the quality of film in some instances is acknowledged by the Bureau because it is

not possible to check the results of test shots on a fieldtrip. Copies of these microfilms are given to the custodian of the original records and to each of the Bureau's participating libraries and some are also sold to other libraries and researchers. Duplicate negatives of the microfilms are produced and the master negatives are transferred to the National Library of Australia for long-term storage.

#### Reasons for impediments

The Bureau's executive officer is a professional archivist with extensive experience in the arrangement and description of personal papers and the archives of non-government organisations. Some record groups in the field are in immaculate order but others need to be arranged, listed and microfilmed, usually at a rapid rate. Sometimes a helper is employed in the field to operate the camera for routine filming while the executive officer prepares the documents for filming and lists them. The microfilm titles are now reel-listed to item level and it is planned to have the reel lists linked to PAMBU catalogue on its Web site in the near future.

Disposition of the original records is always a central concern. Archival caches are often at greatest risk when they are disturbed. Where possible the Bureau ensures that the original papers are not only ordered but also put in safe custody. However, this is not always possible. The key series of Papua New Guinea National Fisheries Authority research reports were transferred to safe custody in the National Fisheries Authorities Library. However the bulk of original records -which remained at an abandoned research station near Port Moresby- could not be transferred to the National Archives repository or any other secure repository despite intensive lobbying. After 1997 the National Fisheries Authorities was corporatised and then privatised; its research functions were all but eliminated and it had little ongoing interest in its archives. The records were locked up on site, but it has recently been reported to the Bureau that they have been destroyed by vandals. Only a fraction was microfilmed.

The Bureau could not pursue one of the Solomon Islands projects. The Church of Melanesia decided not to make the papers of Dr Fox available



Correspondence files  
damaged by termites.  
Catholic archdiocesan  
Archives, Holy Cross,  
Honiara, Solomon  
Islands, 1997.

for microfilming pending the outcome of a review of its archival access policy. However, the Bureau's remaining Solomon Islands projects were all completed on the second visit in 1998, even though the elusive ferry decided not to call into Yandina (Russell Islands) leaving the executive officer and his camera to beg a lift in a banana boat through the Russell and then on a truck to his destination. After completion of the microfilming, the Archivist in London imposed a fifty-year closure (with exceptions) on the microfilms of their Yandina archives, in line with the Company's general policy. Although immediate access to the microfilms is therefore difficult, there would now be no chance of doing such a project in the Solomons due to civil strife.

In response to demand, the Bureau has developed a further series of projects in Papua New Guinea requiring fieldtrips in 1999 and 2000. Meanwhile the Bureau has located and microfilmed another twenty or more record groups relating to Papua New Guinea and the Solomon Islands in Australia, New Zealand and Fiji (2). The extent of this work in Melanesia, together with the Bureau's projects elsewhere in the Pacific, shows that even after more than 30 years PAMBU is still making a unique contribution to the preservation of the documentary heritage of the Pacific Islands.

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(2) Details of projects are published in the newsletter, *Pambu*, which is available free of charge from the Pacific Manuscripts Bureau, RSPAS, Australian National University, Canberra ACT 0200, Australia. See also the PMB website <http://rspas.anu.edu.au/pambu/>

## PAMBU

C'est sans doute le projet de microfilmage à des fins de préservation le plus ancien au monde. En 1950, un premier projet a permis de réaliser 80 bobines de microfilms sur le patrimoine linguistique, historique et scientifique du Pacifique et a donné naissance à une coopération entre l'École de Recherche sur les Études dans le Pacifique à l'Université nationale en Australie, plusieurs bibliothèques universitaires dans le Pacifique, aux USA, en Nouvelle-Zélande et en Australie. Ces bibliothèques se sont associées pour microfilmer et diffuser des documents non publiés. Elles ont créé PAMBU en 1986, le Bureau des manuscrits du Pacifique.

De 1960 à 70, les archives de l'administration coloniale de Fidji ont été microfilmées. Ensuite un membre de PAMBU entreprit plusieurs missions dans les îles à la recherche de documents rares. Il filma essentiellement des documents personnels provenant des missions ou des publications officielles, comme celles de Papouasie Nouvelle-Guinée. Depuis 1995, les projets portant sur la politique et l'histoire des îles continuent d'affluer, notamment de Polynésie française, des îles Salomon, de Vanuatu et maintenant de Micronésie. Parfois PAMBU se heurte au refus des autorités locales ou religieuses de filmer certains documents ou de déplacer les originaux dans des locaux plus aptes à la préservation. Il n'en reste pas moins que sa contribution à la préservation du patrimoine des îles du Pacifique est unique.

## PAMBU

Este es indudablemente el proyecto de microfilmación con fines de preservación más antiguo del mundo. En 1950, un primer proyecto que generó 80 rollos de microfilmes sobre el patrimonio lingüístico, histórico y científico del Pacífico tomó forma y dio vida a una cooperación entre la Escuela de Investigación sobre Estudios del Pacífico en la Biblioteca Nacional de Australia, cuatro bibliotecas de investigación sobre el Pacífico: en los Estados Unidos, en Nueva Zelanda y en Australia. Estas bibliotecas se asociaron para microfilmear y difundir documentos no publicados. Crearon el PAMBU en 1986, la cual funciona como la oficina de manuscritos del Pacífico.

De 1960 a 1970 se microfilmaron los archivos de la administración colonial de Fidji. Luego un miembro del PAMBU emprendió expediciones en las islas a fin de buscar documentos raros. Principalmente microfilmó los documentos personales provenientes de las misiones o publicaciones oficiales como las de Papúa Nueva Guinea. Desde 1995, los proyectos continúan llegando principalmente de la Polinesia Francesa, las Islas Salomón y Vanuatu abarcando también la Micronesia. Algunas veces PAMBU enfrenta el rechazo de las autoridades locales o religiosas para microfilmear ciertos documentos o para trasladar los originales a locales más aptos para su preservación. Por ello, su contribución a la preservación del patrimonio de las islas del Pacífico es única.

# Preserving Maori Documentary Heritage in New Zealand

The National Library of New Zealand is responsible for collecting and preserving the national documentary heritage. It is obliged by law to consider the particular needs of Maori, the country's indigenous people. As a repository of records of significance to all, the Library has developed its own strategic goal to work in partnership with Maori.

Back to the 1840s, when the Treaty of Waitangi was signed Maori make up fifty percent of the population The rest of the population is of mixed immigrant origin with a large proportion of descendants of 19<sup>th</sup> century settlers from the United Kingdom. The system of government is based on the Westminster system and the common language is English. Britain colonised the country in the mid 19<sup>th</sup> century.

In 1840 the British Crown and Maori were signatories to the Treaty of Waitangi. This Treaty guaranteed significant rights of ownership of land and control of resources for Maori, but was largely ignored, by government, in the subsequent era of settlement and dominion by Britain.

In the last few decades the Treaty has taken on a renewed constitutional status. It is cited in claims, made by Maori, over land ownership and use, fishing and riparian rights. New Zealanders generally understand what is meant by a "Treaty issue", and are aware of the Waitangi Tribunal, a judicial body established in 1975 to hear and make recommendations for the settlement of Treaty claims.

To meet their obligations, which have been recognised since the mid 1970s, government departments, like the National Library, are required to act in accordance with the principles of the Treaty — to propose and implement measures which reflect the importance of Maori in their business. One tangible effect of this is the use of bilingual names and branding. The Web site currently being developed for the Library, to replace the existing one, will

**"The well spring of knowledge of New Zealand" is the Maori name for the Library**

have a major bilingual component, using Maori and English.

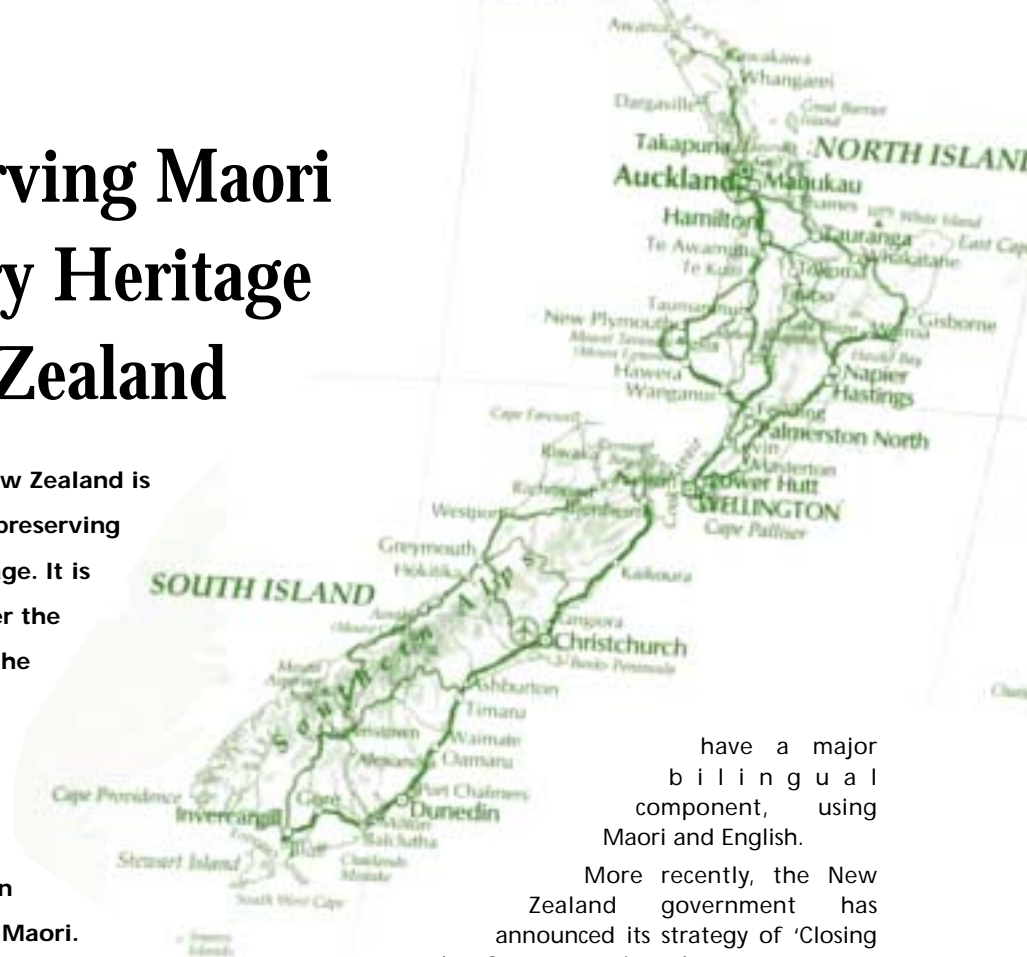
More recently, the New Zealand government has announced its strategy of 'Closing the Gaps', ensuring that "government and mainstream agencies... maintain a focus on the status of Maori in their work and decision making" (1). The strategy is aimed at improving outcomes for Maori who experience disadvantages common to indigenous peoples in former colonies.

These include poorer health, lower income levels, higher prosecution rates and lower educational attainment than the majority of the population. Information literacy and educational programmes aimed at Maori are areas in which libraries can contribute to 'Closing the Gaps'.

The National Library contributes in this area through its schools service which has offices throughout the country for assisting schools and advising on access to information resources. The National Library is working in collaboration with schools to provide and promote Maori resources and has plans to do more. The Library is also currently developing its 'Policy-Maori' to formalise its intention to provide improved services and products for Maori. The Library acknowledges Maori as a special group of users with growing demands for information and services.

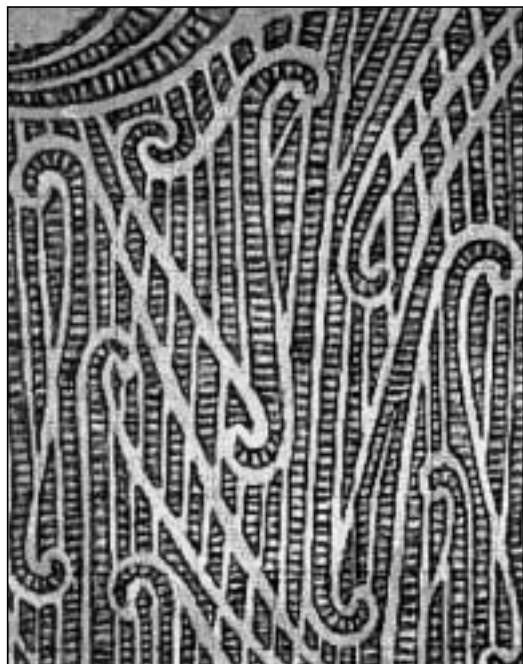
Awareness of Maori information needs and attitudes to library services has been growing nationally, through organisations such as *Te Rōpū Whakahaui*, a professional association of Maori librarians, and the Library and Information Association of New Zealand *Aotearoa*. In 1999, *Te Rōpū Whakahaui* organised a conference on

(1) Te Puni Kōki. Ministry of Maori Development. *Closing the Gaps 2000 in Summary*. Wellington, 2000. [http://www.tpk.govt.nz/publish/gaps/gap\\_summary.htm](http://www.tpk.govt.nz/publish/gaps/gap_summary.htm)





Horatio Gordon  
Robley 1840-1930  
Thigh pattern.  
Waikairo tattooing on  
a left thigh. [Between  
1864 and 1930]  
Watercolour,  
290 x 205 mm  
Reference  
No. A-080-035



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'Issues and Initiatives in Indigenous Librarianship' in Auckland. Delegates from different countries were invited to attend and present papers. The preprints show that library services to indigenous people are being examined in a number of countries. Chris Szekely (2) summarises the common themes:

*The essays combine to portray a picture of indigenous resilience and determination in the face of social and physical hardships. The challenges facing the survival of indigenous languages is a consistent theme, while issues surrounding cultural and intellectual property rights also appear to be emerging as a concern. The basic need for access to information and resource material is echoed by each of the writers, as is the professional belief that libraries have a fundamental role to play in addressing indigenous empowerment, and enhancing learning opportunities for our children.*

#### How to integrate the Maori culture within the Library

Since the 1980s the National Library has employed staff, in the Services to Maori unit, to provide liaison with the Maori community to improve library and information services. The current staff include a Manager, Services to Maori, and three *takawaenga-a-rohe*, Maori liaison officers.

The National Library of New Zealand incorporates the Alexander Turnbull Library, a research library with specialised collections of manuscripts, rare books, maps, photographs and works of art. It is named after the benefactor Alexander Turnbull who died in 1918, bequeathing his large collection of New Zealand and Pacific documentary material to the nation. The Turnbull

collections form the permanent documentary record for New Zealand. It includes material significant to Maori, including photographs, personal papers and diaries and a collection of publications in Maori dating back to the early contact period of the mid 19<sup>th</sup> century. The Turnbull Library has longstanding relationships with both Maori clients and donors. Practical measures to improve services to Maori in the Turnbull include:

- Creating positions to manage relationships between the Library and Maori.
- Ensuring that collections and items with significance to Maori are handled appropriately, in line with protocol and according to Maori principles of guardianship.
- Ensuring that the Library contributes to the care and preservation of collections significant to Maori, outside the Library.

For the Library, addressing the care and preservation of Maori collections has come to mean building relationships with Maori to give them the knowledge and skills to care for collections held by the tribal or family group (*iwi* or *hapū* in Maori). In 1997 the Library established the position of Preservation Officer, within the newly established National Preservation Office, *Te Tari Tohu Taonga*, to provide outreach to the Maori community in the area of preservation of documentary heritage. Vicki-Anne Heikell, who holds the position, is Maori. In the early years Vicki has concentrated on training workshops in practical conservation techniques. This approach allows her to impart useful skills and practical assistance, while working to develop an understanding of the requirements for long-term care of collections with *iwi* and *hapū*. Some observations she makes (3) include:

- Documentary material may be the focus of a particular group seeking preservation advice, but it is more likely to be a secondary concern after preservation needs of other material such as buildings and textile collections.
- To raise awareness of the preservation issues of documentary heritage material in Maori communities Vicki has developed collaborative workshops with other specialist Maori conservators. These workshops encompass building and textile conservation, as well as paper, to engage the interest of *iwi* groups by meeting their immediate needs.
- Many *iwi* and *hapū* prefer the concept of caring for their own collections to that of donating them or depositing them with a local or national institution.

