IFLA

JOURNAL

CONTENTS

EDITORIAL
More from Buenos Aires – and elsewhere

Stephen Parker

Although this issue of IFLA Journal will be published in October, after the World Library and Information Congress in Oslo, it has to be compiled and sent for typesetting before the Oslo conference, at the beginning of August. Readers will therefore have to wait until the next issue, Volume 31, Number 4, is published in December, for the first reports and news from Oslo. The first conference papers, selected by the Editorial Committee from those recommended by Division and Section Committees, will appear in the first issue of next year, Volume 32, Number 1, due to be published in March 2006.

This issue continues with the publication of some papers from the Buenos Aires conference, held in August last year. The first of these, 'Co-operative Virtual Libraries: training librarians and editors via the Internet' by Dominique Babini, Coordinator of the Network of Social Science Virtual Libraries of Latin America and the Caribbean, was originally presented in a joint session of the Management and Marketing and Public Libraries Sections of IFLA. Noting that the development of virtual libraries offering access to full-text documents via the Internet requires teamwork among librarians, editors and webmasters, the paper describes how the Latin American Social Science Council (CLACSO) organized an Internet-based distance training course for librarians and editors from Latin America and the Caribbean, and identifies factors that need to be considered in organizing such courses.

The second paper, 'Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain', is by Blanca Rodríguez Bravo, a Professor in that University's Department of Library and Information Science. The paper (which was not among those presented in Buenos Aires) describes the third module of the Department's course on Analysis of Document Content, dealing with the representation and retrieval of sound, visual, audiovisual and multimedia materials. The module covers the peculiarities of sound and iconic codes, the analysis of audiovisual materials and the characteristics of digital materials, which need to be handled using new approaches.

The next paper, 'Managing the Electronic Collection with Cost per Use Data', by Brinley Franklin, Vice Provost for Libraries at the University of Connecticut, USA, was presented in Buenos Aires in a joint session of the Statistics and Evaluation Section and the University Libraries Section. The paper reviews some of the early efforts to develop cost per use data for electronic collections and notes that emerging trends in the standardization of electronic usage statistics and the utilization of cost per use data have great potential for libraries and library consortia to make effective decisions in the development and management of electronic collections. Some of the ways in which libraries, consortia and publishers are using unit cost information in this way are also discussed.

The fourth paper, 'Images and Sounds in Uruguay', by Samira Sambaíno, was presented in Buenos Aires in a joint session of the Section on Preservation and Conservation and the Audiovisual and Multimedia Section. The author, currently working as a consultant in Uruguay, offers a vision of the institutions of Uruguay responsible for compiling and preserving the audiovisual records that constitute the heritage of the country. Her paper focuses on the audiovisual collections of national institutions such as the National Image Archive, the Museum of the Word, the National Library and the Montevideo Photographic Archive and the problems of preserving and conserving these collections.

In the final paper in this issue (not presented in Buenos Aires), Laura Susan Ward, who recently graduated from the departments of Library and Information Studies (MLIS) and Latin American Studies (MA) at the University of California Los Angeles, is also concerned with the preservation of visual materials. In 'A Revolution in Preservation: digitizing political posters at the National Library of Cuba', the author describes the unique collection of Revolutionary graphic political posters at Cuba's Biblioteca Nacional José Martí, and the efforts being made by librarians and archivists to maintain the collection under difficult conditions. The digitization of the poster collection is helping to overcome problems of deterioration caused by unsatisfactory storage conditions and mishandling of the materials by both library staff and users.

The largely Ibero-American theme of this issue is also reflected in the contribution to the Reports Section, by Paula Cadenas of the Banco del Libro in Venzuela. Her paper 'Los buenos Libros: un puente hacia la elaboración personal' (in Spanish) describes the Banco del Libro's project, 'Leer para Vivir' ('Read to Live'), and is submitted in fulfilment of the conditions for the Guust van Wesemael Literacy Prize, awarded by IFLA to the Banco del Libro in 2003.

Editorial Committee Changes

During the World Library and Information Congress in Oslo, four members of the IFLA Journal Editorial Committee will step down after completing their four-year terms of office. IFLA and the Editor of the IFLA Journal extend their warmest appreciation and thanks to the Chair of the Committee, Ramón Abad Hiraldo (Spain), and to Committee members Heinz Fuchs (Germany), Ludmila Kozlova (Russia) and Maria Witt (France) for their untiring support for the Journal and their painstaking evaluations of papers submitted for publication during the past four years. Their places on the Committee will be taken by three new members, Michèle Battisti (France), Christine Wellems (Germany) and Galina Kislovskaya (Russia). The new Chair, Lis Byberg (Norway), is already a member of the Committee.

The new members will join the other existing members whose terms of office are not yet completed, namely, Charles Batambuze (Uganda),

Lis Byberg

Yoshitaka Kawasaki (Japan), David Miller (United States) and Victor Federico Torres (Puerto Rico). We wish all the Committee members, old and new, every success in their efforts, and look forward to working with them all during their terms of office.

Cooperative Virtual Libraries: training librarians and editors via the Internet

Dominique Babini

Dominique Babini is Coordinator of the Network of Social Science Virtual Libraries of Latin America and the Caribbean, a cooperative program of the Latin American Social Science Council (CLACSO). She has a doctorate in political science and a postgraduate qualification in documentation. Dominique Babini is a specialist in information service networks in the social sciences, and has recently published a book and periodical articles on this topic. She has also been a consultant for programs of the International Development Research Centre (IDRC), the United Nations, the World Bank and the Organisation for Economic Cooperation and Development Contact: CLACSO, Callao 875, 1023 Buenos Aires, Argentina. Tel. +54 (11) 4811–6588. E-mail: dbabini@campus.clacso.edu.ar. Website: www.clacso.org.

The Unaccomplished Promise of Bibliographic Databases

For developing regions with a strong tradition in building co-operative bibliographic databases, accessing the documents cited in cooperative bibliographies has proved to be a very frustrating experience. Such is the case for Latin American countries, which share the use of the Spanish and Portuguese languages. Reduced number of copies printed of academic books and journals (average 500 copies), lack of budget for distribution of complimentary copies of publications, inadequate library infrastructure and extremely high costs of postage that make interlibrary loans among cities and countries nearly non-existent, are among the main factors that contribute to difficulties in accessing the documents mentioned in regional cooperative bibliographies. In the social sciences, discontinuity in library and journal collections because of the discontinuity in support of the social sciences worsens this situation.

The Opportunities Provided by E-Publishing and E-Libraries

For developing regions, new information and communication technologies provide a unique opportunity to counteract the difficulties mentioned above for the dissemination of and access to academic books, journal articles, conference papers, theses and working documents.

Authors compose their works on a computer, academic institutions receive the authors' contributions in electronic format by mail, and e-publishing software allows academic institutions to prepare the final publication for print or for e-publishing in the institutions' websites, on a CD-ROM, and in a virtual library.

Virtual Libraries

Traditional libraries have always worked to add value to the original documents so that these can be easily located by librarians and end users. Cataloguing, subject classification, indexing and archiving are some of the technical processes that contribute to promote and facilitate access to knowledge produced by science and published in books, periodical articles, conference papers, theses and working documents.

With the arrival of the Internet and the Web, traditional libraries were able to develop online access to the library catalogs and provide online access to full text digital collections from the

institution and from external resources, thus providing Internet users with an experience, in the virtual world, similar to visiting a traditional library with the process of searching in the catalog, accessing the document, and reading it.

The American Society for Information Science (ASIS), in its *Thesaurus of Information Sciences* (1998) defines virtual libraries as "systems in which information resources are distributed by way of networks rather than having them in a physical location". And it defines digital libraries as "libraries whose contents are mainly in electronic format and which are accessible through computers. Contents may be available locally or be remotely accessible through communication networks". Different terms are used in different regions to describe the same services: 'digital library' in the USA, Canada and Mexico; 'electronic library' in the UK; and 'virtual library' in Spain, Argentina and Brazil.

For developing regions, with severe economic restrictions for building collections of printed publications, e-publications provide a unique opportunity for delivering content to users in new ways, without geographic or time constraints. Academic institutions receive from the authors the publications in digital format before going to print. Considering that most academic institutions and authors do not make a significant profit from selling their publications in developing regions, providing open access to the digital format of which publications becomes a valid alternative to improve the visibility of research results, and even to improve the citation of publications and thus improve sales opportunities for the printed publications.

Cooperative Virtual Libraries

Working together with other virtual libraries provides each individual virtual library with additional collections of e-publications for its users, and working together online is easy because the Web is about communicating and sharing information. Sharing links, metadata and collections of e-publications in a cooperative network requires that librarians, editors and webmasters work together so that each institution can contribute to the cooperative virtual library with digital texts and metadata from its own institution.

Librarians are used to working together within interlibrary loan networks and subject infor-

mation networks. However, for editors, it is a new challenge to work together with librarians in developing metadata and e-formats to deliver publications online. Additionally, it is a new world for both professionals to work together with webmasters to develop the virtual library architecture and learn to manage contents in the virtual library webpage.

As traditional libraries are, or will be, providing virtual services through the Web as a means of adding value to their traditional services, it is important to offer librarians opportunities of obtaining the abilities required for the realization of digital or virtual libraries. On the occasion of the 5th World Conference on Continuing Professional Education for Library and Information Science Professionals (IFLA, Scotland, August 2002) it was mentioned that "librarianship and information sciences schools produce few graduates yearly in proportion to the total number of professionals in the discipline, so effective actions for professional development will probably constitute a change agent, offering professionals updated information, knowledge and abilities so as to be prepared to face new challenges. Future professional leaders will arise from the rows of those who are continuing education consumers today." We need to prepare librarians, editors, webmasters and information technologists so that in each institution they are the ones who may produce the change necessary to advance the development of virtual libraries.