*Inappropriate display and handling of Maori taonga (treasures) by museums has spurred many iwi and hapū groups into looking to create their own cultural centre,*

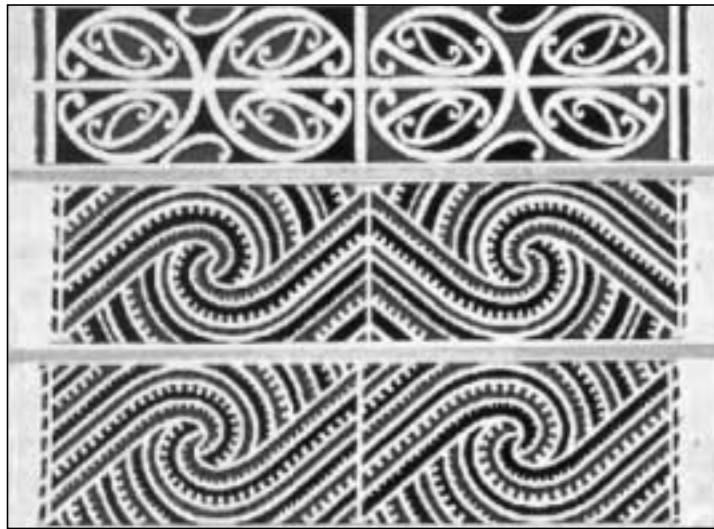
(2) Szekely, C. ed. *Issues and Initiatives in Indigenous Librarianship. Some International Perspectives*. Auckland. Te Rōpū Whakahaui. 1999.

(3) Personal communication, August 2000



library and archive. Treaty of Waitangi Tribunal land grievance legal processes have also uncovered written information about tribal history by tribal members – held both within the tribe, and by major institutions. Research into tribal history by young tribal members has generated new ‘collections’ — for example, recorded oral histories, and the retelling of tribal histories by the tribe, and not the ethnographers. Tribal groups want to retain this information for the benefit of the next generation and want to provide a space in which to centralise collections, so that these collections remain within the traditional tribal geographic boundaries (4).

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Herbert William Williams, Designs of ornamentation on Maori rafters. Nos. 19, 20, 21 [1890s] Reference No. E-331-f-019/021 Red & black ink drawings, each 82 x 350 mm

### Challenges for settling tribal repository

The ideas emerging include “iwi cultural centres” – places where iwi or hapū determine the storage and exhibition of their own collections; and cooperative initiatives with local museums, libraries and archives to develop iwi repositories within existing institutions.

- It is one thing developing a concept for a tribal repository, but another making it happen and there is currently a dearth of professionals and staff to manage “iwi cultural centres”. In many cases, the concepts won’t develop, or worse, may develop and then fail, unless the right combination of Maori cultural understanding and professional skills can be found. When Maori do gain tertiary qualifications in

the management, museum and archival area, they are ‘snapped up’ by existing institutions eager to perform better in meeting their own Treaty obligations and able to pay graduates well for this combination of skills. Training courses are being developed but the problem of potential staff being lured away from the regions to larger, richer institutions, in cities, is likely to continue.

- There is little homegrown professional literature for potential Maori curators, registrars and museum/archive managers. Good texts aimed at the local New Zealand scene, dealing with Maori and Treaty issues, need to be developed.
- Training in conservation, focussed on care and treatment of iwi collections, is an even harder path. There are no training courses in New Zealand and overseas training is expensive. If Maori do travel overseas to train, their skills may increase but so does their exposure to other employment opportunities outside the country. It requires a very large investment to achieve the goal of substantial numbers of Maori conservators working in regionally based institutions exclusively on Maori collections.

(4) Vicki-Anne Heikell. *Cultural heritage preservation in New Zealand – a Maori View*. Conservation Restauration Des Biens Culturels. No 14. Décembre 2000.

Horatio Gordon Robley 1840-1930  
Thigh pattern.  
Waikairo tattooing on a left thigh. [Between 1864 and 1930]  
Watercolour, 290 x 205 mm  
Reference No. A-080-035



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### “Te Tari Tohu Taonga” means National Preservation Office

Conservation has grown slowly in New Zealand to date, with a total of 60 conservators registered with the local professional body. The National Library was an early pioneer in establishing a Conservation Unit, with three staff, in the late 1970s. Since then the section has grown and now employs nine conservation staff with specialist skills in book, paper, photographic and sound conserva-

tion. The Conservation Services Section occasionally contributes to training in New Zealand by running internships in paper conservation. At the moment it is running a Getty Conservation Internship, supported by the Getty Grant Program, which is intended to contribute to the preservation of New Zealand's artistic heritage by providing a conservation graduate with the practical skills to work on art on paper. Plans are being developed to run subsequent, similar, internships for Maori.

The storage and treatment facilities for preserving collections at the National Library are excellent, having been developed in the mid-1980s, with conservation principles in mind. One role the Library can and does perform is to provide an example of good storage and treatment facilities.

Online delivery is another strategic focus of the Library and online services to meet the needs of Maori will be considered as this area develops. There are some issues surrounding control of intellectual property and use of images belonging to tribal groups. But online delivery also offers ways to view without the need for handling, which could potentially solve some of the issues of access and scholarship versus physical and spiritual guardianship.

Collections and their preservation need to be examined in the light of Maori rights and aspirations for control of, as well as access to, their resources. The National Preservation Office, *Te Tari Tohu Taonga*, has begun the process of consultation, in the preservation area, and a common understanding is emerging. Cultural differences in concepts of care and preservation have also emerged, with a strong focus for tribal groups on caring for their collections themselves. Policy and delivery of services are still developing and by the time this article is published, there will have been new initiatives undertaken. Hopefully, the developments will include the expansion and strengthening of a Maori library and information profession as well as a Maori preservation profession to lead in this area.

*Kate Roberts*  
Preservation Manager  
National Library of New Zealand

#### GLOSSARY

**Iwi/Hapū:** tribal or family group  
**Taonga:** treasures  
**Takawaenga-a-rohe:** Maori liaison officers  
**Te Tari Tohu Taonga:** National Preservation Office  
**Te puna Mātauranga o Aotearoa:** library

### Préserver le patrimoine maori

Les Maoris représentent 50% de la population de la Nouvelle-Zélande, les autres 50 % étant constitués d'immigrants du Royaume-Uni venus au XIX<sup>e</sup> siècle. Depuis 1840, date du Traité de Waitangi qui restituait des droits de propriété aux Maoris et leur autorisait un contrôle des ressources, les Maoris ont toujours été considérés comme une minorité inférieure. Il a fallu attendre 1975 pour que les résolutions du traité soient enfin prises en compte par le Gouvernement.

Au niveau de la Bibliothèque nationale cela s'est traduit par la mise en place d'une véritable politique maori : un site Web bilingue, une association des bibliothécaires maoris, une collaboration avec les écoles pour promouvoir le patrimoine maori, un groupe de liaison avec la communauté maori pour améliorer les services de la bibliothèque auprès de la communauté maori et la nomination de maoris à des postes clefs comme celui de la préservation. Le Bureau national de préservation (*National Preservation Office* en anglais et *Te Tari Tohu Taonga* en maori) créé récemment, a pour but d'associer les maoris à la préservation de leur patrimoine.

Cela ne se fait pas sans difficulté. En effet, le patrimoine documentaire n'est pas prioritaire par rapport au patrimoine textile. De plus, certaines communautés préfèrent gérer leurs propres collections dans leurs propres bibliothèques, archives ou musées plutôt que d'en déléguer la responsabilité à la Bibliothèque nationale qui a donc eu l'idée de mettre en place des centres culturels pour chaque communauté. Malgré les cours de formation et de sensibilisation, les professionnels maoris sont vite attirés par des positions plus lucratives.

Le Bureau national de préservation réfléchit maintenant à une politique de préservation du patrimoine maori conservé à la Bibliothèque, qui corresponde davantage aux attentes des maoris, tout en tenant compte des différents concepts culturels et en laissant plus d'initiatives aux tribus ou groupes familiaux.

### Preservación del patrimonio maori

Los maoríes representan el 50% de la población de Nueva Zelanda, estando el resto constituido por inmigrantes del Reino Unido llegados durante el siglo XIX. Desde 1840, fecha del Tratado de Waitangi que restituyó los derechos de propiedad a los maoríes y les autorizada a controlar sus recursos, los maoríes siempre fueron considerados como una minoría inferior. Fue necesario esperar hasta 1975 para que las resoluciones del tratado fueran finalmente tomadas en cuenta por el gobierno.

A nivel de la Biblioteca Nacional eso se traduce en la aplicación de una verdadera política maorí : un sitio Web bilingüe, una asociación de bibliotecarios maoríes, una colaboración con las escuelas para promover el patrimonio maorí, un grupo de enlace con la comunidad maorí para mejorar los servicios de la biblioteca y el nombramiento de maoríes para puestos clave como la preservación. La Oficina Nacional de Preservación (*Te Tari Tohu Taonga* en maorí) creada recientemente tiene por objetivo asociar a los maoríes con la preservación de su patrimonio.

Ello no es una tarea fácil, ya que ciertas comunidades prefieren administrar sus propias colecciones en sus propias bibliotecas, archivos o museos en lugar de delegar la responsabilidad a la Biblioteca Nacional. Por lo tanto ha surgido la idea de establecer centros culturales para cada comunidad. A pesar de los cursos de formación y de sensibilización, los profesionales maoríes se sienten rápidamente atraídos por cargos más lucrativos.

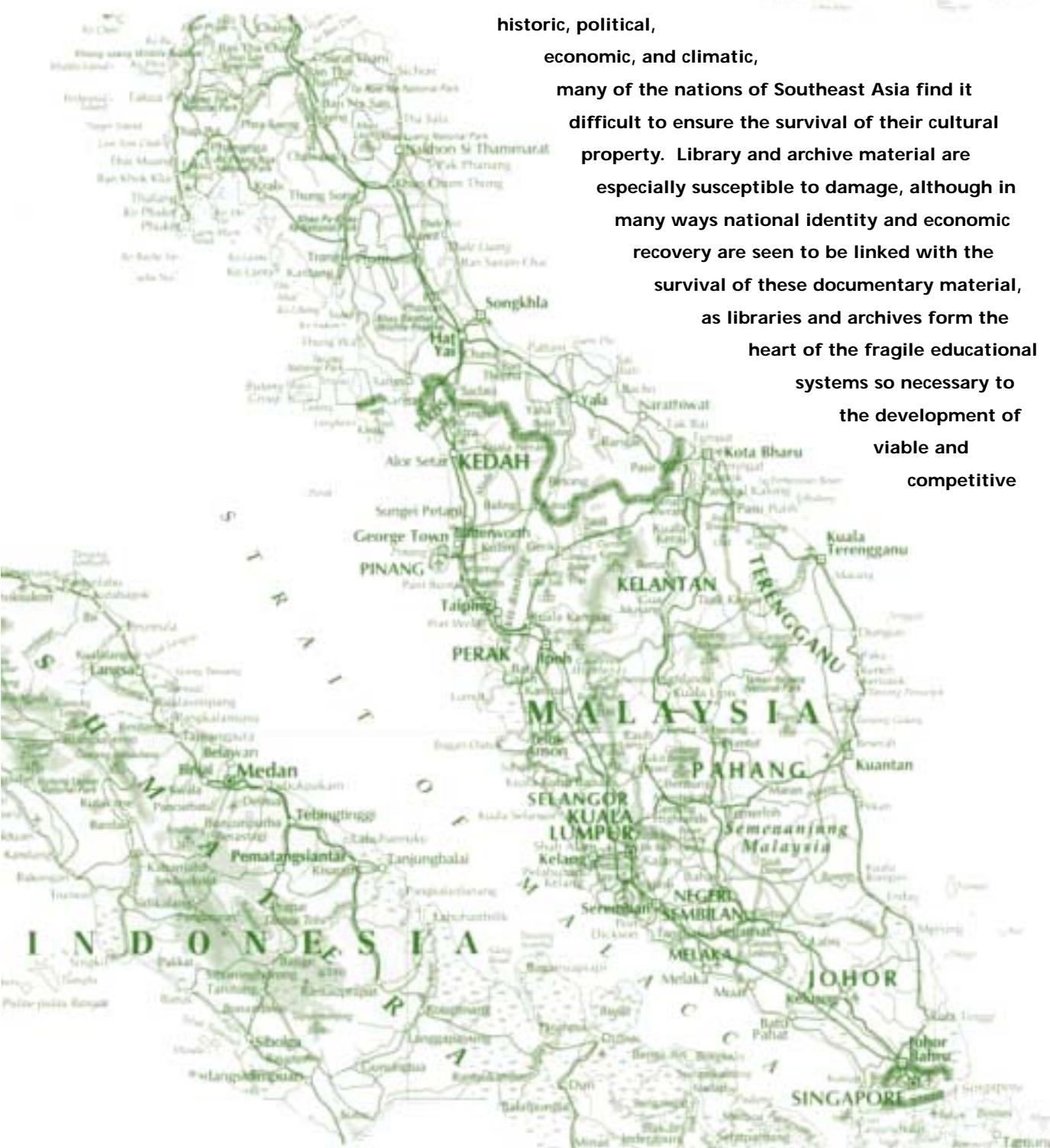
La Oficina Nacional de Preservación está analizando actualmente una política de preservación del patrimonio maorí conservado en la Biblioteca, que corresponde más a las expectativas de los maoríes, teniendo en cuenta los distintos conceptos culturales y dejando más iniciativas a las tribus.



# Preservation in Southeast Asia: A New Beginning



For reasons that are historic, political, economic, and climatic, many of the nations of Southeast Asia find it difficult to ensure the survival of their cultural property. Library and archive material are especially susceptible to damage, although in many ways national identity and economic recovery are seen to be linked with the survival of these documentary material, as libraries and archives form the heart of the fragile educational systems so necessary to the development of viable and competitive





Manuscripts storage at the Buddhist University, Cambodia.

Microfilming technologies have long been recognized in the region as the most cost-effective and practical means of preserving large volumes of endangered textual materials. Faced with punishing climatic conditions, libraries and research institutions in Southeast Asia have a long history of utilizing these technologies for the preservation and wider distribution of research materials as diverse as early palm leaf manuscripts, newspapers and political pamphlet collections. Many of these projects have attracted the support of overseas funders, but in some cases preservation treatment of the originals has not been a high priority, and long-term sustainability has not received sufficient attention.

In recent decades there has been decreasing interest in the region on the part of funders, and a tendency towards experimentation with digital alternatives to established preservation techniques. It was in order to examine these trends that preservation professionals and scholars gathered for a meeting in Chiang Mai in February 2000 under the aegis of Chiang Mai University Library, the SPAFA (Special Project in Archaeology and Fine Art) Library and the Southeast Asia Microform Project of the Center for Research Libraries (SEAM).

#### Chiang Mai Conference objectives

Analysis of past projects in the region shows that problems of recognizing and surveying endangered collections, attaining technical standards for filming, conserving originals, providing adequate storage conditions and providing bibliographic access to resulting films are intransigent in some countries, particularly those where resources are severely limited. The Chiang Mai meeting was designed to bring together scholars and administra-

tors who have been actively involved in preservation efforts in the region in order to determine what lessons could be drawn from past experiences. It included representatives and managers from major preservation projects in the region, and from the funding agencies who have been responsible for underwriting some of these efforts.

There were also representatives from national libraries and archives in the region, and from other national libraries around the world which have played important roles in preservation work in the region. Preservation consultants and organisations with responsibility for the region: IFLA's Preservation and Conservation Centre for the Asia-Pacific Region, SPAFA Library and Chiang Mai University Library, and representatives from regional and international agencies such as the UNESCO, CONSAL, and SARBICA were present. Planning was undertaken in cooperation with IFLA and the Commission on Preservation and Access.

It was hoped that involvement of this broad coalition would enable the meeting's resolutions to stimulate and facilitate a dialogue with regional and national policy-makers on such issues as: minimum storage requirements for camera negatives, the feasibility of establishing a centralized regional underground storage facility, establishment of a regional registry of microform master bibliographic records, the establishment of international preservation copyright understanding, and a standard preservation filming contract for regional institutions.

#### Cultural, institutional and political impediments to preservation

The conference programme embraced both the practical questions of technologies, management and training and the broader issues of national level policy development and regional and international cooperation. At the policy level, the possibility of establishing national or regional commissions, comprising the types of coalitions which had been brought together by the meeting itself, was discussed. Such bodies would have the authority to oversee surveys of collections and prioritise preservation activities. U Thaw Kaung and U Tun Aung Chain, who have been instrumental in establishing the Myanmar National Commission for the Preservation of Traditional Manuscripts, addressed this issue, as did Ms Salvacion Arlente from the University of the Philippines, Diliman. Because of legal issues concerning the status of a regional commission within national and regional political frameworks, the meeting agreed upon the creation of an informal consortium which would aim to act as a liaison between existing organisations representing differing constituencies within the overall preservation arena.



The restoration of a papabaiik manuscript at the Universities Central Library, Yangon, Myanmar.



© John Dean, Cornell University

This informal consortium has been called the South East Asian Consortium on Access and Preservation (SEACAP).

The meeting also addressed the role of international funding, and how well international projects have enhanced local preservation capacity. On the more sensitive issues raised by international-funded projects, Jennifer Lindsay, Ford Foundation Programme Officer in Jakarta, presented an extremely provocative short story which described the conflicting interests at play when well-meaning foreign scholars obtain funds to help local repositories preserve their valuable artifacts. It underscored the difficulty of balancing the needs of local ownership with the pressures for global access and the preservation community's belief in the notion of global responsibility towards the world's cultural heritage. Her caricatures cleverly revealed the political and cultural sensitivities at stake for many countries, as the traditional guardians of cultural property, and challenged their attitudes towards preservation of cultural knowledge. One of the greatest challenges is to preserve artifacts without robbing them of their traditional significance, or making them prone to international art dealers or mere cultural capital serving the ambitions of national bureaucracies.

However, attitudes towards cultural property appear to vary. As Prof. Kunying Maenmas pointed out, one of the biggest challenges in Thailand can be making the average citizen aware of the importance of this heritage; only then will governments be pressured into providing proper care for these materials. Prof. Harald Hundius described his involvement with a German Government funded project in Laos to film and preserve temples manuscripts. He has engaged local villagers in the preservation and cleaning effort and has observed a revitalization of village religious rituals, which now include a ceremony marking the return of the cleaned and catalogued materials to safe storage in the villages. One criticism of this project is that there is no international bibliographic control of the camera negatives; the project is little known and the negatives are not stored in any official repository. The obscurity of the project has protected the original materials from the unwanted attention of art

dealers and has allowed the manuscripts to become once again part of village ceremonial practice, but it has also meant that the materials are not widely known, even to the specialist research community.

Related to those issues raised by Jennifer Lindsay are questions of copyright. The meeting addressed what the reasonable limits on copyright should be and how these rights could be balanced with the preservation and knowledge access roles of libraries. The need for an international preservation copyright agreement that would protect authors and owners, while allowing for legitimate preservation copying and international distribution of preservation copies at fair remuneration was recognized. The degree of confusion on the subject demonstrated the need for a compendium of copyright provisions for the region.

#### Financial difficulties in meeting international standards

Preservation has not been a high funding priority for most libraries and archives, especially in Southeast Asia, where financial pressures are acute. Discussions at the Chiang Mai meeting confirmed that governments rarely allocate sufficient funding for library and archive preservation — at least on a sustained basis. It was emphasized that continued substantial outside support is needed if collections are to survive. Nguyen Thi Bac (General Science Library, Ho Chi Minh City) noted that a modern preservation programme is not possible within the local budget allocations, but that she and her staff are making considerable efforts to assess the library's particular preservation needs in order to prepare cogent funding requests to outside funding agencies. Peter Arfanis (National Archives of Cambodia) discussed various initiatives taken by staff and volunteers to increase income for the institution.

It was noted that sometimes foreign enthusiasm for projects can get ahead of local commitments and, if not locally supported, projects may not succeed. The need for inter-institutional cooperation was emphasized as a

Delegates at the Chiang Mai meeting. These three women were six-month interns at Cornell University: Hot, Y Dari, National Archives of Cambodia; Nguyen thi Bac, General Sciences Library; Chu Tuyet Lan, Sino Nom Institute.



© John Dean, Cornell University.

means of sharing resources. The Standing Committee on Microforms (SCOM) achieved success preserving newspapers from Malaysia and Singapore. However, funding pressures forced cost increases resulting in restricted distribution of microforms to the region. It was noted that the production of high quality microfilm of endangered resources can be cost-effective because re-filming is eliminated and sale of the film is likely. However, producing high quality microfilm is expensive, and may be beyond the means of local institutions.

#### Bibliographic access to microform masters

In general, manuscript and archival collections present different problems of bibliographic control from printed sources, and have typically been described in scholarly catalogues and treatises. For example, the Indonesian manuscript collection guides which have recently been published by Nancy Florida, and those published by Jennifer Lindsay, Alan Feinstein, Tim Behrend and others in a series produced with Ford Foundation support (1). Dr Tim Behrend (University of Auckland) described how traditional tools might be converted into electronic format and made available through Web sites, such as one he is developing for Indonesian manuscripts. While such projects would clearly provide enhanced access to individual collections, they would not address the broader problem of bibliographic control over microform masters, which could be provided through the international utilities, OCLC or RLIN, or other more widely available platforms.

The SARBICA-CONSAL initiative to produce a union list of microform masters in the late 1970s was a valuable attempt to bring together locally held cataloguing records, but this reference work clearly needs to be updated. One of SEACAP's first initiatives is to find funding for a project which will ensure that locally produced film mas-

ters are catalogued and included in the Masterlist, which will be converted into a Web-based access tool. This project hopes to draw on the example of the European Register of Microform Masters, which was produced as a CD-ROM product for local distribution, and later loaded onto the OCLC database. Such a data set will also allow for descriptive fields recording information on the characteristics of the film and its preservation condition.

#### Coordination of training

A fundamental question raised at the meeting was that of promotion and coordination of regional and international education and training Programmes. O.P. Agrawal (Director General, Indian National Trust for Art and Cultural Heritage) noted that for any technical preservation/conservation training to be effective, a great deal of groundwork must be done to determine training needs and ensure receptiveness. The importance of investing in education and training in preservation management and practice was emphasized. Unless preservation specialists receive appropriate remuneration and perceive preservation to be a promising career path, any training and education effort will be doomed, as talented individuals will migrate to more lucrative positions.

The merits of different types and levels of education and training, including workshops and seminars, academic degree programmes, internships, and apprenticeships were discussed. It was agreed that the most important role to be played by SEACAP is that of coordinating existing education and training opportunities in the region through its Web site and informal networks. By eliminating duplication, trainers can focus on more sustained and planned capacity-building programmes, which will not leave the participants even more frustrated by lack of equipment or follow-up. SEACAP's activities will help to stimulate education and training efforts, and encourage librarians and archivists to develop training sites and regional resources through assistance in funding and grant-writing activities.

(1) *Katalog induk naskah-naskah nusantara*. Jakarta: Djambatan, 1990.

## Preservation options and problems

Although libraries and archives in Southeast Asia face many common preservation problems, there is sufficient diversity of materials, and unevenness in levels of technical development, to remind us that the resolution of preservation challenges differ for different environments. Despite the meeting's firm support of traditional micrographic technologies as the only long-term archival preservation medium currently endorsed by the archival community, much discussion was focused on how ongoing local projects to capture endangered materials electronically could be stabilized. An important recommendation resulting from this discussion was the need to fund research into more appropriate technologies which would recognize the realities of the climatic condition in the region, utilize locally available materials, and establish standards which would recognize the necessities of using whatever capture techniques are at hand.

## A regional collaboration across professions

Although no decision on establishing a regional Commission on Preservation and Access was made, the SEACAP consortium intends to promote this type of coordination in an informal way. There are many international special interest groups representing libraries and archives in the region, and as preservation is integrated with virtually all aspects of library and archives management, it is important that SEACAP develops relationships with all of them. The sheer magnitude of the preservation challenge in Southeast Asia makes cooperation across professional organisations essential. The recent establishment of a permanent secretariat for CONSAL, and the announcement of preservation as one of its first priorities, gives SEACAP another important regional collaborator. Prof. Rujaya, and other scholars at the meeting insisted that the consortium should put its emphasis on access, since this is ultimately what scholars are interested in. By engaging these professionals with both the research community and the funding community, SEACAP hopes to foster a different kind of discussion, one which we hope will result in fruitful cooperation across these professional boundaries and throughout the region.

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New conservation facility at the General Sciences Library. Head of the Bindery, Mrs Suong and John Dean, Cornell University.

© John Dean, Cornell University

## Nouveau départ pour la préservation en Asie du Sud-Est

**A Chiang Mai en février 2000 se sont réunis des représentants des ministères de l'Éducation et de la Culture de la région, des universitaires et administrateurs ainsi que des bailleurs de fonds et des consultants en préservation. Il s'agissait d'analyser les projets passés et de discuter de nouveaux problèmes, comme la notion de responsabilité envers les biens culturels (la politique globale heurte parfois les sensibilités locales), la nécessité d'un accord international sur le droit de reproduction de copies de substitution à prix raisonnable, la mise en ligne de bases de données de catalogues de microfilms, l'utilisation de technologies appropriées pour la préservation des documents en accord avec les ressources et conditions climatiques locales.**

**Il a été question de la formation des spécialistes en préservation (toute formation doit s'assortir de cours sur la recherche de financement) et notamment du fait que les salaires insuffisants ne peuvent susciter des vocations à long terme. Une réflexion a été menée sur la recherche de financement (les fonds proviennent uniquement de source extérieure). Le SEACAP, c'est le nom du consortium pour la préservation et l'accès dans la région qui s'est créé à l'issue de cette réunion, espère, de part ses actions de coordination et ses réflexions, stimuler la préservation dans le Sud-Est asiatique.**

## Reinicio de la preservación en el Sudeste Asiático

**El encuentro de Chiang Mai en febrero de 2000 reunió a los representantes de los ministerios de Educación y Cultura de la región, universitarios y administradores, así como a donantes y asesores en preservación. El objetivo era analizar los proyectos pasados y discutir nuevos problemas como la noción de responsabilidad hacia los bienes culturales (la política global a veces hiere las sensibilidades locales), la necesidad de una ley de reproducción internacional para la difusión de ejemplares con calidad de permanencia, la conexión en línea de bases de datos de catálogos de microfilmes, la utilización de tecnologías adecuadas para la preservación de documentos de acuerdo con los recursos y las condiciones climáticas locales.**

**El problema era la formación de especialistas en preservación (toda formación debe combinarse con la búsqueda de financiamiento) y principalmente con el hecho de que los salarios insuficientes no pueden crear vocaciones a largo plazo. Se ha hecho una reflexión en cuanto a la búsqueda de financiamiento (los fondos provienen únicamente de fuentes externas). El SEACAP, nombre del consorcio para la preservación y el acceso en la región que fue creado en esta reunión, espera estimular la preservación dentro del sudeste asiático mediante sus acciones de coordinación y sus reflexiones.**



# Reasons for Strengthening Links with our Neighbour Countries

**Masakazu Kuba of the Preservation Division at the National Diet Library, Japan, had the opportunity to visit national institutions in Indonesia, Malaysia and Vietnam in March 2000. His impressions are given here.**

Indonesia: effective support should involve people

In the past, the Preservation Division has already exchanged personnel with Indonesia, especially with the Perpustakaan Nasional Republik Indonesia (National Library of Indonesia) in Jakarta and the Solo Royal Library in Yogyakarta. The Ministry of Foreign Affairs in Japan has sent leaf casting machines to the National Library of Indonesia through the Cultural Grand Aid programme. In addition, the Ford Foundation, Japan Foundation and other organisations also contributed through various projects.

As a result, many rare materials have been microfilmed and the concept of preservation and phased conservation methods (1) have been integrated into local practice. On the other hand, some binding machines - the use of which has not been well understood and some film developing machines - which are in excess to requirements - were left unused. This raises the issue of how foreign organisations can best deliver support: materials are sometimes sent with no previous considerations of local needs and no one to explain their use.

The National Library of Indonesia acts as the centre of branch libraries in twenty-six provinces. Though, with the support of foreign organisations, the Library has developed nationwide

Modern building with large windows (National Library of Indonesia, Jakarta)



activities such as preservation training programmes. These activities are now suspended because of decreasing funds. With the cooperation of the National Library, the National Archives and the Centre for Scientific Documentation and Information, a domestic preservation training project, which would include the Internet, is to start in the near future.

According to Mr. Mukhlis Paeni, Director General of the National Archives of Indonesia, the materials of the Dutch East India Company owned by the National Archives are deteriorating. Two-and-a half kilometers of stacks are filled with documents awaiting repair. It could take several decades to conserve them all. The National Archives is executing a phased conservation plan: priority is given to mending in order to fight severe deterioration, then comes microfilming and finally digitisation. Leaf casting machines have been acquired and two Japanese conservators are providing training for staff. This was funded jointly by the Cultural Grant Aid of the Ministry of Foreign Affairs and the Cultural Properties Specialists Dispatch Programme of the Japan Foundation

Foreign organisations now consider that the microfilming of rare materials, which had been their priority, is an ongoing business. They are paying more attention to the preservation of audio-visual materials.

Malaysia: substantial nationwide training programmes

When I asked Ms. Rihanun Md. Samin of the Public Relations Division, National Library of Malaysia, "What is the most serious problem in preserving materials?" she answered,

"Nothing particular" Actually, when I visited the National Library of Malaysia and the National Archives of Malaysia in Kuala Lumpur, I found that both were located in modern buildings, well equipped with automatic air-conditioning, good facilities and trained staff. Malaysia has put much effort into cultural policies, which is reflected in the library policy.

In 1980 the Malaysian government drew up the Malaysian Technical Co-operation Programme (MTCP). Since then supportive activities for developing countries - East European and African ones - have been undertaken.

Training in preservation and conservation, book binding and record management is being carried out and twenty foreign trainees are welcomed every year. The National Archives of Malaysia, which has thirty-nine preservation staff members, acts as a leader thanks to the involvement of Mr. Muhammadin Razali, a Senior Archives Restorer, who attended a three-month Conservation Training Programme at the National Diet Library in 1990 and has played an energetic role following his return to Malaysia.

Conservation training for domestic libraries is also actively conducted. The National Library of Malaysia, which has twenty-two preservation staff members, carries out a two-week training programme. If required, staff are sent to libraries in Malaysia for a two-week period.

Staff exchange with Germany, Italy, India and Thailand is also active. New technologies are introduced aggressively. The leaf casting machines operating at the workshop were made in Malaysia, modeled on those made in Singapore and Germany. Three hundred and twenty sheets a day are restored.

(1) A mass-preservation method. First, the deteriorated materials are put into acid-free preservation boxes to be protected from changes of temperature and humidity, dust, and light. Then mending and repairing treatments appropriate to each material are carried out.



Other conservation activities are carried out with mulberry paper (*kozo*) or western pulp. Minor deacidification (2) is also practised.

Nevertheless the cost per volume can but be expensive as all supplies are imported from the USA, UK, India and Japan.

In the video studio of the National Archives of Malaysia, original movie films are cleaned with a film cleaner machine offered by JICA (Japan International Cooperation Agency) in 1998. Movie films are converted into videotapes.

Chinese character, but few people can read it now. The National Archives Centre No. 1 and the Institute of Chinese and Sino-Vietnamese Studies, a subordinate organisation of the National Centre, own most of these documents on behalf of the Social Sciences and Humanity of Vietnam, an independent governmental organisation.

As public servants, civil officials earn low wages in the socialist state of Vietnam. Librarians' salaries are even lower, and many of them have additional jobs. Every institution I visited had recently started preservation activities, but issues related to staff training and acquisition of basic equipment were not addressed yet. I expect that conservation with traditional hand-made paper, *do*, made from liber fibers, will commence in the near future.

I believe that before introducing advanced technology such as digitisation, it might be useful to consider producing copies on permanent paper.

That might be considered a somewhat primitive technique, but that could be the best choice for the preservation and use of materials in tropical countries.

When I explained that the Kansai-kan (provisional name) of the National Diet Library, which will be opened in 2002, would work as a preservation-training centre for Asian libraries, all institutions expressed great expectations, and we exchanged ideas about the programmes and training methods.

Sending trainees to Japan is an opportunity that allows discovery of new preservation trends and technologies. However, sending experienced professionals to local institutions is more rewarding as local needs are better addressed.

Every time I talked about personnel training someone would say, "The important thing is the interaction between people". That may reflect the Asian culture of valuing people's feelings but I think that it also reflects what is currently missing in the donor/recipient relationship that is essential in achieving effective results.