For this reason the Latin American Social Science Council (Consejo Latinoamericano de Ciencias Sociales – CLACSO) began training activities some years ago, gathering librarians, editors and webmasters to help them better understand this new world of virtual libraries and become familiar with methodologies and practical issues when working in virtual libraries, together with the idea of facilitating their participation in building a regional decentralized virtual library together so that Internet users can have online access to a selection of full text publications from each participating institution.

CLACSO's Experience in Distance Courses for Librarians and Editors at a Regional Level

Today, CLACSO's Latin America and the Caribbean Social Science Virtual Libraries

Network[1] provides open access to a collection of more than 4.000 full text books, periodical articles, conference papers and working documents published in Spanish and Portuguese in Latin America and the Caribbean. This cooperative virtual library has been developed with the open source software Greenstone[2] (University of Waikato, New Zealand) which allows searching in metadata and in the full text of each publication. For metadata, the fifteen basic fields of Dublin Core are used. The Virtual Library also provides open access to bibliographies, research and researchers, databases with information from CLACSO's network of research institutions. These databases are developed with the open source ISIS software and provide members of the network with online Web access to updated information.

For CLACSO, a regional network gathering 168 research institutions in 21 countries of Latin America and the Caribbean, traditional regional and sub-regional training activities that require participants to attend courses in other countries are not possible because of the high costs of travel and per diem. Only exceptionally is it possible to have enough funds to gather participants from a diversity of countries in one location to attend a regional course.

Since the Internet, however, it has been possible to think and implement new ways of delivering distance courses by mail, Web and in virtual campuses. These options have dramatically changed opportunities for both institutions and professionals involved in the development of virtual libraries.

After some experiments in the 1990s in delivering courses via mail, the first online course was offered in CLACSO's Virtual Campus in the year 2000–2001, working together with the UN Economic Commission for Latin America Documentation Unit located in Chile. It was a course on 'Formulation of Information Projects for Grass-roots Organizations in Latin America and the Caribbean'. It was a theoretical and practical course in which 114 representatives of 42 NGOs and academic institutions from 16 countries of Latin America and the Caribbean participated

In 2002 CLACSO started its own course on 'Virtual Libraries and the Social Sciences' with the purpose of helping its then 130 member institutes in Latin America and the Caribbean to take advantage of virtual platforms for e-publishing and building e-libraries for their own

research documents and for accessing external information resources. This course is addressed to librarians, editors and webmasters of social science research and teaching institutions of Latin America and the Caribbean.

Organizing Distance Courses on the Internet

When organizing distance courses on the Web it is important to

- define the objective of the course
- determine the participants
- choose the platform
- establish the duration of the course
- design the contents of the course
- select the teachers
- define responsibilities and dedication
- evaluate results.

Objective and Beneficiaries of Distance Training

In CLACSO's research network the purpose of providing distance training courses for librarians, editors and webmasters is to help them work together, both within each institution, building Web access to the electronic editions of books, journals and working documents in full text, and with other institutions in Latin America and the Caribbean as well, building a regional network of virtual libraries to allow open and integrated access to all collections. The course is free for CLACSO network members, and participants from eighteen countries have attended the online courses: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico and Uruguay.

Technical requirements for participants in the course include a PC or Mac connected to the Internet, an e-mail account for the first messages before using the Virtual Campus, and a CD-ROM reader (the Virtual Campus software First Class, the Acrobat Reader software for opening full text bibliographies, WinZip and a full text bibliography are sent in a CD-ROM to help participants by reducing the time necessary for connection to the Internet). For countries with difficulties in obtaining regular access to the Internet, such as Cuba, participation is accepted via e-mail.

What Internet Platform to Use for Delivering Distance Courses

Many virtual campus platforms are available on the market. Examples are WebCT, Blackboard, First Class, Lotus Learning Space, and Top Class. Recently, some open source developments have been available for institutions considering the possibility of delivering distance courses using the Web. In 1999, CLACSO started its Virtual Campus to administer courses in the social sciences using First Class, developed in Canada, because it accepted participants who only had e-mail access to the Internet with the objective of implementing an open source alternative in the future.

The advantage of using a virtual campus platform to deliver courses is the possibility to replicate on the Internet the environment of a university campus with its information offices, administration of the campus, classrooms, library facilities, meeting places for professors, cafeteria for informal meetings of students, research facilities and conference hall.

Course Content

The three month course delivered by CLACSO, 'Virtual Libraries and the Social Sciences', requires an estimated dedication of 5 hours a week for participants (of which one hour requires a connection to the Campus via the Internet) and provides participants with an introduction to virtual libraries and the possibility to practice online.

The course is organized around four main themes:

1. Changes in social science working practice within virtual environments
2. Transition from traditional libraries to digital/virtual libraries
3. Virtual libraries: scope, trends, distinctive qualities, architecture, products and services
4. Methodologies for input of information in digital/virtual libraries.

These theoretical classes are complemented with practical work:

- Participants must interview some of their library users in order to think together about which of the traditional library services could be provided via Internet.
- Web visits to a selection of virtual libraries. Analysis and report.
- Input of information online in virtual libraries.

No Geographical Constraints for Course Faculty

One of the great advantages of delivering courses via Internet is that professors can be invited from diverse locations worldwide, provided that they have

- experience in the subject
- mastered the language of the course
- experience in the management of groups with cultural diversity
- interest in distance education and experimenting with new teaching methodologies
- dedication to the course, which usually is an extra task aside from their regular work.

It is important to define the responsibilities and dedication of the faculty. They have, as their responsibilities, to

- Receive from the Virtual Campus a training session about the Virtual Campus methodology.
- Prepare the bibliography of the course and send the full text of each document to the Virtual Campus Library (to be used only by students of the course).
- Prepare each class and send it to the Virtual Campus. Faculty usually adapt previous course contents to the format required by the Campus, usually no more than 8/10 pages for each class.
- Comment on participants' feedback to each lesson.
- Coordinate group chats on specific topics.
- Evaluate participants and Campus facilities during the course.

The professors dedicate an estimated two hours a day to the course.

Life in the Campus during the Course

A typical week for participants attending the course:

Friday: download the class from the Campus and the bibliography in full text (Friday was chosen so as to provide weekends for participants having full-time jobs).

From Saturday to the following Friday:

- read the weekly lesson and the bibliography
- send comments following instructions from the professor
- read comments from other participants and from the professor
- participate in weekly chat with other participants and the professor.

Limitations of Distance Courses via the Internet

Experience has provided feedback about the limitations of these new training platforms, mainly:

- The process of group integration is slower than in traditional face-to-face courses. The absence of body language makes it more difficult to understand participants' reactions to comments. It helps to have an opening session for individual informal presentations, and in each chat it helps having the first minutes for informal contacts.
- The cultural and geographical diversity of the group results in very diverse ways of participating and contributing to the group discussions. It requires clear coordination so that each participant is active within the group.
- Teachers and students need to exhibit greater dedication than had been foreseen, mainly because it is a new technology, and because of the excitement of sharing a course with participants from diverse geographical and cultural environments.

Evaluating Results

The quality of continuing professional education provision is something that is of concern to its providers, to the professionals who are its 'consumers', to the libraries and other organizations where the 'consumers' are employed, and to the communities they serve (Clyde, 2003).

In the case of the CLACSO course on 'Virtual Libraries and the Social Sciences', quality has much to do with meeting the needs of its network staff, who are expected at the end of the course to be active in creating Web access to their publications.

During the course, participants are evaluated by professors in terms of their contribution to the

debate on theoretical issues introduced in class and the bibliography, and in the successful completion of the practical exercises required during the course. To receive the course certificate, participants have to fulfil 80 percent of the course requirements.

Key Elements

- Clear definitions (objectives, expected results, participants' profile, course contents, course dedication of faculty and of students).
- Pro-active attitude in faculty and Campus coordination.
- Training faculty for participation in the use of the Campus.
- Bibliography in participants' language.
- Shared experiences with other institutions delivering distance courses via Internet.

Notes

1. www.clacso.org.ar/biblioteca
2. www.greenstone.org

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Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain

Blanca Rodríguez Bravo

Dr. Blanca Rodríguez Bravo obtained her Doctorate in History at the University of León and holds postgraduate qualifications in information science and digital information. She has been a Professor in the Department of Library and Information Science at the University of León since 1991. She teaches subjects related to information processing and is the author of two books and some 50 professional papers. She has been head of research projects devoted to thesauri and the evaluation of electronic publications. Her current research interests focus on knowledge organization, multimedia resources, interfaces and electronic libraries. She may be contacted at Biblioteconomía y Documentación, Facultad de Filosofía y Letras, University de León Campus de Vegazana, 24071 León, Spain. E-mail: dphbrb@unileon.es.

Introduction

Within the framework of its programmes in Librarianship and Information Studies, the University of León provides a course whose syllabus is aimed at giving an awareness of audiovisual and multimedia documents. The second-year course in 'Analysis of Document Content' deals with the treatment of documentary messages with a view to retrieval.

In addition to this undergraduate subject, the University offers a postgraduate course with the title 'Photographic Archives, Centres for Graphic Documentation and Image Banks. Representation and Retrieval of Photographs'. It has also run extramural courses, such as Images in the World of Information, given in March 2001.

Discussion here will concentrate on the content of the course in question and the strategies used to teach it. The appearance of optical storage media has led to the birth of multimedia books and other works. In them, text, images, video, voices and animations are integrated interactively so that the end user has complete freedom of movement. Information professionals have to acquire the skill of representing the messages carried by the various codes that go to make up multimedia documents with a view to retrieving them.

The Course on Analysis of Document Content

The subject 'Analysis of Document Content' (ADC) has as its aim to teach students the rudiments of abstracting and the basics of indexing. It consists of three modules. The first module covers theoretical aspects of ADC. The second module concentrates on ADC for documents in print form, starting with a block given over to abstracting and following on with one on indexing. The third module looks at ADC for items that are in sound, visual, audiovisual or multimedia forms, with special attention paid to the peculiarities affecting their treatment.

The order in which the content of the course is presented is not arbitrary. It begins with an outline of the theoretical parameters of ADC, its conception and relationship to other content analyses. This concept is approached from the angle of its links to information and documents, and the interleaving of this discipline with information retrieval and indexing languages is studied.

The second area covered is ADC of printed materials. This is included for several reasons:

1. Students are more familiar with the verbal code of textual documents and how to handle it. All of them have at some time written an abstract or gone through a text underlining its main ideas.
2. The verbal code permits sentences for the abstract or terms for indexing to be derived directly from the text. It is only necessary to identify the basic concepts: a formulation of them is already available in the document. The indexing carried out in this subject is an indexing of concepts, free, with only minimal standardization.
3. The intention is for students to grasp the relationship between indexing and retrieval, and the need to measure the quality of the latter so as to correct the former. This is more easily achieved by using print documents as examples, since the students have been users of libraries and done searches for items of this sort.

Once students have mastered the fundamental concepts of abstracting and indexing, they are given instruction in the methods used to represent and retrieve audio, visual, audiovisual and multimedia documents. This makes up the third module of the programme.

The spoken discourse of sound documents is transcribable into written language with no greater difficulty than that arising from its diachronic nature (developing over time) and the necessity for reproduction equipment.

As for still pictures, which sometimes have a direct impact, the course lays stress on the main peculiarities affecting their handling. These are their iconic coding, their synchronicity (no development over time) and their polysemic nature (multiple meanings). Prior thought on these points is indispensable before coming to grips with analysis of audiovisual and multimedia items.

Items which are audiovisual, mixed, and multimedia documents, are studied last, after consideration of features affecting handling of materials with a single coding for information transmission.

Means of Transmitting Content and Their Effects on ADC

Systematic organization of documents as a function of the coding they use is crucial in information science, since the various codes and differing layouts of messages in different media affect the treatment and retrieval of their contents. The codings are the following (Rodríguez Bravo, 2002: 112):

- In respect of writing, it is a question of textual or written documents, which hitherto have been principally on paper, corresponding to books or printed material. Nowadays, however, textual material also has a considerable place in digital documents.
- In the case of sound, there are audio items, covering principally records, cassettes and audio CDs.
- With regard to still or moving pictures or images, there are photographs, films, slides, and some other formats.
- Finally, there are mixed items, which until recently were exclusively audiovisual. However, a digital document permits integration of sound, visual and textual items. While at the moment text is predominant, there is an increasing tendency towards full multimedia.

Until around a decade ago, the principal division was between documents on paper and the remainder, forms which were outcomes largely of 20th century technical advances. However, at the present day the most significant split is between analogue and digital media, between atoms and bits, as Codina (2000) puts it.

What characterizes analogue media is that they represent information through a relationship of resemblance or analogy, maintaining some similarity between the information and its coding, even if this may be remote. By contrast, in digital media, which utilize a series of bits to represent information, any similarity between information and its representation is eliminated. Whether the information is a text or a photograph or a video, it is just a set of ones and zeros for the computer; in other words all these would be represented in the same way.

In analogue media, however, each format or coding and each information medium requires its own form of coding. In fact, no analogue medium is equally appropriate for all formats of information at the same time. In contrast to this, digital media can hold any format of information and any combination of formats.

In the light of this new reality, the following classification has been proposed (Rodríguez Bravo, 2002: 115):

1. Directly decodifiable analogue documents: these would be pictorial and printed materials that do not need any intermediary apparatus for access to their message. The medium on which they are held is paper or some similar material, tangible and very stable.
2. Analogue documents not directly decodifiable by the senses, but requiring some form of reproduction equipment: slides, video recordings, records, and so forth. The medium on which they are recorded is tangible and reasonably stable.
3. Digital documents on a tangible medium that is not directly accessible but needs a computer and some form of reader. These include CD-ROMs and DVDs. The stability of the medium on which they are recorded is also reasonable.
4. Digital documents on a medium which is intangible, or virtual documents, which cannot be directly decoded, needing equipment, in this case a computer and a network connection. These are documents circulating on the net and are very unstable, subject to constant change.

It is to be noted that these four types also constitute stages in the evolution of documents. From this it is possible to see the technological evolution that documents have undergone and are undergoing, since it does not appear likely that digital documents will replace earlier types in the short term. Curiously, it seems that documents in printed or book form will be those with the greatest life expectancy; not having been displaced by audiovisual formats, they have still not been superseded by digital. Their better ergonomics work in their favour, together with the fact that text is the principal vehicle for thought.

Some Reflections on Teaching Documentary Treatment of Pictures

Before approaching ADC for audiovisual and multimedia items, it makes sense to go deeper into the treatment of the codings that go to make them up, which are language, whether spoken or written, and images. As already mentioned, pictures have particular characteristics that affect the way they are handled (Rodríguez Bravo, 2000).

The first is their iconic coding, which makes it necessary to carry out a translation to verbal coding at the moment when they are to be submitted to analysis, with the difficulties this involves, since it forces translation of images of concrete realities into concepts. This usually implies that there will be a loss of meaning. Analysis of images is always only partial, because the change from one medium of expression to the other imposes the making of a selection from among the inexhaustible possibilities offered by the visual document.

The analysis faces the difficulty of having to recognize and name what can be seen in the picture. This task is all the more complicated because it is a question of recognizing, not so much the object in itself, but rather the image of it, and because this naming has to be done without it being feasible to have recourse to the document itself and take from it the terms needed to represent the concepts selected. Indexers must work exclusively on the basis of their cultural knowledge and landmarks, of the semantic competences listed by Vilches (1987): iconographic, narrative, aesthetic, encyclopaedic, and linguistic and communicative. An attempt is made by the course to reinforce these skills in the students.

The second fundamental peculiarity that has to be stressed is the polysemous nature of images, with their multiple meanings. A picture serves for elucidation in many more contexts than a written document can, by virtue of the distinction between what the image denotes and what it connotes. Pictures are very flexible.

Indexing is not to be limited to what objectively exists in the image, to its concrete concepts, but should also extract from it abstract concepts that represent the impressions or sensations that the picture transmits. However, to go overboard on these subjective aspects, which vary as a function of the universe of reference of each individual user, illustrator, graphic professional or television producer, may give the image a set of meanings not envisaged either by the photographer and/or cameraman or by the indexer. It is preferable not to go too far away from the context of the picture as given by the photograph caption, the report of which it forms part, the text or the soundtrack, and not to assign abstract terms to it ad lib.

Besides this, attention must be paid to the risks that might arise from re-use of pictures in which people appear in contexts differing from the original. This might lead to lawsuits for infringement of a person's right to their own image or for libel, apart from damaging the prestige of the publication or other medium because of its use

of inaccurate information. Of course, only anonymous people are likely to be involved when there is an out-of-context use, but anonymity is clearly a relative quality. Well-known people can only be denoted by their names and thanks to the specific field that makes them public and representative figures.

The third important characteristic of images is their synthetic nature, an outcome of their capturing a part of reality as seen through the lens of a camera. Still pictures present all their information at once. They are synchronic documents, summaries, and the human brain and eye can grasp their significance in an instant.

This circumstance, together with the multiple meanings and hence fresh uses of which the picture is capable, permit the drawing up of more exhaustive indexing in comparison with printed documents, with due regard for the dangers mentioned above. This is because the noise brought in by very detailed indexing, increasing the level of recall, does not imply negative consequences, but rather quite the opposite, for two reasons:

1. Images are picked out much more rapidly than printed materials, which are diachronic and verbally coded.
2. The polysemous character of pictures means that the subjective views of an analyst do not have to be identical to those of a potential user.

Hence, it is most appropriate to offer users a wide initial choice and to allow them to make the final selection. According to Joanna Smit (1987), it has been demonstrated that 30 is a suitable number for the person requesting an image to be able to make the correct choice. This is true when the search can be made directly from photographs or from their digital reproductions. If the user must choose from analytic records by reading the descriptions and characterizations drawn up by an information professional, selection will be costlier, less certain and more time-consuming.

All the same, exhaustiveness must depend, as in the indexing of any document, on the quantity of information to be picked out in the visual document and on the background and the requirements of users of the information centre. Pictures which are more unusual, rarer or more beautiful are those that will require greater detail in description.

In fourth and final place among the characteristics, it would seem necessary to stress the importance of formal aspects of the content, technique and composition of the image, to facilitate re-use. This is for two reasons. The first is that the way in which a picture is taken influences its interpretation, since the supposed objectivity of visual items is a myth. Hence there are characteristics that are fundamental in aiding discrimination among the motifs represented: types of planes, structure of the representation, lighting and atmospheric characteristics, axis of take, and others. The second is that the formatting of books and newspapers limits choice and hence aspects such as the format, technical quality or whether the picture is in colour or black-and-white are crucial. Demands for information from users and their criteria for accepting the results of a search are not based solely on the concepts represented in a document; how they are represented is equally or even more decisive when it comes to making a choice.