Users come to the library by motorcycle (National Library of Vietnam, Hanoi)



### Vietnam: post-war discord and future of preservation and conservation

I visited the General Sciences Library (the former National Library of South Vietnam), the National Archives Centre No. 2 in Ho Chi Minh City, the National Library of Vietnam and the National Archives Centre No. 1 in Hanoi. The National Library of Vietnam belongs to the Ministry of Culture and Information, and the National Archives Centres (No. 1-3) belong to the State Archives Department of Vietnam, headed by the Government Organisation Commission.

When Vietnam became a French colony in the middle of the 19<sup>th</sup> century, *quoc ngu*, a script based on the alphabet, was used to write Vietnamese. Old documents, such as han-nom documents from Vietnam were written in *chu nom*, a form of

In the past few years, the microfilming of rare materials has been one of the priorities for international sponsoring. Every institution that I visited has conducted microfilming projects and plans to extend them.

I had assumed that international support was well received. However, the reactions I got from many institutions were unexpected: materials had been damaged by microfilming, and master films donated to local institutions were deteriorating under severe climatic conditions. Proper environmental conditions, achieved with use of air-conditioners, are maintained at first, then they are achieved on an irregular basis due to economical restriction. Furthermore, it seemed to me that not only were microfilmed materials not being used effectively, but also their maintenance placed a burden on the institutions.

At the library of the Museum of Vietnamese History in Ho Chi Minh City where I stopped by accident, I came across some duplicated hard copies. They were in good conditions.

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| Staff of the institutions<br>(preservation staff in parentheses) |          |
|--|----------|
| Indonesia  |          |
| National Library   | 700 (41) |
| National Archives  | 550 (15) |
| Malaysia   |          |
| National Library   | 300 (22) |
| National Archives  | 230 (39) |
| Vietnam<br>(Hanoi)   |          |
| National Library   | 106 (9)  |
| National Archives Centre No.1<br>(Ho Chi Minh)                   | 32 (6)   |
| General Sciences Library   | 110 (20) |
| National Archives Centre No.2                                    | 42 (5)   |

(2) In the manual deacidification of small quantity materials, two methods are used: the dip method, in which materials are dipped into a magnesium carbonate solution, and the brush method, in which barium hydroxide and methanol solution is brushed on.

# Preserving Together: Collaborative Library Activities in Australia

**Within the Australian library community, there is a growing recognition of the benefits of applying a cooperative approach to the preservation issues that are of common concern. In an environment of rapid technological change, both the novelty and the enormity of the preservation challenges facing libraries have led to an acceptance of a distributed and collaborative approach which draws expertise from a range of areas.**

## The cellulose acetate project (1)

In response to the serious threat that cellulose acetate deterioration poses to many Australian collections, in late 1999, the National Library of Australia began to consider seriously what might be done nationally to manage this problem. Cellulose acetate has been widely used in the production of photographic negatives, motion picture film, microforms and reel-to-reel sound material. However, the fundamental instability of this material has caused much concern around Australian libraries. According to photographic conservator and principal researcher for phase 1 of the cellulose acetate project, Angeletta Leggio, "it became obvious, from enquiries I've dealt with over the last few years, that the problem was affecting a large number of collections".

Phase 1 of the cellulose acetate project, which ran in the first half of 2000, investigated the range of strategies currently available for dealing with the problem of cellulose acetate degradation in collections. Through the distribution of a survey, it scoped the extent of the problem nationally and delivered recommendations for cost-effective national action.

The survey generated considerable interest from Australian institutions. A high response rate enabled rough estimates of the numbers of cellulose acetate negatives and reels of microfilm, motion picture film and sound to be made. However, fewer institutions were able to estimate levels of deterioration: figures provided by those who had been able to assess their collections revealed that significant deterioration had already occurred. The next part of the project is focussed on developing assessment guidelines which Australian institutions can use to identify cellulose acetate in their collections, and make decisions about appropriate strategies to deal with their collections.

The initial phase of the cellulose acetate study also revealed the need to further investigate the cost-effectiveness of cool storage for a range of classes of cellulose acetate materials. A study into cool storage, which includes cost benefits of cooperative arrangements, is currently being carried out.

One way in which Australian institutions can cooperate is by sharing knowledge and expertise – some institutions have already carried out considerable work in dealing with their acetate collections. A register of people willing to provide advice and guidance on matters relating to strategies such as copying, digitisation and cool storage has been developed. Raising awareness of the cellulose acetate deterioration will also be an important part of addressing this problem. The National Library of Australia is currently

consulting with other Australian libraries and major institutions holding cellulose acetate collections to cooperatively develop a national strategy.

## NPLAN: a national plan for preserving Australian newspapers

Another project which has benefited from a cooperative approach is the National Plan for Australian Newspapers, or NPLAN, which was established in the early 1990s. This is an initiative of all seven State Libraries supported by the National Library of Australia. The State Library of South Australia, for the Council of Australian State Libraries (CASL), is currently coordinating the plan in cooperation with the National Library of Australia.

The goals of the plan are to locate, acquire, preserve, and make accessible all newspapers published in Australia. Each State Library is assuming primary responsibility for the newspapers published in that State. They are identifying, locating and collecting missing issues of newspapers as well as carrying out programmes to microfilm newspapers to ensure their content is preserved, and to enable copies to be made without damaging the originals. NPLAN also aims to catalogue all newspapers onto the national bibliographic database. In support of NPLAN, the National Library of Australia has produced guidelines for preservation microfilming (2).

While NPLAN has provided the impetus for much newspaper preservation activity (some States have completed retrospective microfilming for newspapers published in their State), this programme has also uncovered some of the difficulties that any project of this magnitude might encounter. The quantity of material needing to be identified and preserved, as well as the level at which this programme has been supported by the State Libraries, has differed across the country. While some States have expressed satisfaction with the quality of microfilming, others have been dissatisfied with standards of copying provided by local vendors. Other concerns relating to NPLAN include the handling of newspapers loaned for filming, and differences in the quality of storage facilities in the participating institutions. Coordination of this undertaking remains a challenge.

(1) The Website for the cellulose acetate project is at: <http://www.nla.gov.au/preserve/ca.html>.

(2) *Guidelines for Preservation Microfilming in Australia & New Zealand*. Canberra: National Library of Australia, 1998.







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Examples of record formats that are made from cellulose acetate.

### DisACT: Coordinated Counter Disaster Training in Canberra

Australia's national capital is home to many of the nation's cultural institutions. Recognition of the importance of having staff, materials and equipment to respond quickly and effectively in the event of a disaster resulted, in the late 1990s, in the establishment of DisACT (short for Disaster Australian Capital Territory). This network of cultural heritage institutions holds joint annual two-day disaster training for staff of member cultural institutions. This counter emergency training includes both theoretical and practical work and encompasses prevention, preparedness and response. The DisACT group also promotes cooperation and information sharing between member cultural agencies and has become an important mechanism for minimising the possibility of serious damage to collection material resulting from a disaster.

### Microlink: networking and training in preservation microfilming

Last year, a small group of Australasian microfilming practitioners decided to trial communicating with each other via the Internet, establishing the discussion list, Microlink (3). According to list owner, Heather Brown, "we expected twenty or so people to join". At the time of writing this article, Microlink, hosted by the State Library of South Australia, has a membership of around 250 and provides an important mechanism for the exchange of information about practical issues and ideas in microfilming both nationally and internationally.

Another need identified by the Australian library microfilming community was for a course in preservation microfilming. A national course advisory panel was formed, comprising representatives from industry, government, TAFE (Technical and Further Education) and SARAT, the relevant industry training board. A curriculum was developed, and the course has now been officially accredited within the national training framework. What remains is to develop student learning materials for the delivery of

(3) The Website for Microlink is at: <http://www.slsa.sa.gov.au/microlink/>

this course as a flexible training package which can be used to provide training nationally, or even, potentially, to the region. Another aspect of this training project is the development of ways of recognising, through established assessment guidelines and competency standards, skills and knowledge achieved through prior learning. Already piloted at the State Library of South Australia, a number of other organisations have shown interest in employing the guidelines to recognise their staff's competencies.

### Community Heritage Grants

The Community Heritage Grants scheme provides an opportunity for Australian community organisations, such as libraries and historical societies, museums, multicultural, ethnic and indigenous groups, to preserve their documentary heritage collections. This scheme, which has been in existence since 1994, is a National Library of Australia initiative that is supported with additional funding from the Commonwealth government. In addition to the grants, recipients attend a two-day preservation workshop. This workshop is usually conducted by conservators at the National Library and by a specialist in preservation of community-based collections.

Frequently, grants are used to carry out preservation surveys to identify the preservation needs of a collection. Subsequent funding can then be allocated to carrying out appropriate preservation action. Having received a Community Heritage Grant, organisations are often able to find further funding locally. The growing number of significant documentary collections which are receiving preservation attention in their local environment and the popularity of this programme are both testament to the success of this partnership between the National Library of Australia and community organisations from around the country.

### PANDORA: archiving electronic online publications

The National Library of Australia is committed to selectively preserving Australian online publications of lasting cultural value. Since 1996, the National Library has been assessing «born digital» publications – that is, those with

National  
Library of  
Australia staff,  
Deborah  
Woodyard and  
Jenny  
Hodgeman,  
working on  
the PADI  
Website.



- A set of collection agreements which will delineate the areas in which each participating library will take responsibility for archiving Australian online titles.
- Commitment from each participating agency to catalogue all titles selected for archiving onto the National Bibliographic Database, which will be the principle means of access to the national collection of Australian electronic publications.
- Commitment from each participating agency to undertake the necessary steps to ensure long-term preservation of the titles for which it has accepted responsibility.
- Agreement from all participants to negotiate arrangements with publishers that will ultimately ensure open, networked and free access to titles in the archive.

While an effective approach to building such a national collection which deals with the immediate and short-

term threats is well advanced, there is much work to be done in developing a national infrastructure to address the issues of long-term accessibility. Those issues are a high priority for action in the near future.

#### Audio preservation

The Australian audio preservation community is another example of a loose network whose members communicate with one another about preservation methodologies. For example, the National Library and ScreenSound Australia have carried out many complementary evaluation and life testing trials on CD-R and DAT tapes. Most Australian sound collecting institutions have been using digital in one form or another for some years. The Australian Broadcasting Corporation's radio network has now dispensed with all analogue copies of new material and archives on CD-Recordable. The National Library of Australia has been using CD-R as an archival carrier for the past five years, and believes that the technical limitations of CD-R can be managed through a comprehensive testing and analysis programme, and careful technical management of equipment and facilities. The Australian Institute of Aboriginal and Torres Strait Islander Studies has been archiving its audio collection on CD-R in data format. Screen Sound Australia, the National Film and Sound Archives, have been using both CD-R and DAT (digital audio tape).

With the likelihood of a future shift away from individual media to mass storage systems, it seems inevitable that a higher level of cooperation will be required to enable the smaller collecting institutions to stay abreast of the latest developments (8).

no print equivalent - and identifying those that it considers have national significance (4). Archiving and long-term access to these online Australian publications is provided through its PANDORA (Preserving and Accessing Networked DOcumentary Resources of Australia) Archive (5). There are currently over 900 titles in PANDORA. More than a third of these are being re-gathered regularly on schedules ranging from quarterly to annually. The remainder of the titles have been archived once only, either because they are static or because they have been included as a snapshot of the way Australians are using the Internet.

The National Library considers that the preservation of all significant Australian Internet publications is beyond the capability of a single agency and that a cooperative effort among the traditional deposit libraries is essential. The State Library of Victoria, the State Library of South Australia and ScreenSound Australia have formally joined the PANDORA Project and are selecting, cataloguing and archiving online publications in their areas of interest. The State Library of Tasmania is pursuing its archiving of online publications through the "Our Digital Island project" (6) and the State Library of New South Wales has been experimenting with archiving selected online titles.

A national approach to archiving Australian online material is still in its nascency - but what is evolving is a loose national network that incorporates the benefits of a diversity of approaches as well as those inherent in cooperation. As it is conceived so far, the national model may consist of a network of distributed archives, with each of the National and State libraries gathering the titles for which they accept responsibility either into the PANDORA Archive or one maintained within their own institution. While each library may employ different internal procedures and technical platforms, the basic components of the national model are: (7)

(4) The selection guidelines can be viewed at <http://www.nla.gov.au/scoap/guidelines.html>

(5) <http://pandora.nla.gov.au/pandora/>

(6) <http://www.tased.edu.au/tasonline/history/index.htm>

(7) <http://pandora.nla.gov.au/pandora/documents.html>

(8) Kevin Bradley. Personal communication, National Library of Australia.



## PADI: a global collaboration

An initiative of the National Library of Australia, PADI has been developed with the advice of an International Advisory Group, comprising representatives from nine countries, and a range of institutions. PADI stands for 'Preserving Access to Digital Information' (9).

Providing access to articles, Websites and other resources about digital preservation, PADI was originally conceived as an Australian cross-sectoral initiative. However, it was not long before the benefits of global collaboration in developing this resource were realised.

PADI has also been designed to assist users to understand the subject matter which it provides access to. Resources are organised both by types of resources – such as an article, a policy, or a description of a project – and by subject areas. Topic overviews provide a handy summary of these subject areas. Digital preservation topics dealt with on the PADI site are as diverse as: persistent identification of networked material, the implementation of legal deposit for electronic publications, migration of digital information and preserving access to physical format digital material. A discussion list, padiforum-I, provides a means of exchanging news and ideas about digital preservation.

Users of PADI value the coherence that this Website provides to the otherwise chaotic world of digital preservation. According to one user: "It is extremely valuable in sharing knowledge around the world in a rapidly changing field. It helps prevent individual programmes from being isolated and falling behind on new developments" (10).

Future plans for PADI include an upgrade which will enable registered users outside the National Library of Australia to enter resources into the PADI database. The National Library welcomes feedback on any aspect of PADI: a survey designed to collect comments and responses from users is available at the PADI website. The National Library is keen to publicise PADI more widely and to continue to guide the development of PADI as a global collaboration.

In response to the challenge of preserving a wide range of formats, Australian libraries have embraced a collaborative approach. Some of the national projects are being coordinated through the National Library of Australia's National & International Preservation Activities (NIPA) section, or other centralised areas, whilst some have evolved as loose networks whose members are pursuing common goals.

*Hilary Berthon*

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(9) The PADI Website is at: <http://www.nla.gov.au/padi/>.

(10) Response collected in PADI user survey, User Insite Pty Ltd, July, 2000.

## La coopération selon l'Australie

Pour la communauté des bibliothécaires australiens, il est clair que certains aspects de la préservation ne peuvent être traités qu'en coopération. Huit projets ont été lancés dernièrement par la Bibliothèque nationale (BN) en accord avec les bibliothèques des différents Etats.

1. Supports sur acétate de cellulose : il s'agit d'identifier l'état des collections et les stratégies mises en place par le biais d'une enquête nationale. On prévoit ensuite de publier des principes directeurs. Un registre des professionnels susceptibles d'apporter leur expertise est en cours d'élaboration, parallèlement à une stratégie nationale d'intervention.
2. Un programme national pour les journaux : localiser, acquérir, préserver et rendre accessible tous les journaux publiés en Australie est l'objectif afin de les cataloguer et créer une base bibliographique nationale.
3. Prévention des sinistres : depuis 1990, un réseau d'institutions culturelles organise une formation théorique et pratique de deux jours pour leurs personnels.
4. Microlink est une liste de discussion sur Internet regroupant actuellement 250 praticiens du microfilmage. Un cours national sera bientôt mis en place.
5. Subventions : accordées par le Gouvernement du Commonwealth, elles permettent de mener des enquêtes de préservation pour les institutions ou associations conservant un patrimoine documentaire. Les bénéficiaires reçoivent une formation de deux jours.
6. Archivage des publications en ligne : depuis 1996, la BN évalue les publications publiées directement sous forme numérique afin d'identifier celles qui présentent un intérêt national. Les bibliothèques des Etats du Victoria et de l'Ouest sont associées. <http://pandora.nla.gov.au/pandora>
7. Recherche sur les supports audio : le CD-R est le support d'archivage utilisé par la BN depuis cinq ans. Le *Australian Institute of Aboriginal and Torres Strait Islander Studies* utilise en revanche les cassettes DAT. Les Archives Nationales du film quant à elles, emploient les deux.
8. Préserver l'accès à l'information numérique : PADI est une passerelle d'information à l'attention des professionnels pour accéder à toute l'information disponible sur la préservation numérique. C'est le fruit d'une coopération entre neuf pays. <http://www.nla.gov.au/padi/>

## La cooperación según Australia

Para la comunidad de bibliotecarios australianos, es evidente que ciertos aspectos de la preservación sólo pueden tratarse mediante la cooperación. Recientemente, la Biblioteca Nacional (BN) ha iniciado ocho proyectos, conjuntamente con las bibliotecas estatales.

1. Soportes de acetato de celulosa: se trata de identificar el estado de las colecciones mediante una encuesta nacional. Se prevé luego publicar las directrices. Se está elaborando un registro de los profesionales que podrían aportar su experiencia, paralelamente con una estrategia nacional de intervención.
2. Una bibliografía nacional para la prensa: localizar, adquirir, preservar y dar acceso a todos los periódicos publicados en Australia es el objetivo a fin de catalogarlos y crear una base bibliográfica nacional.
3. Prevención de desastres: desde 1990, una red de instituciones culturales organiza un curso teórico-práctico de dos días para su personal.
4. Microlink es un grupo de discusión en Internet que agrupa actualmente a 250 especialistas en microfilmación. Pronto se realizará un curso nacional.
5. Subvenciones : financiadas por el Gobierno del Commonwealth, permiten realizar encuestas de preservación para las instituciones o las asociaciones que conservan un patrimonio documental. Los beneficiarios reciben un curso de dos días.
6. Archivo de publicaciones en línea: desde 1996, la BN evalúa las publicaciones creadas en forma digital con el objetivo de identificar las que presentan un interés nacional. Las bibliotecas de los Estados de Victoria y del Oeste están asociadas (<http://pandora.nla.gov.au/pandora>).
7. Investigación sobre los soportes de audio: el CD-ROM es el soporte de archivo utilizado por la BN desde hace cinco años. Por el contrario, el Instituto Australiano de Estudios sobre los Aborígenes y el Estrecho de las Islas Torres utiliza los casetes DAT. En cuanto a los Archivos Nacionales de Filmes, emplean ambos soportes. La comunidad de investigadores continúa con sus trabajos sobre el archivo a largo plazo de documentos de audio.
8. Preservar el acceso a la información digital: PADI es un puente hacia la información dirigida a los profesionales que requieran tener acceso a toda la información disponible acerca de la preservación digital. Es el fruto de un esfuerzo de cooperación entre nueve países. <http://www.nla.gov.au/padi/>

# A Cool Change

## Cold Storage at the State Library of Queensland

The State Library of Queensland's photographic collection contains approximately 1.5 million images dating from the 1850s to the present. Of these, 800,000 are stored in the main South Bank building and approximately 500,000 are housed in an offsite facility at the old Queensland State Archives building. The construction of new cold storage vaults marks a major step forward.

The preservation of film-based material has long been problematic particularly as the majority of this material is located in sub-standard storage environments. At most risk are a large number of cellulose diacetate negatives presently stored at Dutton Park. These negatives have been stored for over 10 years in poor environmental conditions. The present storage area experiences unsafe seasonal and daily temperature and relative humidity fluctuations. There has also been no provision for extraction of the volatile substances produced by the degraded cellulose acetate negatives. The most practical and effective way of preserving this material is to provide a suitable cold storage system to retard deterioration and also to buy valuable time to plan and execute appropriate preservation strategies such as judicious reformatting and rehousing in suitable storage enclosures.

### The cold storage option

The most effective way of retarding the 'vinegar syndrome', shrinkage, embrittlement and further symptoms of deterioration which follow, is to place cellulose acetate material in cold storage.

There are other aspects of film deterioration one must also consider: colour dye fading, silver image fading, mould growth, and physical damage. These mechanisms have their own causes and correlation to the storage environment, but generally all seem to lessen with reduced temperatures and relative humidity (RH). Obviously too low a relative humidity can also cause problems particularly for gelatin emulsions. Gelatin emulsion will become brittle if stored at less than 20 %RH.

In the case of the State Library's photographic collection, Preservation Services decided that the most practical solution for preserving large numbers of cellulose acetate still and motion picture film, in varying stages of deterioration, was to place the material into cold storage.

Approval for two cold storage vaults was gained and construction, which began at the beginning of 2000, has recently been completed. At the time of writing, collections have not been moved into the vaults.

To prevent acetic acid produced from degrading film from deteriorating non-degraded film, it was necessary to build two vaults. One vault houses stable film and the other houses degraded material. The latter vault has a dedicated exhaust system to remove the volatile substances produced by cellulose acetate deterioration (predominantly acetic acid, although butyric and propionic acids are also produced). This type of material-based organisation makes monitoring the condition of the collection more efficient and effective.

Degraded cellulose acetate motion picture film reel



### Vault Construction and Design (1)

Each vault has a storage capacity of 31 square metres. The vaults are located in the State Library's car park, in close proximity to both preservation and collection staff.

#### Walls and Ceilings

The walls and ceilings of the vaults are constructed of prefabricated flat cold storage panels consisting of an inner and outer steel skin and a solid core of self-extinguishing expanded polystyrene complying with the Australian Standard 1366.3. The outer skin forms an inherent vapour barrier to the room enclosure. The panelling is insulated and vapour sealed. To help maintain conditions in the vault, all penetrations through the concrete slab have been sealed with a moisture barrier compound.

#### Flooring

The floor structure consists of a heavy-duty polythene vapour barrier sheet underneath a reinforced concrete slab sealed with a slip-proof sealant. It was requested that all sealants and adhesives used in the vaults not contain harmful compounds that may adversely affect collection material.

#### Doors

The doors of the vaults, constructed of the same material as the walls and ceilings, are sliding. When closed, they fully and evenly seal. The design of the doors allows them to be easily opened from the inside as well as the outside.

#### Internal lighting

Both vaults have ceiling mounted UV-filtered-fluorescent lights.

(1) All technical specifications have been based on the brief provided by Lincolne Scott Australia 'State Library of Queensland Cool Rooms in Carpark Mechanical Services', December 1999.





Construction of the State Library's new film vaults. Shown is the installation of the panelling.

and temperature sensors in each vault. An audible alarm is located above each vault door and is activated by: a) personnel safety switch; b) any plant safety control failure e.g. motor overload; c) temperature outside setpoints; d) relative humidity outside setpoints.

## Air-conditioning systems

### Environmental specifications

The environmental specifications for the vaults are a compromise which takes account of the 1995 recommendations from ScreenSound Australia (formerly known as the National Film and Sound Archives), the practical needs of the collection and preservation staff, and economic constraints. It is envisaged that the majority of collections stored in the vaults will be accessed infrequently, but a degree of access is necessary. Funding has not allowed for conditioning rooms to gradually warm the material to be used in collection or preservation work areas; conditioning will be achieved by allowing material to reach the ambient temperature in its storage container. The buffering provided by the containers slows down the warming rate. The temperature of the vaults has been set at 10 °C (rather than the recommended 5 °C) to compensate for the lack of conditioning rooms.

Even at 10 °C the rate of cellulose acetate deterioration is predicted to be considerably retarded, compared with ambient temperatures. For example, if a cellulose acetate negative in the early stages of deterioration is stored at 21 °C and 50% RH, its predicated lifespan is approximately 5 years. If the same negative is stored at 10 °C and 35 %RH, its predicated lifespan increases to approximately 50 years, thus 'buying' time to allow for reformatting or other preservation options. For fresh or stable cellulose acetate stored at 21 °C and 50 %RH, it is predicted that the onset of vinegar syndrome (a free acidity level of 0.5) will occur within 40 years. At 10 °C and 35 %RH it is not expected to occur for approximately 250 years. These predictions were made

The completed dehumidification unit.



using the Image Permanence Institute's 'Storage Guide for Acetate Film' (2).

### Cooling systems

A duty and standby refrigerant cooling system will service each vault. The setpoints will be 10 °C +/- 1 °C. No seasonal adjustments will be made. Evaporator fans will maintain a uniform and substantial air movement throughout each vault. Appropriate extraction to remove volatile substances from degrading film is provided.

### Dehumidifiers

Desiccant dehumidifiers provide relative humidity control. These are non-cycling sorption dehumidifiers with lithium chloride desiccant. One of the advantages of desiccant systems is that material does not require special packaging. The setpoints for the dehumidifiers will be 35 ± 2 %RH. No seasonal adjustments will be made.

### Controls and sensors

Microprocessor control-units control the cool room refrigeration systems, dehumidifiers and vault-associated-control-devices and sensors. There are wall mounted relative humidity

(2) This useful guide is available directly from Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Drive, Rochester, NY 14623-5604 - USA. It costs approximately US\$ 28.00, including shipping and handling.

## Security and fire detection systems

### Security System

Passive Infra Red (PIR) people motion detectors have been installed to monitor the activities inside the vaults. On activation of the PIR, the existing camera in the car park will latch to monitor the activities outside the cool rooms; this will be displayed on the alarm monitor, and then recorded on the video recorder. Access to the vaults will be restricted to nominated staff only.

### Fire detection system

A fire alarm bell is installed in each vault. These are connected to the existing fire zone in the car park. On activation of the alarm system, the alarm bell will alert personnel in the vaults to leave the fire affected area. The vaults will be included in the State Library's Disaster Plan.

## Storage Furniture

Shelving consists of mobile racking made of galvanised steel. It was important to make the shelving mobile, as the vaults are located on a flood level. Ramps are provided in each vault to allow the shelving to be removed from the vaults. The close proximity of the lift allows for material to be quickly moved up to Level One.

Each freestanding shelving unit contains 4 steel shelves (600 mm x



Mobile shelving units



© Queensland State Library

500 mm) with 3 mm cross wiring to allow airflow through the shelving and to carry a distributed load of 25 kg. Each shelf has a 15 mm upstand along all sides to prevent material from sliding off. Shelves were designed to fit three storage boxes with space for airflow. The loading capacity is enough to carry heavy motion picture film. The shelves can be adjusted if necessary catering for a variety of storage needs such as horizontal storage of motion picture film.

The material to be housed in the new vaults will include the John Oxley Library film based collection (including 8 mm and Super 8 motion picture film), existing collection items approved by the Director of Special Collections, and new acquisitions and donations for the proposed Queensland State Film Archives.

#### The role of preservation

Once the material has been placed in the vaults, an ongoing maintenance programme will occur. This will involve the continual routine maintenance and servicing of the vaults and equipment such as the air-conditioning systems and sensors.

The State Library's Conservation Unit will be very much involved in the success of the new vaults, particularly in routine preventive preservation procedures.

Material that has been identified by collection managers to be stored in the vaults must be inspected by Conservation staff and placed in the appropriate vault according to its condition. Ongoing inspections of material in both vaults will be necessary to monitor the stability of the material. As soon as 'stable' material begins to show signs of deterioration, it will immediately be removed to the vault for unstable material. Conservation staff will also carry out routine environmental monitoring. It is envisaged that regular environmental data printouts downloaded from the sensors in the vaults will be given to Conservation for analysis by the technical staff responsible for the running of the air-conditioning system. Dataloggers may be placed in the vaults if additional data is required.

Another responsibility of the Conservation Unit will be the implementation and maintenance of an Integrated Pest Management programme.

Its success is assured if routine procedures such as environmental monitoring, material inspection, Integrated Pest Management and regular equipment maintenance and servicing are sustained and supported.

*Lydia Egunnike*

Senior Conservator, Conservation Unit,  
Preservation Services State Library of Queensland

#### Conservation par le froid à la Bibliothèque d'Etat de Queensland

La Bibliothèque de l'Etat de Queensland en Australie possède une collection photographique contenant plus d'un million d'images de 1850 à nos jours et conservée sur un site extérieur qui n'offre pas les conditions requises de préservation. La Bibliothèque a décidé de construire de nouveaux locaux dans son parking, à proximité des services de préservation. Deux chambres froides, d'une capacité de stockage de 31 m<sup>2</sup> chacune, sont en cours de construction : l'une exclusivement réservée aux supports sur acétate de cellulose atteints par le syndrome du vinaigre qui émettent des gaz nocifs et risquent de contaminer les documents sains, l'autre pour les documents stables.

Les matériaux recouvrant murs et plafonds sont en polystyrène expansé à extinction automatique. Les dalles de ciment ont été scellées avec des composants résistant à l'humidité. Le sol est composé de solides feuilles de polyéthylène recouvertes par des dalles de ciment renforcé et par un anti-dérapant. Les matériaux utilisés ne contiennent aucun élément susceptible d'être toxique pour les collections. Les portes sont coulissantes et complètement hermétiques. Les lampes fluorescentes sont équipées de filtres anti-UV. La température est fixée à 10°C, l'humidité relative à 35 +/- 2%. Des détecteurs de présence humaine ainsi que des systèmes de détection d'incendie ont été installés. Les étagères, en acier galvanisé, sont mobiles. Tous les appareils de contrôle sont reliés à des micro-processeurs. Ces installations seraient inutiles sans des opérations routinières de maintenance, sous le contrôle du personnel de la Préservation qui doit encore mettre en place une politique de gestion intégrée contre les insectes et nuisibles.

#### Conservación en frío en la Biblioteca del Estado de Queensland

La Biblioteca del Estado de Queensland en Australia posee una colección fotográfica que contiene más de un millón de imágenes que datan desde 1850 hasta nuestros días y es conservada en un emplazamiento exterior que no ofrece las condiciones requeridas para la preservación. La Biblioteca decidió construir nuevos locales en su estacionamiento, cerca de los servicios de Preservación. Dos depósitos para almacenamiento en frío, de 31 m<sup>2</sup> cada uno, están en proceso de construcción: uno reservado exclusivamente para los soportes de acetato de celulosa afectados por el síndrome del vinagre, los cuales emanan gases nocivos y corren el riesgo de contaminar los documentos sanos, y el otro para los documentos estables.

Los materiales que recubren las paredes y los techos están hechos de poliestireno expandido por extensión automática. Las baldosas de cemento fueron selladas con compuestos resistentes a la humedad. El piso está formado por láminas sólidas de polietileno recubiertas por baldosas de cemento reforzado y por un antirresbalante. Los materiales empleados no contienen ningún elemento que pueda resultar tóxico para las colecciones. Las puertas son corredizas y de cierre hermético. Las lámparas fluorescentes están equipadas con filtros anti-UV. La temperatura se mantiene a 10°C, y la humedad relativa a 35% +/- 2%. Además, se instalaron detectores de personas así como sistemas de detección de incendios. Las estanterías, de acero galvanizado, son móviles. Todos los dispositivos de control están conectados a microprocesadores. Estas instalaciones resultarían inútiles sin las operaciones de mantenimiento de rutina, bajo el control del personal de Preservación, que debe todavía implantar una política de gestión integrada contra los insectos y otros elementos nocivos.

## IFLA PRINCIPLES FOR THE CARE AND HANDLING OF LIBRARY MATERIAL TRANSLATED INTO GREEK

Copies can be obtained from the publisher Bassilis Vlachakos, 18A Fidiou St., Athens – Greece.

Tel : + 301 33 06 903 4 - Fax : + 301 38 43 657.

The *Principles* were translated by Eva Semertzaki, Librarian.

## A NEW PHOTOGRAPHY ARCHIVES AND RESEARCH CENTRE IN BRAZIL

Instituto Moreira Salles, a non-profit Brazilian institution devoted to the support of cultural activities of which photography is one of its main focus, is very proud to announce the inauguration of its Photography Archives and Research Centre in Rio de Janeiro to house its 19th and 20th century photographic collection.

It is hosted in a three-storey purpose building with approximately 600 square meters that incorporate the most modern technological concepts for the storage, preservation and cataloguing/indexing of historical and contemporary collections of original photographic prints and negatives.

During the last five years, the *Instituto* has been actively acquiring significant Brazilian photographic collections, including the Gilberto Ferrez collection which contains the work of Marc Ferrez, with more than 4.000 original glass plate negatives and several hundreds of vintage prints made by this 19th century photographer.

The *Instituto* holds a collection of more than 65.000 photographs which is being processed, reproduced, catalogued, indexed and automated. Access is being made available to scholars and researchers through scheduled appointment.