The use of still pictures in magazines, books and newspapers is studied and photographs are abstracted and indexed. Practice is given in retrieval from image banks such as Corbis, Getty Images, Comstock, Age Fotostock, and so forth. Students are introduced to the characteristics of Systems of Automated Image Retrieval (SARI), both conceptual (concept-based indexing) and visual (content-based indexing).

ADC of Audiovisual Documents

Thirdly, students are introduced to the analysis of audiovisual documents, mixing sound and pictures, which are diachronic and not directly decodifiable by the senses, depending on technological developments.

Items with a single fixed image construct their messages on a purely spatial canvas, stable over time, and using only an iconic coding and the visual channel. The first liberation from static images was achieved by means of the superposition of a sequence of still frames so as to obtain moving pictures. This is the essential ingredient of audiovisual documents, among which cinema and television products bulk largest (Pinto, García and Agustín, 2002: 192).

In comparison with textual discourse and still picture types of document, media using moving pictures and sound pose problems for the

process of analysis as a result of the changing and transitory character of the messages they send. Indexers are obliged to undertake several viewings or showings, with sequences defined and located by the use of a stopwatch. However, audiovisual documents represent a synthesis or linkage between word and picture, since these give each other mutual support in resolving the deficiencies of each subsystem. Just as photographs need the text of their captions to focus the meaning of the image, here it is sound that carries out the needed contextualizing function for the picture. Moreover, the sequential delivery of images also permits a context to be given to the messages. Audiovisual documents turn out to be more precise semantically than purely visual items.

Since audiovisual information is made up of elements belonging to the worlds of both images and sound, study of them must be approached from two angles:

1. By considering each of the levels separately.
2. By considering the two levels together, observing any changes that they undergo as a result of the combining of codings.

Analysis of the contents of audiovisual documents is complex, owing to the juxtaposition of codes, but also because of the diversity of the items involved: cinema, video and television genres. In addition, the purpose for which these documents are being treated has to be kept in mind:

- Whole-item retrieval of videocassettes, DVDs, and so forth, in libraries and other information stores.
- Retrieval broken up into micro-units of information (sequences, scenes, shots, and the like) of news, reports, advertising spots, and so on, in various means of communication.

This fact implies that the unit constituting a document may be any thematic piece of information (film, video, programme, report, sequence or shot).

The stages for ADC for audiovisual materials, according to Pinto, García and Agustín (2002: 265), would be the following:

1. Viewing. This implies a knowledge of the specific features of audiovisual language.
2. Determining the structure of the contents and describing the document. This presupposes an awareness of the various audiovisual genres and their respective practices.
3. External documentation, interpretation and document contextualization. Documentary support is sought to aid interpretation of the item under consideration.
4. Bringing together all the previous steps.
5. Representing the document contents. Drawing up the various types of documentation product.

So as to manage resources adequately it is necessary to establish the level of analysis needed for each type of document. The level of analysis will be related to the later uses that the material may undergo. The contents of documents which are highly likely to be re-used, will demand more detailed description and indexing so as to facilitate their retrieval by any concept. This would be the case with news and documentary programmes, and of the original prints from which a film was edited (Conesa, 2000).

When a news bulletin or programme containing several reports is being analysed, each of the news items or reports will need to be treated individually, as would be done for the articles in a periodical.

The conceptual or semantic analysis of a report may be similar to analysis of a text document. If the documentary analysis of the same piece of news as published in a newspaper and as reported in a television newscast is compared, some elements in the description of contents will be found to be very similar. However, the audiovisual document is also analysed at a second level, with description and indexing of the concrete images it contains, which may or may not be directly related to the overall theme of the item (Conesa, 2000).

An average description must include at least an outline of the most prominent sequences, indicating the names of the people involved, identifying locations and describing the actions taking place in shots.

The difficulty of analysing audiovisual documents lies in having to differentiate between the theme of the document or report, normally generic and given by the spoken discourse, from the information brought to illustrate it by the various shots, always showing concrete places, objects, people and actions.

Just as is the case for still photographs, shots are subject to great divergences in interpretation, but it is best to describe them fundamentally by using the concrete features that exist referentially in them. Compositional and technical aspects are equally crucial in indicating the type of sequence as useful or useless for a given user. The description of the pictures must include: the type of shot, camera movements and other formal aspects. To aid in locating images it is necessary to indicate at what point in the document (time code) the shot or sequence is to be found.

Practice in this sort of document handling is provided by using various pre-recorded television broadcasts: a newscast, a documentary and an entertainment programme. The formats of the Spanish State Broadcasting Service, Televisión española (TVE), for analysing programmes aid in gathering all the vital data. A cinema film is also indexed and abstracted. The principal sound and image banks and indexing engines on the World Wide Web, such as Footage.net, are also accessed.

ADC of Digital/Multimedia Documents

To end the course, the special features of digital documents are considered, chief among which is their multimedia character, bringing together text, image and sound.

In recent years there has been a striking phenomenon, the migration from textual and audiovisual systems to the new digital environments. Indeed, the new category, 'multimedia' documents, arises from the combination of text and audiovisual documents made possible by computerized environments. Digital documents combine the two channels, sound and vision, and the three available codes (textual, iconic and musical). Interactive CD-ROMs represent the digital version of the traditional book, but the development of the Internet or Web has given rise to an alliance between multimedia applications and online networks whose sphere of influence goes beyond any previously available form of document.

The separation between contents and storage medium means that digital documents are not just compound (different codings) and distributed (stored in several files), but also dynamic (easily modified). It is from these characteristics that the new possibilities that they offer derive, and these are many. Their strong points are their huge storage capacity, their virtual nature and their accessibility at distance, along with their ability to be constantly updated. Their weaknesses are the difficulty of keeping their messages (their durability) and the greater difficulty there is in ensuring they are complete and authentic. The facility with which messages can change storage medium and the ease with which they can be manipulated lie at the origin of both their advantages and their disadvantages.

Linda Schamber (1996) characterizes digital documents in the following way: they are easily manipulated, can be linked both internally and externally, they are rapidly transformable, easily accessible, instantly transportable and able to be replicated infinitely. From these characteristics it may be deduced that the first difference between digital and analogue documents lies in the fact that in them there is a dissociation between medium and content. The specific features listed by Schamber refer to content, because the storage medium has lost its relevance. In fact, messages contained can be copied with ease to any other medium, which makes them transformable or manipulable and also transportable.

In a digital document the spatial and temporal limitations intrinsic to all other documents have disappeared. Now the worry is mostly about how they can be located in the boundless digital jungle where contents are broken up into a mosaic of elements whose sense is freely reconstructed by the user thanks to hypertext. It is in this context that an interest arises in auto-description and the concept of metadata, a notion that includes information about the contents and context of digital documents.

The greatest deficiency of the Internet at the moment is the lack of a universal system for labelling, representing and structuring information so as to allow more adequate automatic searching and processing of any web document. Students are given an awareness of the various models for metadata, with special attention paid to the Dublin Core Metadata.

Solely for the purposes of content analysis, it is useful to group digital documents into three categories (Pinto, García and Agustín, 2002: 314–315):

1. digital documents
2. computer programs
3. multimedia documents

In the first group can be included those documents which involve no more than a simple translation to digital formats, storage and reproduction media of messages which are textual, sound or visual items, and which thus require a content analysis appropriate to their coding, noting as a novelty that they now have a digital format and storage medium.

Computer programs are tools for processing information, requiring to be identified and located, but lacking informational messages and so not needing content analysis.

As for multimedia documents, they are items in which the normal interactive tools allow the combination of various communicative elements: text, sound recordings, digital video, and so forth. In interactive multimedia documents the medium modifies the message, which creates a new means of communication and a distinctive class of documents for the purposes of content analysis.

Content analysis for multimedia documents must consider, on the one hand, each of the levels or communicative codes separately, keeping in mind their peculiarities, and on the other, the three levels jointly, observing the transformations they undergo as a result of the combination of codes. Given the unstable nature of these documents, the products of content analysis are to be integrated among metadata, which will aid in locating items.

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Web Addresses for Image Banks

Corbis Traditional (http://www.corbis.com)
Gettyimages (http://www.gettyimages.com)
Comstock (http://www.comstock.com)
Agefotostock (http://www.agefotostock.com)
Footage (http://www.footage.net)

Managing the Electronic Collection with Cost per Use Data

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Introduction

The pricing of networked electronic resources is still in its early stages of development. Libraries often purchase electronic journals differently than the traditional method of an annual subscription cost for a print journal. Despite promising recent initiatives like COUNTER (Counting Online Usage of Networked Electronic Resources),[1] there has historically been too much variation in vendor usage reports to accurately compare cost per use data for electronic resources across vendors and publishers. Some libraries compute unit costs solely on the basis of subscription costs. Fewer libraries take a more comprehensive approach and compute the total cost to offer electronic collections to users.

Despite variations in pricing models for acquiring electronic journals and the lack of consistency to date in usage reports from vendors, the ability to measure usage of networked electronic resources holds great promise for librarians as a tool for measuring not just the usage of electronic resources, but also the unit cost of each database search or article view or download. This paper reviews some of the early attempts to develop cost per use data for electronic collections and discusses some of the ways libraries, consortia, and publishers can use unit cost information to make management decisions.