Instituto Moreira Salles

Photography Archives and Research Centre  
Rua Marquês de São Vicente, 476 - Gávea  
22 457-040 Rio de Janeiro - Brazil

Ph: + 55 21 512 6448 - Fax: + 55 21 239 5559 [ims.rj@zaz.com.br](mailto:ims.rj@zaz.com.br)

## A NEW CONSERVATION AND PRESERVATION SECTION AT THE UNIVERSITY LIBRARY IN PUERTO RICO

The Section opened last December. It includes a microfilm centre, a photography laboratory and a bookbinding workshop. It is coordinated by Prof. Ana Rosa Cordero.

## ABINIA: THE IBERO-AMERICAN NETWORK

ABINIA, the Asociación de Bibliotecas Nacionales de Iberoamerica, met last October in Cuba. PAC Director Marie-Thérèse Varlamoff was invited by ABINIA's president, Celia Ribeiro Zaher, Director of the National Library of Brazil. They agreed that PAC would launch a survey to assess preservation conditions in Latin American national libraries. More information about ABINIA from Celia Zaher [czaher@bn.br](mailto:czaher@bn.br)

## THE NAPOLEON COLLECTION AT THE BIBLIOTECA NACIONAL JOSÉ MARTÍ IN CUBA

The collection was given by a private collector. It is made of various items -about 50 linear meters- bound documents, letters, cards, prints, reports in English, French, Portuguese, all kept in manilla paper sleeves. Although not in bad repair the library is looking for sponsorship to assess its condition and advise on scientific expertise.

<http://www.cervantes.virtual-com>

The "Miguel de Cervantes" virtual library is well underway. All in all 30.000 documents in various Latin American languages are to be digitised. So far, 5.000 documents have been digitised. The Cornell, Harvard, Berkeley, Georgetown, Stanford, Duke university libraries are involved, together with the national libraries in Spain, Chile, Peru and Catalonia. The project is sponsored by "Banco de Santander". Two millions US\$ are given annually.

## WEB-BASED TUTORIALS ON PRESERVATION FOR SOUTHEAST ASIA

The Henry Luce Foundation has awarded a grant to CLIR (Council on Library and Information Resources) to develop Web-based tutorials on preservation and conservation for use in Southeast Asia. The tutorials will enable librarians, archivists, preservation administrators, and other cultural information practitioners to acquire basic and reliable preservation information, and to develop strategies and responses to preservation challenges distinctive to their climate, culture, resources, and content.

The initiative will be directed by Anne R. Kenney, Director of programmes at CLIR and associate Director of Cornell University's Department of Preservation, and John F. Dean, Director of the Department of Preservation. Work will begin in June 2001 and the first modules are scheduled for implementation by summer 2002. After the tutorials have been implemented and evaluated in Southeast Asia, CLIR anticipates adapting the modules for use in other regions in the world. [info@clir.org](mailto:info@clir.org) <<http://clir.org>>

## THE LIBRARY OF CONGRESS' CONSERVATION FELLOW VOLUNTEER PROGRAMME

The Conservation Fellow Volunteer Programme, organised in collaboration with the Library's Visitors Services Office, provides individuals interested in conservation with a unique opportunity to learn more about conservation by volunteering on projects in the Library's Conservation Division. It also provides those who are planning to apply to conservation graduate school a way of gaining valuable pre-programme work experience.

The type of volunteer work undertaken in the programme varies depending on the skills and interests of the volunteers and the projects scheduled for treatment. There is never a shortage of projects and volunteers may be assigned to work on a wide range of materials from the Library's collections. Examples of volunteer projects include resleeving and archival storage of a collection of historic photographs, rehousing of photographic albums, matting of graphic materials, and rehousing collections of pamphlets.

Contact Mark Roosa. Tel : + 1 (202) 707-7423 or [mroo@loc.gov](mailto:mroo@loc.gov)

## **IFLA-PAC IS LAUNCHING A SURVEY ON AFRICAN NEWSPAPERS**

During the last IFLA Symposium «Managing the Preservation of Periodicals and Newspapers» that took place at the Bibliothèque nationale de France in Paris, August 2000, the extreme fragility of those publications was highlighted. All the participants from Africa underlined the specific risks threatening their collections and requested the collaboration of their colleagues to preserve that irreplaceable cultural and historical heritage.

IFLA-PAC, in the framework of JICPA (Joint IFLA/ICA Committee for Preservation in Africa), is consequently launching a survey to try and make the inventory of the main titles owned by each major institution (archives or library) and to find out missing issues. Later it is intended to fill in the gaps by producing duplicates (microfilms or CDs). Anyone wishing to participate in this project is welcome. A questionnaire in English or French is available at JICPA Website : <<http://epa-prema.net/jicpa>>

## **IFLA-PAC ENQUÊTE SUR LES PÉRIODIQUES AFRICAINS**

Au cours du dernier Symposium de l'IFLA intitulé «Gérer la conservation des périodiques et de la presse» qui s'est tenu à la Bibliothèque nationale de France à Paris en août 2000, le problème de l'extrême fragilité de ces publications a été reconnu. Tous les participants africains ont souligné les risques particuliers qui menaçaient leurs collections et ont demandé l'aide de leurs collègues pour préserver ce patrimoine culturel et historique irremplaçable. IFLA-PAC, dans le cadre de JICPA (Comité mixte IFLA/ICA pour la préservation en Afrique), a donc décidé de lancer une enquête afin d'essayer de préparer un inventaire des principaux titres conservés dans les institutions majeures (archives et bibliothèques) et d'identifier ainsi les titres manquants. Il est prévu plus tard de combler ces lacunes par la production de microfilms ou CD ROM. Toute personne intéressée par le projet est invitée à remplir le questionnaire disponible en français et anglais sur le site de JICPA :

<<http://epa-prema.net/jicpa>>

Marie-Thérèse Varlamoff  
IFLA-PAC Bibliothèque nationale de France  
Quai François Mauriac - 75706 Paris Cedex 13 - France Tel : + 33 (0)1 53 79 59 70 - Fax : +33 (0)1 53 79 59 80  
[marie-therese.varlamoff@bnf.fr](mailto:marie-therese.varlamoff@bnf.fr)

## **MODÈLE DE PLAN DE PRÉVENTION DE SINISTRES POUR LES MUSÉES, CENTRES D'ARCHIVES ET BIBLIOTHÈQUES**

Ce modèle est un outil informatique (il s'agit d'une disquette) destiné à faciliter la production d'un plan d'urgence pour un musée, un centre d'archives ou une bibliothèque.

Le document original a été produit en anglais et en français par le Centre de Conservation Canadien mais cette version a été revue et adaptée par des professionnels français sous l'égide de l'OCIM (Office pour la Coopération et l'Information Muséographique).

Ce modèle de plan contient deux sections qui traitent d'abord des mesures de prévention, puis d'intervention. Le programme de prévention permet au personnel de l'institution de réduire les risques de sinistres, tout en se préparant mieux à cette éventualité. Les procédures de sauvetage des documents graphiques, photographiques, audiovisuels, informatiques ainsi que divers types d'objets sont présentés. On trouve aussi des listes de fournisseurs de matériels et de prestataires de services.

Ce document peut être exploité sur les systèmes PC et Macintosh :

- sous Word 6 pour Window 95 et en format RTF pour Windows 3.1, pour la version PC,
  - sous Word 5.1 et en format RTF, pour la version Macintosh.
- Disponible auprès de l'OCIM 36, rue Chabot Charny 21000 Dijon France

Tél: + (0) 3 80 58 98 50 - Fax : + (0) 3 80 58 98 58

<<http://www.ocim.fr>>

## **TECHNICIENS EN PRÉSERVATION : UNE NOUVELLE GÉNÉRATION DE PROFESSIONNELS**

Il existe au sein des archives et bibliothèques toute une chaîne d'opérations ayant une incidence sur la conservation matérielle des fonds. Ces tâches, généralement mal assurées ou réalisées par un personnel trop ou trop peu qualifié, pourraient être confiées à des agents spécialement formés à cet effet, les techniciens en préservation, maillon manquant dans l'organisation de la conservation.

Les personnes possédant une expérience du livre et du travail de cartonnage grâce à un CAP de reliure ou cartonnage offrent un profil intéressant pour une formation au conditionnement et à la présentation des documents, à la prévention dans les magasins et l'assistance à la restauration en atelier.

Une formation est assurée par le Lycée professionnel des arts de la Reliure, Dorure, Brochure et du Cartonnage à Paris et la Section de Conservation des Biens Culturels de l'Université Paris I Panthéon Sorbonne. Elle se déroule sur un an, de septembre à juin : 21 semaines de cours, 12 semaines de stage.

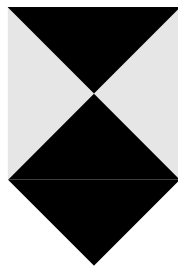
Programme :

- tâches relatives au conditionnement et à la présentation : dépoussiérage, rangement des divers types de documents, confection de boîtes, pochettes, protection, supports de présentation, mise en cadre,
- tâches relatives à la prévention : entretien des appareils de mesure des conditions climatiques, détection des risques et dégradations, assistance pour le sauvetage en cas d'urgence, assistance pour la désinfection,



- tâches relatives à l'assistance à la restauration : dépoussiérage, renforcement des fonds de cahiers et petites réparations, traitements mécanisés de thermocollage et comblement des lacunes.

Lycée professionnel  
des arts de la Reliure,  
Dorure, Brochure et du  
Cartonnage  
170 rue de Tolbiac  
75013 Paris  
Tél : + 33 (0) 1 53 62 81 50  
Fax : + 33 (0) 1 45 65 14 07  
ou [claudlaroq@aol.com](mailto:claudlaroq@aol.com)



# International Committee of the Blue Shield

**FRENCH NATIONAL BLUE SHIELD COMMITTEE WILL BE  
LAUNCHED ON JUNE 15, 2001**

## TRÈS BIENTÔT UN COMITÉ FRANÇAIS BOUCLIER BLEU

Une réunion préparatoire à la création du Comité français du Bouclier Bleu s'est tenue le 9 mars 2001. Au cours de cette réunion un bureau provisoire a été constitué :

Président : Ségolène Bergeon Langle (ICOM)  
Vices-présidents : Marie-Thérèse Varlamoff (IFLA) , Daniel Lefèvre (ICOMOS)  
Secrétaire général : Christine Martella (ICA)  
Trésorier : Jacques Rebière (ICOM)

Ce bureau provisoire a pour mission de préparer l'Assemblée Générale constituante du 15 juin 2001 au cours de laquelle sera élu le Conseil d'Administration.

Tous les collègues intéressés sont cordialement invités à assister à l'Assemblée Générale. S'ils souhaitent participer au développement du Bouclier Bleu français ils peuvent faire acte de candidature au Conseil d'Administration.

Pour tous renseignements complémentaires concernant le Bouclier Bleu et l'Assemblée Générale, contacter :

M.-T. Varlamoff [marie-therese.varlamoff@bnf.fr](mailto:marie-therese.varlamoff@bnf.fr)  
ou Virginie Kremp [virginie.kremp@bnf.fr](mailto:virginie.kremp@bnf.fr) (fax : 01-53-79-59-80).

## Obituary

### Birgitta Bergdahl

Birgitta Bergdahl passed away on March, 20. She was the Director of the IFLA-ALP Core Programme since its inception and many of you know how committed she was in promoting librarianship in developing countries. We will always remember her friendliness.

### Maria Skepastianu

We are sad to announce the death of Maria Skepastianu, Secretary of the IFLA Section on Preservation and Conservation on April, 4. We are mourning both a colleague and a friend. We shall remember her commitment and her courage all through her illness to carry on the tasks she had implemented. We shall miss her a lot.

## UKIRB IS BORN

The United Kingdom and Ireland Blue Shield Organisation (UKIRB) was officially inaugurated last March. It covers archives, libraries, museums, galleries and the built heritage, acting as a focal point for local, regional, national and international initiatives to protect cultural heritage. It will establish a pool of experts able to assist in disasters and emergencies in the UK, Ireland, and overseas.

A four-year programme will establish a framework to encourage institutions and authorities to maintain appropriate funding, promote access to cultural treasures, develop appropriate policy initiatives and introduce training programmes.

This development marks a major shift in cross-domain cooperation in the UK and Ireland.

UKIRB Website <<http://www.bl.uk/services/preservation/blueshield>> is already operative and provides very factual information on national and international disasters and disasters relief agencies as well as basic disaster advice.

Shakeel Rafiq [shakeel.rafiq@bl.uk](mailto:shakeel.rafiq@bl.uk) or Val McBurney [val.mcburney@bl.uk](mailto:val.mcburney@bl.uk)  
or Jane Fowler [jane.fowler@bl.uk](mailto:jane.fowler@bl.uk)

National Preservation Office - The British Library  
96 Euston Road - London NW1 2DB - United Kingdom  
Tel: +44 (0) 20 7412 7048 - Fax: +44 (0) 20 7412 7796

## Theresa Maria Petosa, PAC INTERN AT THE INTERNATIONAL CENTRE IN PARIS

Theresa Maria Petosa spent 3 months at the PAC International Centre in Paris working hard on searching information to develop ICBS from a legal and fund-raising viewpoint. She worked restlessly and gathered a great deal of documentation searched on the Internet dealing with legal and financial aspects of NGOs. She identified many sister organisations that could be efficient partners in assisting ICBS in its task.

Theresa is finishing a Master of Arts Degree in International Peace and Conflict Resolution and has completed 5 courses in International Law and various special studies courses in Media, Negotiations, EU Policy making, the Kosovo Conflict and Conflict Analysis. We are extremely grateful for the work she has done and the documentation she has collected and wish her good luck in a future career as a legal specialist on the protection of cultural property.

JICPA

# Joint IFLA-ICA Committee for Preservation in Africa

## Un nouveau souffle pour le patrimoine documentaire africain

Plusieurs directeurs et responsables d'archives et bibliothèques venus principalement d'Afrique anglophone ont été réunis en février-mars dernier au Cap en Afrique du Sud pour être sensibilisés à la préservation dans le cadre d'un atelier intitulé "Safeguarding African Documentary Heritage". Cet atelier était financé par l'UNESCO et organisé par le Programme Preservation and Conservation (PAC) de l'IFLA avec l'aide de Peter Coates et de John Maree, en coopération avec la Bibliothèque nationale d'Afrique du Sud.

Au programme: méthodologie pour créer une politique de préservation, préservation des documents traditionnels, manipulations et conditions de conservation, petites réparations, microfilmage et numérisation (principes, procédés, applications, politique) ainsi que présentation de programmes internationaux de coopération : Mémoire du Monde de l'UNESCO <<http://www.unesco.org/webworld>>, le Comité International du Bouclier Bleu (1) <<http://www.ifla.org/VI/4/admin/protect-htm>> et JICPA (Joint IFLA-ICA Committee for Preservation in Africa) <<http://www.epa-prema.net/jicpa>>.

L'intérêt primordial était de réunir des responsables pour leur fournir les outils nécessaires à la mise en place d'activités de préservation au sein de leurs institutions. Il a aussi permis de rassembler des professionnels venus de divers horizons. Ainsi, Alain Godonou, Directeur de l'Ecole du Patrimoine Africain



## New lease of life for African written heritage

Some 17 directors or individuals in charge of preservation in English speaking African archives and libraries were invited to Cape Town last February for a workshop called 'Safeguarding African Documentary heritage'. It was supported by UNESCO and organised by the PAC International Centre in Paris with the invaluable help of Peter Coates and John Maree, in conjunction with the National Library of South Africa.

Sessions dealt with: methodology for setting up a preservation policy; preservation of traditional library/archive materials; proper handling and storage; small repairs; microfilming and digitisation (processes, practice, implementation, policy); introduction of international projects such as UNESCO's Memory of the World <<http://www.unesco.org/webworld>>, International Committee of the Blue Shield<sup>1</sup> <<http://www.ifla.org/VI/4/admin/protect-htm>> and JICPA (Joint IFLA-ICA Committee for Preservation in Africa) <<http://www.epa-prema.net/jicpa>>.

The first goal of the workshop was to gather people responsible for preservation and provide the tools and methods to set up a preservation policy within their own institution. The second goal was to allow professionals in charge of all types of heritage to meet and discuss preservation issues. Alain Godonou, Director of the School of African Heritage in Benin introduced the training programme for prospective practitioners in African museums. He intends to extend this programme to future librarians and archivists too.

He has also paved the way for cooperation by hosting our JICPA Website and discussion list. Cooperation among African museums, archives, libraries, monuments and sites is the key for implementing concrete actions.

Our objective is to gather into one single national committee all the JICPA, "Memory of the World" and "Blue Shield" national committees that, in striving for the preservation of cultural heritage, play complementary roles. "Blue Shield" aims to network professionals from the cultural community with the civil defence to assist in prevention of or effective response to disasters;

(1) Le Comité International du Bouclier Bleu a été créé en 1996 par quatre organisations non gouvernementales :  
ICA (International Council on Archives)  
ICOM (International Council on Museums)  
ICOMOS (International Council on Monuments and Sites)  
IFLA (International Federation of Library Associations and Institutions)  
L'ICCROM est aussi un partenaire très actif.  
Le Comité a pour mission de rassembler et fédérer l'information sur les situations d'urgence et de coordonner les actions engagées. Il vise à encourager la création de comités nationaux. Un site Web autonome est en cours d'élaboration.

(1) The International Committee of the Blue Shield was founded in 1996 by four NGOs :  
ICA (International Council on Archives)  
ICOM (International Council on Museums)  
ICOMOS (International Council on Monuments and Sites)  
IFLA (International Federation of Library Associations and Institutions)  
ICCROM is also involved.  
The committee collects and disseminates information, and coordinates action in emergency situations. It encourages the creation of national committees. A Web site is under construction.

(EPA), a présenté un programme de formation à la préservation pour les futurs responsables des musées africains. Il souhaite étendre cette formation aux responsables du patrimoine écrit. Une première base de coopération a été établie grâce à l'EPA qui héberge désormais le site Web et le forum de discussion du JICPA. Le secret d'une véritable réussite réside dans la coopération entre responsables du patrimoine africain dans son ensemble, archives, musées, bibliothèques, monuments et sites.

C'est pourquoi, plutôt que de créer un comité national pour chaque programme JICPA, "Mémoire du Monde" et "Bouclier Bleu", il apparaît plus judicieux de créer des comités nationaux réunissant toutes ces instances qui se complètent et œuvrent toutes pour la préservation du patrimoine. L'objectif du "Bouclier Bleu" est de créer un réseau entre les professionnels de la culture et ceux de la Sécurité civile, afin de prévenir les sinistres et minimiser leurs conséquences. Celui de "Mémoire du Monde" est de permettre l'accès en ligne au patrimoine écrit et celui du JICPA de le préserver et le conserver.

Organiser un réseau solide et durable entre différents partenaires pour renforcer les actions et éviter la dispersion, voilà vers quoi doivent tendre tous les efforts à venir.

"Memory of the World" aims to provide access online to written heritage and JICPA aims to preserve and conserve it.

We now have to create a network among partners from different backgrounds in order to be stronger and more active in safeguarding the African heritage.

*Virginie Kremp*  
IFLA-PAC Programme Officer



## Enquête du JICPA sur la conservation en Afrique

la version intégrale de ce rapport est disponible au <<http://epa-prema.net/jicpa>>

Le JICPA, comité mixte IFLA-ICA pour la préservation en Afrique, a été créé à l'issue de la conférence panafricaine sur la conservation et la préservation des documents de bibliothèques et d'archives qui s'est tenue à Nairobi au Kenya en juin 1993.

Un comité exécutif a été formé parmi les participants afin de coordonner les activités de comités nationaux de préservation naissants, de préparer, puis de mettre en place un plan d'action. Le comité exécutif s'est réuni pour la première fois en 1996 à Dakar. D'autres réunions annuelles se sont déroulées à Dakar (1997), Tunis (1998), Lomé (1999), Rabat (2000) et Le Cap (2001). Des comités nationaux de préservation (ou d'autres organismes similaires) se sont créés dans certains pays d'Afrique mais malheureusement pas sur tout le continent.

C'est lors de la réunion du comité exécutif de Tunis en 1998 qu'est apparue la nécessité de lancer une enquête ayant pour but de dresser un tableau réaliste de l'état des lieux en matière de conservation, d'une part pour combler les lacunes existantes, d'autre part pour se faire connaître auprès des bailleurs de fonds potentiels. Un questionnaire pilote a circulé en Afrique occidentale fin 98. Chaque comité national de préservation en a reçu un exemplaire avec pour instruction de le copier et distribuer largement dans sa région.

Cinquante deux questionnaires ont été retournés dont 45 avec des données analysables.



## JICPA Survey of Conservation Facilities and Experts in Africa

The full version of this report is available at <<http://epa-prema.net/jicpa>>

The joint IFLA-ICA Committee for Preservation in Africa (JICPA) was the outcome of the Pan African Conference on Preservation and Conservation of Library and Archival Materials held in Nairobi, Kenya, in June 1993.

An Executive Committee was formed from the delegates to coordinate activities of proposed National Preservation Committees and to prepare and implement a plan of action.

The Executive Committee met for the first time in 1996 in Dakar, Senegal. Subsequent annual meetings were held in Dakar (1997), Tunis (1998), Lomé (1999), Rabat (2000), and Cape Town (2001). National Preservation Committees (or similar organisations) were set up in several African countries, but unfortunately by no means in all.

The Tunis Executive Meeting (1998) resolved that a survey was required to establish a true picture of the state of affairs, both in order to know what corrective action was most needed, as well as to present to potential donors. A pilot questionnaire was distributed in West Africa late in 1998. Copies were sent to each National Preservation Committee with the request that these be duplicated and distributed to libraries and archives in their countries. Fifty-two questionnaires were returned and of those, 45 with usable data were analysed.



## Institutions

Les pays suivants ont répondu : Afrique du Sud, Angola, Bénin, Cap Vert, Gabon, Kenya, Malawi, Maroc, Ile Maurice, Namibie, Ouganda, Rwanda, Sénégal, Swaziland, Tanzanie et Zanzibar, Togo, Zambie et Zimbabwe. Aucune réponse n'est parvenue des 30 autres pays africains qui, ne disposant probablement pas d'atelier de conservation, n'ont pas reçu de questionnaire.

Comptage par région : parmi les pays qui ont répondu, 8 sont en Afrique centrale et orientale, 5 en Afrique australe, 6 en Afrique occidentale et 1 dans l'océan indien.

Quatre-vingts pour cent des réponses sont en anglais, 20% en français. Sur les deux réponses provenant d'un pays lusophone, l'une est en anglais, l'autre en français.

Types d'institutions : 19 archives, 15 bibliothèques (5 bibliothèques publiques et nationales, 10 bibliothèques universitaires), 8 instituts, musées et galeries d'art, 2 centres de documentation, 1 restaurateur privé.

Soixante-dix-huit pour cent des réponses donnent une adresse électronique institutionnelle ou privée. Ce chiffre a certainement augmenté depuis.

## Description des collections et des bâtiments

Il est difficile d'établir une typologie des documents et de leur quantité.

Une institution conserve seulement des diapositives en couleur (250 000), 14 institutions ne fournissent aucune donnée sur la taille de leurs collections.

Parmi les autres, 7 ont des collections d'archives inférieures à 1000 mètres linéaires, 3 entre 1000 et 4000 mètres linéaires, 9 disposent de plus de 4000 mètres linéaires (4 parmi elles possèdent des collections très importantes).

Quant aux journaux et périodiques, la plupart des collections (20) sont bien inférieures à 500 000 volumes, 8 possèdent jusqu'à 2 millions de volumes, aucune ne dépasse ce chiffre.

## Bâtiments

Vingt-trois bâtiments ont été construits spécifiquement, 17 bâtiments ont été modifiés ou adaptés, 25 sont totalement ou partiellement pourvus d'air conditionné, 15 n'ont pas l'air conditionné (ou ont des systèmes inopérants), 5 n'ont pas répondu.

Il est à noter que parmi les bâtiments conçus spécifiquement, trois ne disposent pas d'air conditionné. Parmi les bâtiments adaptés, rares sont ceux qui ont l'air conditionné.

## Détail des ressources humaines

Il est difficile de faire une distinction entre "relieur", "relieur d'art" et "restaurateur de papier". Certains professionnels revendiquent plusieurs spécialisations. Les spécificités les plus fréquentes sont "administration" (22), "reliure" (41), "gestion des collections/archives" (15), "supports numériques" (9), "reliure d'art" (15), "microfilmage" (16) et "restauration du papier" (32). Il est instructif de constater qu'une personne revendique la "prévention incendie" comme spécificité, une autre le "conditionnement", deux personnes "le contrôle biologique".

## Institutions

Responses were received from the following countries: Angola, Benin, Cape Verde, Gabon, Kenya, Malawi, Morocco, Mauritius, Namibia, Niger, Nigeria, Rwanda, Senegal, South Africa, Swaziland, Tanzania and Zanzibar, Togo, Uganda, Zambia and Zimbabwe. No responses were received from about 30 African countries and it is likely that no survey questionnaires were sent to many of these due to the absence of local preservation structures.

By region, 8 responding countries are in East and Central Africa, 5 in Southern Africa, 6 in West Africa and 1 Indian Ocean island.

By language, 80% responded in English and 20% in French; one of the two Portuguese respondents replied in French and the other in English.

By type of institution: 19 were archives, 15 were libraries (5 public and national libraries, 10 academic libraries), 8 were institutes, museums or art galleries, and 2 were documentation centres. There was one response from a private conservator.

Seventy-eight percent of respondents had e-mail addresses, either via their institution or privately; this proportion is now certainly higher.

## Description of collections and buildings

Kinds of material in the collections and the quantity of each are difficult to typify.

One respondent only stocked colour slides (250 000); 14 respondents gave no data as to the size of their collections.

Of the remainder, 7 reported archival collections of less than 1000 linear metres, 3 had between 1000 and 4000 linear metres, while 9 had in excess of 4000 linear metres (4 of these being very large collections).

With respect to books and journals, most collections (20) were well under half a million volumes, 8 had up to two million volumes, none had more than this.

## Buildings

The buildings rated as follows: purpose-built buildings (23); modified or adapted buildings (17); buildings fully or partially air-conditioned (25); buildings without air-conditioning (or with inoperable systems) (15); no response (5).

It is noteworthy that of the purpose-built buildings only 3 did not have air-conditioning. Few of the adapted buildings had air-conditioning.

## Details of human resources

The distinction between 'Binder', 'Fine Binder' and 'Paper Conservator' is unclear. Most individuals claimed several areas of expertise. The most frequent specialities are 'Administration' (22), 'Bookbinding' (41), 'Collection/RecordsManagement' (15), 'Electronic/Digital Records' (9), 'Fine Binding' (15), 'Microfilming' (16) and 'Paper Conservation' (32). It is instructive to note that only one person claimed 'Fire Prevention' as a speciality, one claimed 'Protective Enclosures', and two claimed 'Pest Control'.

## Formation

Il n'existe pas de formation spécialisée en Afrique, mais de nombreux cours de courte durée ou des modules d'initiation sont organisés dans le cadre d'une formation en archivistique ou bibliothéconomie. La formation locale consiste le plus souvent en un apprentissage ou une formation sur le tas. Il semblerait que les collègues francophones aient bénéficié d'une formation générale en France, ce qui n'est pas le cas des collègues anglophones où les coûts sont prohibitifs dans les pays anglo-saxons. On constate toutefois que les restaurateurs d'Afrique les mieux formés se trouvent dans les pays d'Afrique anglophone.

## Détail des équipements et ateliers de conservation

Les activités de restauration et de reliure dépendent davantage de la compétence et de l'ingéniosité des employés que de la disponibilité en équipements sophistiqués. On peut restaurer de nombreux documents avec seulement un grand évier, un sèche-linge, une cisaille, une presse à bras et une grande surface de travail.

Presse, cisaille et billot sont pratiquement disponibles partout. La désacidification par immersion est aussi beaucoup pratiquée mais les réponses n'ont pas fait apparaître l'existence d'installation de désacidification de masse en Afrique. Il n'existe pas non plus de machine à cliver.

Les équipements de microfilmage sont largement répandus, surtout au sein des archives nationales. Le seul projet de numérisation d'envergure est signalé à Durban, en Afrique du Sud, dans le cadre des activités de préservation. Le microfilm apparaît clairement comme l'option de duplication la plus fiable. Aucun programme de photocopie n'a été mentionné.

Il est étonnant de constater que, eu égard aux différents climats en Afrique, seuls deux cas situés en Afrique du Sud mentionnent le contrôle biologique (avec les équipements et le personnel adéquats).

Très peu d'institutions disposent de boîtes d'urgence (boîtes disposées à des endroits stratégiques de la bibliothèque et contenant du matériel de première nécessité comme des éponges, gants de caoutchouc, etc.) qui sont pourtant d'un grand secours en cas de sinistre.

Il est rarement fait mention des matériaux utilisés (consommables). On souligne toutefois le coût prohibitif des matériaux importés. La plupart des institutions ont le plus souvent recours à des produits locaux.

## Observations

Les infrastructures et les experts en préservation sont peu présents sur le continent africain. Pour un meilleur développement et plus d'efficacité, il faudrait s'appuyer davantage sur les structures existantes. Les archives nationales sont plus actives que les bibliothèques en matière de préservation (à l'exception de l'Afrique du Sud).

C'est par le biais du JICPA que ces lacunes pourraient être comblées mais rares sont les pays qui ont créé un comité national de préservation capable de lancer un programme JICPA sur le terrain. Les pays les plus entreprenants méritent d'être cités : il s'agit du Kenya, du Sénégal et de l'Afrique du Sud. Des programmes ont aussi été lancés au Botswana, au Zimbabwe et en Namibie.

## Training

It would appear that no formal training in conservation is offered in Africa, although numerous short courses or introductory modules offered as part of archival or library training are provided. Indigenous training consists, for the most part, of apprenticeship and on-the job training. French-speaking countries in Africa seem to have benefited more from formal training in France than the English-speaking countries have benefited from training in either the United Kingdom or elsewhere, where the cost of such training places is out of reach of most. However, the few most highly trained conservators in Africa are to be found in English-speaking countries.

## Details of preservation equipment and facilities

It must be admitted that conservation and bookbinding depends on the skill and ingenuity of the practitioners to a larger extent than on the amount of sophisticated equipment available. One might be able to do quite advanced conservation work with no more than a large basin and a drying rack or lines, a board-cutter and a nipping press, together with a lot of working surfaces.

Cutting, blocking and pressing equipment is almost universally available. Deacidification by immersion is widely practised, but there was no report of any mass-deacidification installations anywhere in Africa. There is no automated sheet-splitting equipment in Africa either.

Microfilming equipment is widespread, chiefly in national archives. The only significant project to digitise documents reported to be taking place in the ambit of preservation is in Durban, South Africa. It is clear that reliance is still placed heavily on microform as a reformatting option. No programme of preservation photocopying was reported.

Considering the climatic types encountered in Africa, it was surprising that the only pest control equipment and human resources were reported from South Africa, and then in only two instances.

Few institutions reported maintaining disaster boxes (disaster boxes are placed in strategic spots of the library and contain basic equipment to first-aid response, such as rubber gloves, sponges, etc.) yet their existence can make a major contribution towards saving library and archive stock in the event of a disaster.

The materials used (consumables) were not often reported. Where information was provided, it was usually accompanied by remarks to the effect that imported materials are priced beyond the means of the institutions. Most respondents rely on locally made materials as much as possible.

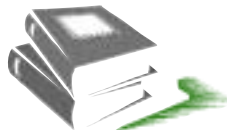
## Observations

In Africa, expertise and facilities are extremely limited. However, they do at least exist and this could be regarded as a foundation upon which to build. The overall impression emerging from the responses is that, in Africa, preservation is conducted best at the respective national archives (South Africa being perhaps the exception).

JICPA could clearly meet a need in Africa, but few countries formed national preservation committees to carry out JICPA's programmes 'on the ground'. The most successful countries should be named: Kenya, Senegal and South Africa, with some programmes taking place in Botswana, Namibia and Zimbabwe.

*Peter Ralph Coates*  
Cape Town, South Africa  
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# Book Reviews *By* **Virginie Kremp**

## Medieval Bindings in Slovenia Binding Structures on Stiff-Board Manuscripts



Jedert Vodopivec

The purpose of this beautifully illustrated 562-page book is to present an outline of the historical development of particular binding structures and techniques. It covers the earliest examples through to those from the end of

the 15<sup>th</sup> century in Western Europe, and find parallels in the Slovene territory. Particular structures, binding techniques and materials in Slovene medieval codices are studied. The book is filled with technical descriptions, drawings, diagrams and colour pictures. It is written in Slovene by Jedert Vodopivec from the University Library in Ljubljana. Sixteen pages are in English - these provide an overview of the situation in Slovene public collections, the list of the described codices, results and commentary. Surely specialised conservators would be interested.