Unit Costs of Electronic versus Print Journals

To manage the transition from print to electronic journal collections successfully, library managers could examine how the unit cost of electronic journal usage compares to print journal use. An American library, Drexel University Library in Philadelphia, received funding from the US Institute of Museum and Library Services, beginning in 2000, to study the economic effects of its library's shift from print to electronic journals on staff and other costs.[2] The Medical Branch Library of the University Library in Muenster, Germany studied the correlation of usage in the same set of print and electronic journals and, in part, sought to determine the cost efficiencies of print and electronic journals.[3]

By 2002, Drexel University had migrated to an almost exclusively electronic journal collection. In 1998, Drexel subscribed to 1710 print journals and 200 electronic journals. In 2002, it subscribed to 8600 electronic journals and 370 print journals. The Drexel University study is especially important because it considered all costs associated with journal subscriptions (i.e. the subscription price as well as operational costs). Operational costs included: space costs required to house print collections; systems costs (e.g., servers, workstations and software, including maintenance costs);

supplies and services (e.g., binding; security strips, printing); and staff costs.

Operational costs to service electronic journal collections include compensation for staff whose skills include licensing, managing the library's offerings in journal packages whose content may quickly change, implementing and maintaining journal linking software, and other staff costs not required in a print journal environment. Annual operational costs for print and electronic journals at Drexel University were reported as shown in Table 1.

When determining e-journal subscription costs, Drexel found that pricing models and content offered varied so significantly among different types of electronic journals that four electronic journal subscription categories were established: individual subscriptions; publishers' packages; aggregator journals; and full-text database journals. Costs for electronic journals were based upon either individual subscription price or the average cost per title in a publisher's package, an aggregated journal package, or a journal offered in a full-text database. In Drexel's pricing model, only half the cost of a database was included since databases serve a larger function than just providing the full text of journals. Drexel reported subscription costs for the four different journal categories in 2002 as shown in Table 2.

To determine unit cost information for print journal titles, Drexel maintained title-by-title re-shelving counts for bound and unbound journals for four years. Electronic journal use was defined as an article view, accessing an html file, or downloading a PDF file. Montgomery and King[2] noted that print and electronic use data are not directly comparable for several reasons. Most notably, print journal use based on re-shelving assumes only one article was referenced before it was re-shelved while each use of an article within the same electronic journal issue, even by the same user, is recorded as a distinct use.

To further compound matters, neither re-shelving counts nor electronic use data received

Operational costs	Electronic journals	Current journals	Bound journals
	USD	USD	USD
Space	5,000	40,000	205,000
Systems	10,000	2,500	2,400
Supplies and services	(2,000)	600	8,000
Staff	125,000	46,000	42,000
Total	138,000	90,000	258,000

Table 1. Drexel University: annual operational costs for print and electronic journals.

Journal category	No. of titles	Total cost	Cost per title
		USD	USD
Print journals	370	38,000	100.00
Electronic journals			
Individual subscriptions	266	115,000	432.00
Publisher's packages	2,500	334,000	134.00
Aggregator journals	480	29,000	60.00
Full-text databases (non-unique)	10,200	59,000	6.00
Unique electronic journals	8,600	537,000	62.00

Table 2. Drexel University: subscription costs for different journal categories, 2002.

Journal type	Recorded use	Subscription cost per use	Operational cost per use	Total cost per use
		USD	USD	USD
Print journals				
Current journals	15,000	2.50	6.00	8.50
Bound journals	9,000	n.a.	30.00	30.00
Total print journals	24,000	2.50	15.00	17.50
Electronic journals				
Individual subscriptions	23,000	3.20	0.45	3.65
Publisher's packages	134,000	2.25	0.45	2.70
Aggregator journals	20,000	1.35	0.45	1.80
Full-text database journals	158,000	0.40	0.45	0.85
Total electronic journals	335,000	1.40	0.45	1.85

Table 3. Drexel University: cost per use by journal type (Montgomery and King[2]).

from publishers reflect truly accurate counts of journal usage. Davis and others have written why electronic use cannot be compared to print use, arguing that print journal use may be underestimated by as much as 80 percent and that electronic journal use data reported by publishers should be treated with skepticism.[4]

Nevertheless, Montgomery and King presented the following summary of cost per use by journal type for those titles where usage data was available as shown in Table 3.

Montgomery and King acknowledged that usage data was problematic. They pointed out, however, that these large differences in unit costs were meaningful and reached the following conclusions as a result of the Drexel University study:

- Operational cost per use for print journals (USD 15.00) was much greater than for electronic journals (USD 0.45);
- The highest cost per use (USD 30.00) was associated with bound journals, given the cost to house them and their relatively low use;
- Full-text database journals were used heavily and were cost effective (at less than USD 1.00 per use); and
- Unit costs for publisher's packages and aggregator journals were more cost-effective than individual subscriptions, but further investigation of the use patterns within these packages is warranted.

A subsequent study at the Medical Branch Library of the University Library in Muenster, Germany also reported a significant difference in the unit cost of an electronic journal versus a print journal. One component of the study reported by Obst in 2003[3] was to differentiate the cost efficiencies of print and online journals. Like Drexel, the ratio of print journals subscriptions to electronic subscriptions changed rapidly between 1998 and 2002. In 1998, the Medical Branch Library subscribed to approximately 700 journals online and 800 print journals. In 2002, the Library offered 1400 journals online and about 600 print journal subscriptions. In the Muenster study, print and online usage was compared for 270 journals for which both print and online versions were available to users.

The Muenster study only considered subscription costs. The definition of subscription costs has become problematic as vendors moved in recent years from print subscriptions to print plus optional electronic subscriptions to electronic plus optional print subscriptions. To account for subscription costs that included both print and electronic journals, the Muenster study included prices quoted by their publishers for an exclusively print or electronic subscription.

Print usage data in the Muenster study was collected quite differently than in the Drexel study. In the Muenster study, print usage data reflected total copy volume from which monograph copies (25 percent) were subtracted. The net number of

Publisher	Print subscription cost	Print usage	Print unit cost	Online subscription cost	Online usage	Online unit cost
	EUR		EUR	EUR		EUR
Academic	67,533	3,350	20.16	54,241	3,593	15.10
Blackwell	35,742	1,531	23.35	30,380	6,329	4.80
Elsevier	60,143	4,012	14.99	54,139	8,248	6.56
HighWire	8,984	3,223	2.79	8,086	25,975	0.31
Springer	85,335	1,679	50.82	76,801	20,346	3.77
Total	257,737	13,795	18.68	223,647	64,491	3.47

Table 4. Medical Branch Library, University of Muenster: costs of print and online journals, by publisher.

journal copies was then divided by ten (based on a methodology adapted from Bauer)[5] to estimate the number of articles copied.

The Muenster study reflects significant differences in unit costs not just for print versus electronic subscriptions, but also between publishers (see Table 4).

The Muenster study demonstrated that, for titles included in the study, users not only accessed the online version significantly more than the print version, but also, on average, the unit cost of an online usage was 5.38 times (EUR 18.68 / EUR 3.47) less expensive than the unit cost of print journal usage.

Using Unit Cost Information for Management Decisions

To make comparisons between electronic resources for the purposes of collection development or content delivery to a particular constituency, individual libraries currently calculate a relatively straightforward cost per use figure for their networked electronic resource offerings based solely on subscription costs. The temptation to perform and employ this simple calculation seems appealing because the electronic information environment yields a vast amount of easily manipulated usage information, particularly for electronic journals, that the print journal environment did not.

At the University of Virginia, electronic journals provided by 26 publishers and aggregators cost the University Library about USD 2.3 million in subscription costs in fiscal year 2003. When print and online costs were bundled, 75 percent of the cost was assigned to e-journals and 25 percent to print journals. There were 1.4 million recorded uses of the articles contained in these electronic journals, yielding an average cost per article used of roughly USD 1.64. There was a significant range of cost per article use among the 26 publishers and aggregators, however. Cost per article used varied from USD 0.07 to USD 17.92; the median publisher/aggregator cost per article use was slightly more than USD 1.00.

Forty-nine of the major electronic reference databases to which the University of Virginia subscribes cost approximately USD 550,000 annually. These 49 databases were searched about 1.05 million times last year, yielding a USD 0.52 per search cost. The most heavily used database was searched more than 270,000 times, at a per search cost of USD 0.08. An infrequently searched database had the highest per search cost (USD 16.68).

A number of universities perform cost per use calculations in a similar way. Another American university, Western Carolina University, reported the employment of cost per use data as "a valuable decision-making tool during a periodical review cycle when the need arose for identifying a percentage of titles to cancel".[6]

At the University of Connecticut, users downloaded 180,521 articles from ScienceDirect in calendar year 2003. The list price of the journals we offer our users through ScienceDirect was approximately USD 2 million in 2003. Consequently, it cost the University, on average and using list prices, about USD 11.00 per article download. Our actual cost per article download

was significantly less (about 60 percent of list price) because we did not pay Elsevier the list price, but rather a capped price for our former print subscription journals, plus a cross access fee for additional journals we did not subscribe to in print, plus an electronic access fee.

Our ScienceDirect cost per use varied from USD 0.57 for a journal with a list price of USD 635 that was used 1,121 times to USD 1,230 for a journal that was used once. Moreover, we found that journals we had not subscribed to in the print environment were used fairly frequently when they became available as part of the ScienceDirect package and that some journals we subscribed to in print were not heavily used when offered electronically. Two physics journals that we subscribed to in print, for example, with list prices that total about USD 24,000, were used 41 times. Our second most expensive journal was used more than 2,000 times, for a cost per use of about USD 9.00. Our most heavily used journal in Science Direct was used 3,275 times in 2003, at a cost of about USD 1.00 per use.