Published in 2000.

ISBN 961-6137-48-4

Arhiv Republike Slovenije, Ljubljana

Deutsche Bibliothek in Frankfurt, mentions the technical facilities of the library (air-conditioning, ventilation, heating, electrics, sprinkler system, transport). But it is Elvira Muñoz-Gimenez, the architect of the National Library of Venezuela, who spreads the word on preservation and includes it as part of the library's major architectural considerations.

Printed on acid-free paper in 1999. 294 pages.

ISBN 3-598-21810-9

ISSN 0344-6891 (IFLA Publications).

K.G Saur Verlag - Postfach 701620 - D-81316

Munich - Germany

## Risk Management of Digital Information: A File Format Investigation

Gregory W. Lawrence,  
William R. Kehoe, Oya Y. Reiger *et al.*

Although computers have made access to information easier than ever, obsolescent hardware and software systems can render digital data unreadable after just a few years. Research is under way to develop viable approaches to digital archiving. Among those being explored are emulation, in which software is designed to mimic an obsolete system, and migration, in which digital materials are periodically transferred from one hardware/software configuration to another, or from one generation of computer to a subsequent generation. Both approaches require considerable further development to become broadly practical.

Until an optimal solution is found, institutions realise that they must act to move their digital information forward. This 75-page publication will help digital archive managers identify the potential risks in migrating files and how to avoid them. The authors organise the migration process into a sequence of steps and offer assessment tools to manage every step. Each section of the workbook opens with an issue summary. In addition, the appendixes include two case studies for migration - one for image files and the other for numeric files - that demonstrate the approach.

Published in June 2000.

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## Guía del Curso Básico de Capacitación de Técnicos Auxiliares en Conservación de Obras Gráficas

ISBN 980-319-168-3. 45 pages.

## Guía del Curso Básico de Capacitación de Técnicos Auxiliares en Conservación de Obras Gráficas. Microfilmación Básica.

ISBN 980-319-168-3. 28 pages.

These are the leaflets written for Latin American students who are lucky enough to attend the course set up by the PAC Regional Centre at the National Library of Caracas. The course is financed by UNESCO. The first leaflet gives basic information on papermaking, conservation methods and environmental control. The second one describes the carrier and the microfilming process.

Biblioteca Nacional de Venezuela

IFLA-PAC Regional Centre - Fax: 58 2 941 40 70

[dconsv@bnv.bib.ve](mailto:dconsv@bnv.bib.ve)

## 'Correlation Between Permanence of Paper Made from Straw Pulps and Ageing Variables'

By Houssni El-Said, Altaf H. Basta & Mona M. Abdou

The pH of sizing agent and the time of acceleration of paper sheets made from local Egyptian straw pulps were studied by three Egyptian searchers. Their effects were compared with samples prepared from imported bleached wood pulp. The results recommend the use of neutral paper from local agricultural wastes, provided that appropriate environmental conditions are maintained. *Restaurator* Vol 21 (2000), No 3, pages 117-185.

## Les collections photographiques, guide de conservation préventive



Bertrand Lavédrine avec la collaboration de Jean-Paul Gandolfo et de Sibylle Monod.

Il est rare d'avoir l'occasion de faire le compte rendu d'un ouvrage en français

et c'est donc avec grand plaisir que nous saluons la parution de ce livre.

La conservation des photographies pose de multiples problèmes qui sont analysés ici en partant des altérations liées à l'image, au liant ou au support. Les matériaux de conditionnement, les équipements ainsi que les conditions climatiques de stockage sont décrits minutieusement. Un chapitre entier est consacré aux précautions à prendre lors de l'exposition de photographies et une section en deux parties décrit les supports de substitution utilisés pour la diffusion - supports traditionnels, duplication et



micrographie, d'une part, supports numériques, d'autre part – avec un éclairage spécifique concernant les divers types de dégradation.

L'ouvrage fait également le point sur la création des fichiers images et sur les avantages et les inconvénients entre micrographie et numérique. Enfin une dernière partie donne des informations pratiques et techniques sur le traitement des photographies pour un archivage de longue durée et décrit les diverses possibilités d'impression en sortie d'ordinateur.

Ce livre comporte également trois annexes (formule des bains, fixateurs et solutions – différents traitements de l'eau – éléments à insérer dans un plan d'urgence), un glossaire des termes de base accompagné d'un lexique français-anglais et d'un index. Une bibliographie extensive (plus de 370 références) présente un choix de monographies, d'articles ou de communications en français ou en anglais.

Cet ouvrage, excellentement documenté, est très clair de par son style et sa présentation. Accessible aux non-initiés aussi bien qu'aux spécialistes, il comporte de très nombreuses illustrations presque toutes en couleurs et s'accompagne d'un grand nombre de tableaux et de graphiques qui explicitent encore davantage la clarté du texte. Sur un sujet souvent difficile et très technique voici donc un travail qui fera date et devrait s'imposer comme l'ouvrage de référence en langue française sur le sujet. Souhaitons que très bientôt une traduction en anglais vienne confirmer notre analyse.

M.-Th. Varlamoff

Paru en 2000, 311 pages. ISBN : 2-9516103-0-0

Prix : 196,50 FF/30 €

Association pour la recherche scientifique sur les arts graphiques (ARSAG)

Muséum national d'histoire naturelle

36, rue Geoffroy-Saint-Hilaire - 75005 Paris

## Preservation Science Survey

### An Overview of Recent Developments in Research on the Conservation of Selected Analog Library and Archival Materials

Henk J. Porck and René Teygeler

This report presents an overview of recent research in the preservation of paper, film and photographic materials, and magnetic tape. It covers significant developments internationally over the last five years and concentrates on emerging technologies in chapter 6. An index of projects by institutes around the world is provided.

Published in December 2000. 66 pages.

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## Nos lecteurs réagissent...

J'ai été chagrinée du compte rendu de lecture paru dans le numéro 22-23 d'*IPN* et concernant les *Actes des Deuxièmes Journées sur la Conservation Préventive* publiés par le CCL, et ce à deux titres.

D'une part, parce qu'à ma connaissance les professionnels de la préservation et de la conservation-restauration, quel que soit leur statut, ne sont jamais «fâchés» de constater l'évolution d'un centre de conservation, chacun d'entre nous ayant à coeur la protection du patrimoine collectif. Par les diverses chartes déontologiques qui gouvernent notre profession, nous sommes d'ailleurs enjointes à promouvoir le développement de toutes les disciplines qui concourent à cet objectif et sommes contraintes au respect des autres professionnels.

D'autre part, parce qu'il est injustifié d'écrire que "le CCL comble le vide qui existe actuellement en France au niveau de la formation continue en conservation des bibliothécaires et archivistes". En effet, tant au niveau de la formation continue que de la formation permanente, des stages et des séminaires existent pour les personnels précités, notamment par les biais suivants.

### Bibliothèque nationale de France

L'unité de formation du centre technique de Bussy-saint-Georges organise des stages de conservation (laboratoire, restauration, micrographie) sur mesure pour tous les personnels de la BnF et tous les professionnels des bibliothèques. Elle est aussi un interlocuteur privilégié pour des organismes de formation souhaitant travailler sur la conservation.

Responsable : Claudine Rivaud, 01 64 76 38 42 ou 38 48 [claudine.rivaud@bnf.fr](mailto:claudine.rivaud@bnf.fr) ou Véronique Thomé, 01 53 79 41 59 [veronique.thome@bnf.fr](mailto:veronique.thome@bnf.fr)

### CNFPT (Centre National de la Fonction Publique Territoriale)

Stages réguliers sur la conservation matérielle des collections, le plus souvent ouverts aux personnels de toutes catégories travaillant dans les archives, les bibliothèques, les musées, etc. Les programmes sont initiés à la demande des collectivités sous la houlette de l'ENACT (Ecole Nationale d'Application des Cadres Territoriaux) de Nancy, responsable au niveau national de la stratégie en formation dans la filière culturelle de la fonction publique territoriale. Les stages théoriques et/ou pratiques sont animés par des professionnels de terrain, et plusieurs d'entre eux ont permis des interventions communes de conservateurs et de restaurateurs diplômés.

• "Pôle Culture", ENACT de Nancy : Philippe Maillet, 03 83 19 22 22.

• "Filière Lecture publique", CNFPT Champagne-Ardenne : Alain Scrève, 03 25 83 10 60.

### Direction des Archives de France

Programme variant selon les années en fonction des besoins exprimés par les archivistes des centaines de services d'archives, incluant les cinq centres des Archives nationales mais aussi des services d'archives départementaux, communaux, ministériels, etc. La plupart des stages portant sur la préservation accueillent des personnels de grade et de provenance distincts.

Bureau des formations : Jean-Pierre Defrance, 01 40 27 67 23.

### Ecole nationale du Patrimoine

Programme annuellement renouvelé de stages, séminaires et tables rondes dont plusieurs portent sur la conservation matérielle des collections. Ces formations sont ouvertes à tous les professionnels qui en font la demande, la prise en charge financière différant selon le statut des professionnels intéressés.

Responsable de la formation continue : Anouk Bassier, 01 44 41 16 41.

### ENSSIB

Stages de formation continue pour les bibliothécaires toutes catégories confondues (voir *Events* en page 38).

Responsable : Marianne Follet, 04 72 11 44 53 [follet@enssib.fr](mailto:follet@enssib.fr)

### Filière privée

Il existe aujourd'hui plusieurs centres de conservation et des agences de conseil en conservation préventive en France gérés par des professionnels indépendants, proposant des stages conçus sur mesure à des établissements qui en font la requête, notamment lors d'un moment particulier de leur développement (déménagement, restructuration, etc.).

Eléonore Kissel, Consultant en préservation des biens culturels  
[kissel@compuserve.com](mailto:kissel@compuserve.com)

# events

✂ 5-8 June 2001 - Strasbourg

## European Materials Research Society (E-MRS) Spring Meeting

The 2001 conference of the E-MRS - a non-profit scientific association founded in 1983 - will highlight recent advances in the development and understanding of advanced materials.

Nineteen technical symposia are planned. Symposium "K" will deal with cellulose and paper deterioration.

John Havermans - TNO - Institute of Industrial Technology  
PO Box 603 - 2600JA Delft - The Netherlands

Tel: + 31 15 2696762 - Fax: + 31 15 2696511

[J.Havermans@ind.tno.nl](mailto:J.Havermans@ind.tno.nl) <<http://www-emrs.c-strasbourg.fr/>>

✂ 9-13 July 2001 - Pisa

## DELOS International Summer School on Digital Library Technologies

A one-week intensive course divided into nine half-day lectures is proposed for professionals or students involved in digital libraries environments.

Programme: introduction to multimedia digital collections; new models for scholarly dissemination; digital libraries architecture and open access; metadata; online information access; cross-language retrieval, etc.

Santa Croce in Fossabanda Conference Centre

Piazza Santa Croce, 5 - 56 125 Pisa - Italy

Tel: + 39 050 97 09 11 - Fax: + 39 050 97 11 044

<<http://www.fossabanda.it>>

✂ 15-20 July 2001 - Glasgow

## 4th International Digitisation Summer School 2001

The Humanities Advanced Technology and Information Institute (HATII) organises a one-week intensive programme to help professionals working in the cultural and heritage sector become familiar with the key digitisation concepts; acquire the skills to select materials; select appropriate best practice and standards upon the material and objectives of a particular digitisation initiative; gain the skills to manage the process; appreciate the role of metadata and learn to use it to assure the long-term reusability of digital materials; determine the costs of digitisation projects; plan appropriate storage and facilities and understand the application of the techniques to various cultural heritage sectors.

Ms Ann Law HATII

George Service House - 11 University Gardens

University of Glasgow - Glasgow G12 8QQ - UK

Tel and fax: + 44 (141) 33055 12

[a.law@hatii.arts.gla.ac.uk](mailto:a.law@hatii.arts.gla.ac.uk) <<http://www.hatii.arts.gla.ac.uk/DigiSS01/>>

✂ 1-3 October 2001 - London

## 2001: A Pest Odyssey

Pests are a major cause of deterioration of collections worldwide. The reactive approach of the past is no longer acceptable and many of the treatments used are now illegal or undesirable. For example the toxic fumigant methyl bromide is no longer allowed in many countries and will shortly be phased out in others. Damage can be avoided by using Integrated Pest Management (IPM). This includes: an understanding of the environment to make it less amenable to pests, monitoring and trapping to find out the identity of pests and acceptable methods of fumigation. Effective IPM will contribute to a successful preventive conservation strategy.

More from Belinda Sanderson, National Preservation Office, British Library  
96 Euston Road - London NW1 2DB - UK

Tel: + 44 20 7412 7724 - Fax: + 44 20 7412 7796 [belinda.sanderson@bl.uk](mailto:belinda.sanderson@bl.uk)

## FORMATION EN FRANCE ET EN FRANÇAIS

✂ 18-20 juin 2001 - Paris

### Conservation et identification des collections photographiques patrimoniales

Stage s'adressant aux responsables de fonds iconographiques dans les bibliothèques, les musées et les archives afin de pouvoir identifier les techniques et matériaux photographiques d'une collection patrimoniale. Organisé par l'ENSSIB, animé par Anne Cartier-Bresson.

Contacteur Marianne Follet

au 04 72 11 44 53 <<http://www.enssib.fr>>

✂ 10-21 septembre 2001 - Paris

### D'Est en Ouest : techniques japonaises de restauration - estampes et dessins occidentaux

La Maîtrise des Sciences et Techniques des Biens Culturels à Paris I organise un troisième stage de formation pratique afin de diffuser auprès des restaurateurs occidentaux d'œuvres sur papier, l'emploi des techniques japonaises de restauration adaptées à leurs besoins.

Programme : présentation des outils et matériaux, découpe et assemblage des feuilles de papier, techniques de doublage des petits et grands formats, usage du karibari, techniques de renforcement, fabrication d'outils en bambou et une journée de visite des collections de peintures japonaises.

Enseignement en français et anglais pour 10 à 12 participants.

Claude Laroque - MST CR / Université Paris I,  
17, rue de Tolbiac - 75013 Paris [claudlaroq@aol.com](mailto:claudlaroq@aol.com)

### ✂ Programme des formations au CCL en Arles

Centre de Conservation du Livre

18, rue de la Calade - 13200 Arles

Tél: + (0) 4 90 49 99 89

Fax: + (0) 4 90 49 66 11 [info@ccl-fr.org](mailto:info@ccl-fr.org)

7-8 juin: IV<sup>e</sup> journées sur la conservation préventive :  
le coût des politiques de conservation

11-15 juin: la réalisation d'une reliure en toile

18-22 juin: la réalisation d'une reliure en parchemin  
souple.

✂ 29 juin 2001 - 31 mars 2002

### Exposition : blessures d'archives, rêve d'éternité

Une exposition qui entend alerter le public sur les différents processus de détérioration des documents d'archives et qui se tient au Palais des Papes en Avignon mérite d'être signalée. On y présente les facteurs de détérioration (agents microbiologiques, mauvaises conditions climatiques, catastrophes naturelles) ainsi que les interventions et remèdes possibles allant de la restauration nécessaire à la conservation préventive indispensable, en passant par le travail précis et patient des archivistes.

Archives départementales du Vaucluse  
Palais des Papes - Avignon.

Renseignements auprès d'Henri Michon au 04 90 86 71 63  
[michon-h@cg84.fr](mailto:michon-h@cg84.fr)

# PAC CORE PROGRAMME

## USA and CANADA

LIBRARY OF CONGRESS  
Preservation Directorate  
Washington, D.C. 20540 USA

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

## WESTERN EUROPE, AFRICA, MIDDLE EAST

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

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

## EASTERN EUROPE and THE CIS

LIBRARY FOR FOREIGN LITERATURE

Nikolo-Jamskaya Street 1  
109 189 Moscow RUSSIA

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



## LATIN AMERICA and THE CARIBBEAN

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

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

## ASIA

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

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

## OCEANIA and SOUTH EAST ASIA

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

Director: Colin WEBB  
☎ (61) 26.262.1662  
Fax: (61) 26.273.4535  
E-mail: cwebb@nla.gov.au