Librarians at the University of Connecticut can also rather easily determine the cost per search for many of our most heavily used databases because we have subscription costs and usage data readily available. This database comparison does not address the different content of these networked electronic resources; it only compares cost, usage, and the resulting cost per search figure for two consecutive years. This simple subscription cost per search calculation results in the following management information shown in Table 5.

A simple example like this provides a library manager with various ways of looking at the rising cost of networked electronic resources. The cost of these four databases increased by 8.3 percent in one year. The number of searches performed on these databases increased 3.7 percent during the same year. The unit cost per search in these databases increased on average by 4.3 percent from 2002 to 2003. The expanded JSTOR database, whose price increased by the highest percentage, 33 percent, experienced a 57 percent increase in use, and its cost per use went down by USD 0.11, or 15 percent.

Libraries, of course, should not make retention decisions based solely on cost and usage information. Based on this information, each Web of Science search at the University of Connecticut cost USD 2.17 and each WorldCat search cost USD 0.37 in fiscal year 2003. Based on its cost per search figure, WorldCat is less expensive. Based on usage, Web of Science is more popular. Obviously these two databases offer significantly different content and cost per use comparisons do not reflect the value of these databases to University of Connecticut faculty and students.

In fact, Townley and Murray, citing guidelines for electronic resource selection developed by Pratt, Flannery, and Perkins,[7] assert that, in addition to usage data, qualitative measures such as assessments of content, relevancy, and use of features, should be used to make decisions on selection and retention of electronic information.[8] In a similar vein, there are journal titles a library will always purchase, regardless of cost per use data, simply because the journal is critically important for a key constituency.

Database	2002			2003		
	Searches	**Cost**	**Cost per search**	**Searches**	**Cost**	**Cost per search**
		USD	USD		USD	USD
WorldCat	35,762	9,766	0.27	30,131	11,160	0.37
JSTOR	31,485	23,100	0.73	49,439	30,650	0.62
FirstSearch	14,736	9,380	0.64	13,700	6,375	0.47
Web of Science	72,040	135,270	1.88	66,420	144,039	2.17
Total	154,023	177,516	1.15	159,690	192,224	1.20

Table 5. University of Connecticut: search costs by database, 2002–2003.

Publisher	2002 downloads	Average price per use	
		GBP	**USD**
Emerald	3,062,502	3.43	5.46
IOPP	3,093,655	2.88	4.58

Table 6. Cost per use data from two publishers, 2002.

At the January 2004 meeting of the Association of Research Libraries (ARL) Survey Coordinators, the Executive Director of OhioLink, a large library consortium serving libraries in the state of Ohio, reported that OhioLink analyzes cost and usage data in a number of ways, particularly by publisher. Title and vendor data are sorted by volume of use. Annual cost per search by title and publisher is also calculated. Since OhioLink loads vendor products on its own servers, its usage data is arguably more reliable and comparable than vendor-provided use data. OhioLink has collected data for the last five years, enabling consortial managers to determine if product use is consistent or varied. When OhioLink and other consortia renew their license agreements, they can posture and negotiate based on usage and cost per use management information. The pricing practices of publishers whose total consortial cost per download is significantly higher than other publishers can be questioned, as can vendors whose prices increase faster than usage.

Another consortium member reported at the same ARL meeting that cost per use data was used to cancel specific journal titles after negotiations with a publisher for their package of electronic journals broke down. Faculty who might have previously argued the value of subscribing to all of the journal titles in the package reportedly supported canceling the full package in favor of subscribing to selected electronic journal titles when they were shown some of the cost per use data for titles that were ultimately cancelled.

The Colorado Alliance of Research Libraries is an American consortium of academic and public libraries in two states, Colorado and Wyoming. It offers its members several electronic collections through a statewide database purchase. The Alliance's share of the statewide purchase is calculated based on its share of total use. The state's cost of subscribing to the thirteen databases that comprise the package is roughly USD 600,000 a year. The databases are then offered to more than 100 libraries, ten of which are Alliance members. Each library in the state is assigned a share of the total cost, based on their annual usage, with a USD 350 minimum. The ten libraries who are members of the Colorado Alliance of Research Libraries used these thirteen databases approximately 1.3 million times in a recent fiscal year, which represented about 56 percent of the total state-wide use. Their share of the total cost to subscribe was consequently 56 percent and it consequently cost each Alliance member about USD 0.25 for each use of these databases.

As much as librarians may dislike the idea, in our current information world we are co-dependent on publishers and aggregators. Publishers may also take a 'cost per use' view of the world and, when they do, it can look like the following publisher-supplied data.[9]

From this perspective, Emerald and the Institute of Physics Publishing (IOPP) counted use as the download or printing of an article. The price per use from the publisher's perspective was calculated by dividing their annual online revenue (derived from site licenses, consortium deals, pay-per-view traffic and 50 percent of the revenue from their print journals) in 2002 by the total number of downloads. Half of the revenue from print journal subscriptions was included because both publishers offer online access to print journal subscriptions.

Thus, we see that publishers, by considering all related revenues, are taking a more comprehensive approach to average price per use than libraries and consortia typically do when they calculate unit costs based solely on subscription costs.

Conclusion

This paper has reviewed some of the pioneering efforts to develop cost per use data for electronic collections. It has noted some of the problems inherent in measuring print and electronic

journal usage, whether by title, publisher, search, article download, or some other variable. It has shared some of the analyses that libraries and consortia currently undertake to make and review collection development decisions for the electronic collection comprised of e-journals and databases and has taken a brief look at cost per use data from a publisher's perspective.

A number of trends begin to emerge for library managers to consider. First, as John Cox cautions in the title of his article, 'Don't Confuse Price With Value', librarians need to remember that commercial publishers undoubtedly know which of their journals are considered invaluable or indispensable in a given field. For these journals, a relatively inelastic market and pricing structure is at work. At the University of Connecticut, for example, *Brain Research* is our second highest price journal subscription. Its cost per use, however, at USD 9.12 per download, is exceeded by about two-thirds of the titles we receive through ScienceDirect. While the list price of *Brain Research* (about USD 20,000 annually) remains difficult to grasp, in fact there are many other Elsevier journals at the University of Connecticut that we subscribed to in the print environment that appear to yield less value for the price. In the print environment, price, prestige, and perceived need largely influenced collection decisions. In the electronic environment, librarians may be seeing more tangible evidence of actual value for the price paid.

The University of Connecticut Libraries are also finding that some of the journals we subscribed to in the print environment do not receive as much use as journals we did not subscribe to once we offer broader access to journals through publisher and aggregator packages. Some journals whose prices seemed preposterous in the absence of use data seem more reasonable in the context of cost per use. Other reasonably priced journals, which survived earlier print journal cancellation projects, now seem expendable given their low-recorded use. Granted, we had to be more selective in the print environment than libraries with a greater number of print subscriptions. Given our purchasing history, the data we now have available raises important questions about our previous selection policies.

Different libraries can be expected to have different findings when they employ cost per use statistics. Nevertheless, electronic journal cost per use data, commercial document delivery charges, and institutional interlibrary loan/document delivery costs provide library managers with cost per use comparisons that were not readily accessible in the print journal environment.

Secondly, we can anticipate that electronic journal use data will become more reliable. COUNTER released its first Code of Practice in January 2003. While the Director of HighWire Press feels that stopping at the requirements of COUNTER compliance would fail to provide "useful and/or interesting information that fell outside the COUNTER specification,"[10] COUNTER is important in that it represents an international effort, reinforced by compliance audits, that involves librarians, publishers, subscription agents, and other stakeholders in a coordinated effort. The HighWire Press continues to provide users with "extra-COUNTER information above and beyond COUNTER compliance", but it is also COUNTER compliant.

Lastly, library managers can learn from the pioneering cost study performed at Drexel University. The operating costs in the print environment, even for current year subscriptions, typically exceed the subscription cost. The operational costs for electronic journals on average represented only about 25 percent of the total cost per use (USD 0.45 of USD 1.85) and only full-text database journals (which were used heavily and appeared to be very cost effective) had a higher operational cost per use than subscription cost per use. We can expect lower operating costs in the electronic journal environment than we experienced in the print environment.

Librarians strive to connect users with information they seek to satisfy their information needs. Certainly cost per use data needs to be studied over a period of time to smooth out fluctuations. Decisions should not be made on cost per use data alone. Nevertheless, recent and emerging trends in the utilization of cost per use data to manage electronic collections hold tremendous potential for libraries to increasingly employ improving cost and use data to support collection development and management decisions and better serve our user populations.

Acknowledgements

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Images and Sounds in Uruguay

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Introduction

Uruguay is situated to the southeast of South America. It has a total area of 176,215 square kilometres and borders to the north and the northeast with Brazil and to the south and south-east with the River Plate. To the west, the Uruguay River separates it from Argentina. Uruguay has a total population of 3,399,438 inhabitants, of whom 45 percent reside in Montevideo, the capital. Montevideo is the social, cultural, economic and financial center of the country.

In a nation whose independence was declared in 1825, everything is 'new'. In this rising country, the population is constituted by European immigrants who emigrated to these latitudes for various reasons. They brought their customs, their music and their beliefs, and still continue the bonds with their countries of origin. The Uruguayan settlers take as an example the culture and customs of Europe (especially France), and travel to get to know the 'old continent'.

This context contributes to the emerging and interchanging of diverse interests, curiosities and disciplines in Montevideo, a cosmopolitan city and port. Technological developments and events in the country go hand in hand with what happens at a worldwide level. For example, the daguerreotype was invented in August 1839 and the first daguerreotype in Montevideo was taken on 29 February 1840. Exhibitions of early films are usual and they are incorporated into the national culture. Still and moving images and sound were present in Uruguay from its beginning. This background provides the context for the operations of the institutions described below – institutions which aim to collect and preserve the audiovisuals that constitute the heritage of the country. Although other institutions possess images and sounds in their archives, those described in this paper stand out because of their national roles, such as the National Image Archive

Figure 1. Door of the Citadel (Montevideo), 1868. (Source: AFMVD–IMM)

(Archivo Nacional de la Imagen) and the Museum of the Word (Museo de la Palabra), whose commitment is to compile and conserve still and moving images in the first case, and voice recordings in the second case. The paper focuses on the collections and their preservation, showing how the institutions work and what are their difficulties and advantages.

The National Image Archive

Introduction

The National Image Archive has among its assignments to preserve and make available those still and moving images which are considered as a documentary record of the cultural heritage of the country.

The Archive had a long history before starting its current activities and becoming dependent on the Official Service of Diffusion, Radiotelevision and Shows (Servicio Oficial de Difusión, Radio-televisión y Espectáculos – SODRE), which is related to the Ministry of Education and Culture. Its present denomination arose in 1985 after an internal reconstruction of SODRE. It currently comprises two divisions: the Photo and Cinema Division and the Cinema Art Department.

The Photo and Cinema Division was created in 1912 as the Photograph Section of the Office of Exhibitions of the Ministry of Industry. Its collection mainly comprises photographs and films created by the institution itself; it was enlarged by the acquisition of an important private collection from John FitzPatrick, an outstanding photographer of that time. Later, it was transferred to the Ministry of Foreign Affairs, and then in 1935 to the Ministry of Public Instruction and Social Security, with the name 'Photo and Cinema Division'. On 30 November 1960, by means of law Nº 12.801, it was finally incorporated into SODRE.

The Cinema Art Department was created on 16 December 1943 by resolution of the SODRE Council, becoming what is now the oldest cinema archive in Latin America. Its purpose is to document and study the origin, progress and evolution of cinematographic art, to preserve films of historical value and to exhibit and make available the information to the specialists and the general public. In the 1950s the Cinema Art Department came to be considered a leader of cinematographic activity in the continent.

Figure 2. 18 de Julio Avenue (Montevideo), s.d. (Source: AFMVD–IMM)

Collections

The collections basically comprise still images (photographs) and moving images (films and video recordings), but also include documentation on the cinema in different formats, such as books and pamphlets, periodical publications, press releases, posters, etc.

The photographic archive contains approximately 75,000 glass negatives and 25,000 celluloid negatives. Some of them are unique in the country and recreate social and cultural events and political and historical facts from 1870 to the decade of the 1960s. From that decade on, the material covers the activities of SODRE, such as music and musicians, dance, shows, etc.

The collection of moving images contains a total of 5,000 national feature films and short films, as well as international films, in 35mm and 16mm format. It also includes 1,500 video recordings (U-Matic and VHS). The collection recreates different periods of the cinema at national and international level, and also includes educational and documentary films in 16mm and VHS formats. The Archive owns silent films considered as classics. Some of these films are unique documents and have been used by important film archives for the recovery of famous films of the European cinema. An example of this is the existence in the archive of the only colored example of the German film 'The Cabinet of Doctor Caligari' from 1919 (considered the first film of German Expressionism) which made possible the restoration, with the original colors, of the copies that are circulating throughout the world at this moment.

Donations from private and public institutions have helped to enlarge the collection. A really

Figure 3. 18 de Julio Avenue (Montevideo), 1892. (Source: AFMVD–IMM)

valuable contribution was made by Fernando Pereda, who donated his private collection of more than 500 titles which included the beginnings of the European silent cinema (short films and feature films). Also included are the first feature films and silent films – mainly documentaries – by Carlos Alonso, that show the social life of the provinces of the country.

Working Procedures, Preservation and Facilities

The procedures of the Photo and Cinema Division include the cleaning of the base of the glass negatives with isopropyl alcohol and careful work on the emulsion.

The next step is the digitization of the photographs. The copies are retouched using digitization software, improving scratch problems, etc., but respecting the original content. The digitized copies are saved on compact discs.

After digitization, the photographs are stored in a depot located in SODRE, specially supplied with air conditioning, a dehumidifier and temperature and humidity measuring devices, in order to maintain them under constant environmental conditions.

For the description of the items, a primary inventory is made in an electronic spreadsheet with the name of the collection, description of the content and a number indicating the location. In 2004, after the installation of WinISIS software and the adjustment of the databases, the technical processing of the photographs began.

Work with moving images is conducted in a similar way. First, the degree of decomposition is verified. This condition, combined with the

importance of the film within the collection, establishes the priorities in the subsequent procedures. Avoiding the decomposition of the films is one of the greatest concerns of the Archive. To achieve this, regular checks of the collection are carried out (reviewing the complete collection takes nearly 2 years of uninterrupted work). The cleaning and minimum restoration of the films are done in the laboratory.

Considering that restoration is very expensive, the Archive tries, for non-Uruguayan films, to obtain international cooperation through agreements with other similar institutions. Special mention should be made of the agreement with the Cineteca di Bologna that allowed the restoration of the Archive's most valuable collection, namely, the collection donated by Pereda referred to above.

For Uruguayan films, subsidies have been obtained from the International Federation of Film Archives (FIAF), the Spanish Agency of International Cooperation (AECI) and the Inter-American Development Bank (BID). In this case, priority is given to films of excellent documentary value; items recovered under this arrangement include, for example, the Assumption Speech of the President of Uruguay, Tomás Berreta (1947) and the historical meeting between Presidents Perón of Argentina and Batlle Berres of Uruguay in 1948.

In cooperation with a private institution, the Uruguayan Cinema Library (Cinemateca Uruguaya), the film 'The Small Hero of the Stream of Gold' (1929) has been recovered. This is considered one of the best films produced in Uruguay and the last one belonging to the Uruguayan silent cinema.

Figure 4. 18 de Julio Avenue (Montevideo), 1932. (Source: AFMVD–IMM)

In all cases, the Archive makes a safety film (of acetate) from the nitrate films. Then the safety film is treated against vinegar syndrome, fungi, loss of color, etc. The next step is to store the film in a depot located in SODRE, specially constructed in accordance with international specifications of security (retaining wall, double wall, etc.) and with suitable environmental conditions (air conditioning, temperature and humidity controlling devices, etc.)

This building, located in the surroundings of Channel 5 (National Television System), was constructed after a great fire that occurred on 18 September 1971 and which destroyed the auditorium of SODRE, where the Archive was located and the films were stored. Ironically, the collection of the Archive survived this fire, but in January 1974 it was almost completely destroyed by spontaneous combustion. The collection is being reconstructed by donations from film library colleagues in FIAF, from individuals (for example the Fernando Pereda collection) and from distributors, and also through exchange with colleague institutions.

A small part of the collection (nitrate films) is conserved in a depot belonging to the Uruguayan Cinema Library, with whom an agreement has been made for this purpose.

Another procedure is the recording of inventory details of the films in an electronic spreadsheet with minimum data input such as title and location.

For the accomplishment of its objectives, the Archive also maintains a Documentation Center (with a specialized library and newspapers and current periodicals), a Viewing Room and a Museum of the Cinema.

At present, the lack of economic resources, and especially the lack of specialized personnel to perform the diverse assigned functions, is a serious problem. An archive with these characteristics requires interdisciplinary work from personnel specialized in diverse areas (librarians, archivists, photographers, historians, art critics, etc.)

Services

The services provide by the National Image Archive include:

- Access to the photographic and cinematographic collections for the general public and researchers.
- Consultation of the Documentation Center.
- Consultation of the Video Library, which includes material in U-Matic and VHS formats.
- Photograph Reproduction Service, in digital format or on photographic quality paper.
- Film Reproduction Service.
- Access to the Viewing Room, where 35mm, 16mm, Super 8 and VHS projections can be viewed.
- Loan of educational and documentary films.
- Special Exhibitions Series. Programs of regular series of films and video recordings at the SODRE Auditorium.
- Publications. For example the collection 'Images', published in 10 volumes, comprises more than 1,000 photographs and illustrations from the Archive, offering a graphical view of the country from 1516 to 1984.
- Support to publications on national cinema.
- Museum of Film Devices, where professional and domestic cinematographic equipment is exhibited (cameras, viewers, sound recorders, projectors, etc.).

Figure 5. English Temple (Montevideo), 1917. (Source: AFMVD–IMM)

Figure 6. Port of Montevideo, 1931. (Source: AFMVD–IMM)

Projects

Current projects of the National Image Archive include:

- Digitization of the collection of photographs. It is intended to continue with the digitization in progress and obtaining funds to achieve continuity.
- Computer processing of the collections, which began in 2004. The lack of resources (economic and human) conspires against this project.

The Museum of the Word

Introduction

The Museum of the Word has among its objectives to compile and conserve the voices of outstanding personalities at both national and international level. It was created as 'Archive of the Word' on 23 November 1959 by resolution Nº 33.106 of the Board of Directors of SODRE. It works within the orbit of the Radio Directorate of SODRE. However, its history begins before that date. If we go back to the creation of SODRE, which begins with CX6 radio, we can say that the preservation of recorded sound was among its original functions. The idea of creating this archive was also the result of the sensitivity of some operators from SODRE Radio, who visualized, when transmitting programs with educational purposes, the importance of conserving this most valuable material for future generations. As a consequence, the Archive was founded, taking as a source of reference a similar institution in Madrid.

Since then the Museum has gone through several stages. In the first stage the material was exclusively for internal use, in other words, it was used for the programming of the institutional radio. Between 1965 and 1985 it remained closed due to internal matters of the institution. It reopened in 1985 with its present denomination, Musem of the Word, but with a different concept from the original one: to make the material available to the general public. In 1999 several efforts were made to know the real condition of the collection. First, an exhaustive data collection process was carried out and the collection was processed and entered in a database. Nowadays the whole collection is in a database.

Figure 7. Carnival Parade (Montevideo), 1935. (Source: AFMVD–IMM)

Collection

The collection is made up of recordings of the voices of Uruguayans, or of foreign personalities closely related to Uruguay, who are relevant in different areas like politics, literature, music, history, and science and technology.

The main way of increasing the collection is by obtaining the recordings corresponding to the programs broadcasted by SODRE Radio. Also contributing to increasing it are donations from individuals and institutions like the 'Archivo de la Palabra de Madrid' (Madrid Word Archive), and exchanges with other national or international radios, like the 'Radio de la Universidad de La Plata' (University of La Plata Radio).

Voices like those of Juan Zorrilla de San Martín, Juan José Morosoli, Juan Ramón Jiménez, Santiago Ramon y Cajal, Miguel de Unamuno, Pablo Neruda, Gabriela Mistral and Jorge Luis Borges are kept with great care. Also, the Assumption Speeches of the Presidents of Uruguay from 1938 to date are conserved.

At the moment approximately 900 voices are stored on more than 2,000 magnetic tapes comprising 450 recording hours and on 250 compact discs comprising 295 recording hours.

Working Procedures, Preservation and Facilities

When a sound recording arrives at the Museum the quality of the audio is verified and the recording is examined to assess the condition of the material. In spite of this routine activity, the Museum does not have the technical equipment for the restoration of the recordings, if it were necessary. If the recording is damaged and

Figure 8. Mrs Rosa Luna, Carnival Parade (Montevideo), 1964. (Source: AFMVD–IMM)

considered of value for the Museum, it is kept, awaiting the time, in the near future, when it will be able to be restored.

If the recording is in good condition, its data are verified, first by confirming that the recorded voice corresponds to the right person and secondly by confirming or, if necessary, adding, data on date, place and reason for the speech. Data like name, year, description, duration, location in the recording and physical location in the Museum are entered in a database for later recovery.

Later, digitization is carried out: the recording is first copied to the computer and then recorded on compact disc. All the collection is digitized in WAV, using MP3 for backup copies.

Finally, originals and copies are placed in a storeroom. This is not properly prepared for the correct preservation of the materials, but in spite of this, an attempt is made to preserve minimum environmental conditions by maintaining a regular temperature.

Services

- Access to the sound recordings collection of the Museum by the general public and specialists.
- Search by author, year or description in the automated catalogue.

- Free reproduction service of Voices from the Museum.

Projects

- To publicize the 'Museo de la Palabra' including offering internships to students of communication science from the University of the Republic.
- To extend and update the material available by hiring advanced students from different careers offering scholarships.

The Special Collections Section of the National Library

Introduction

The National Library opened on 26 May 1816 as a public library. It works within the orbit of the Ministry of Education and Culture, and its objectives include the compilation and conservation of the documents that constitute the heritage of the country.

The Special Collections Section (Sección Materiales Especiales) has the objectives of compiling and conserving documents with 'special' features. The Section was created in the 1960s and maintains a Bibliographic Museum, the cultural wealth of which was enriched with important collections of incunabula, rare books, letters and essays of voyages, scores, maps, plans, engravings, watercolours, photographs, old coins and medals which were incorporated in the institution by purchase or donation.

Figure 9. Pepino's "Murga", Carnival Parade (Montevideo), 1965. (Source: AFMVD–IMM)

Collection

The Special Collections Section of the Library includes a number of valuable materials such as audiodiscs (115), audiocassettes (106) and audio compact discs, original watercolours (1,100), illustrations (2,700), drawings and posters (10,214), engravings (1,398), postcards (20,000), slides (1,600), photographic prints (46,276), photographic negatives (500), glass negatives (1,440), glass stereographic images (40), non-glass stereographic images (222, 38 national and 184 foreign), daguerreotypes (2), films (10), video recordings, objects, scores (2,200), maps and plans (2,000), old coins (3,491), medals (3,973), microforms, books (7,800), pamphlets (3,500), magazines (243 titles), newspapers and historical manuscripts (315 bound volumes).

The collection is increased through purchase, exchange, donation or legal deposit. Nowadays, most of the collection is acquired through donations. The collection includes many unique items.

The photograph collection is the biggest within the Section and includes photographs from the end of the 19th century to the present, as well as the daguerreotypes mentioned above. The collection of photographs of the War of the Triple Alliance stands out among the others (1865–1870). It is important to remark that in 1990 the collection grew thanks to the acquisition of a large amount of photographs of Uruguay which show costumes and customs, places and activities of the country from about the middle of the 20th century.

Figure 10. Ramírez Beach (Montevideo), 1916. (Source: AFMVD–IMM)

Working Procedures, Preservation and Facilities

The treatment varies in accordance with the material being processed. In general, once the material arrives by some of the ways previously described, the verification of its existence in the catalogue begins and it is then stamped and the inventory made.

After that, the technical processing takes place. All the materials are catalogued according to the Anglo-American Cataloguing Rules and indexed using the Subject Heading List of the Pan-American Union. Some documents are classified by the United States Library of Congress Classification System, others are assigned a sequential number. Since 2002 the information is entered in different databases for maps, photographs and illustrations.

Later, the storage process takes place, taking into account the advice of the Binding and Book Pathology Sections of the National Library. The Special Collections Section has dehumidifiers and temperature and humidity control devices.

In order to fulfil its objectives, the Section has close relations with other sections of the Library, like Cataloguing, Classification, the Uruguay Room and the Micrographic Center. The digitization work takes place in the Micrographic Center.

Services

- Access to the catalogues of books and pamphlets, maps and plans, photographs, etc.
- Customer service. This is restricted to researchers registered as such with the Library due to the value of the materials.
- Loan service in the Reading Room. The room is equipped with tables of different sizes to facilitate the consulting of maps and other types of material. There is also a microfilm reader to access microfilmed publications and a CD-ROM reader for publications in that format. Reproductions are provided when available, in order to preserve the originals.
- Reproduction service. This provides digitized copies of requested materials in hard copy or on compact disc.

Products of the National Library include publications on CD-ROM such as 'Ancient Montevideo: photographs from the capital of Uruguay in the golden era' – a compilation of
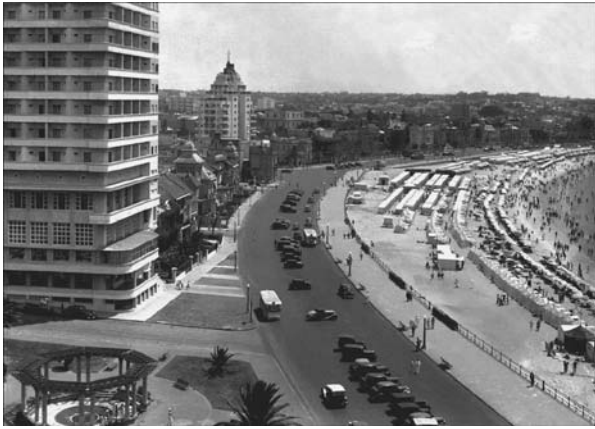
Figure 11. Pocitos Promenade (Montevideo), 1940. (Source: AFMVD–IMM)

Figure 12. Constitution Square (Montevideo), s.d. (Source: ANI)

approximately 80 photographs from 1920 to 1930 – and 'Besnes Irigoyen Work in the National Library', showing the work in water-colour of this Spanish artist depicting the customs of the time he lived in Montevideo, from 1809 to 1865.

Projects

- Digitization of the collection. This project began at the end of 2002 and is still in progress. Photos, watercolours, manuscripts, maps, plans, etc. are digitized, giving priority to the collections that are at risk or to which access is limited for security reasons. Other materials are digitized at the request of users.

The Montevideo Photographic Archive

Introduction

The 'Archivo Fotográfico de Montevideo' (AFMVD) is a dependency of the Municipality of Montevideo and was created in 1915.

Its objectives are:

- to conserve and preserve in suitable conditions the collection of glass negatives;
- to digitize the collection to ensure the permanence of the images in another format;
- to promote and spread the images as widely as possible in order to make them common cultural property;
- to allow professionals of different disciplines easy access to the images for research and to respond to the demands of the general public;
- to create an image bank of the present to safeguard the knowledge of Montevideo in its

actual state for future generations through photography.

The AFMVD experienced important changes in 2003. One was the move to its present location that makes the daily work easier; the other was the creation of the Municipal Photograph Center (CMDF) as a space that intends to exhibit, promote and diffuse photography and to carry out research.

In the new facilities, and working in a coordinated and complementary way with the CMDF, the Archive has obtained an improvement in the achievement of its goals, mainly those related to diffusing the material it owns. For the accomplishment of its objectives, it counts on specialized personnel like archivists, photographers and investigators.

Collection

Its collection is considered one of the most important of the country in terms of quality and quantity. The photographs show the cultural life of Montevideo from 1865 until now. An aspect to be emphasized is the extreme concern of the Archive to assign photographers in order to document the present situation of the city, like its avenues, transport, buildings and typical customs such as the carnival, with its 'candombe' and 'murgas', the tango, soccer, the Montevideo Promenade, the port and the Old City, beaches and many other features. The Archive possesses 35,000 negatives, the majority in glass and some in polyester, and 4,000 slides.

A complete registration is maintained making good access to the collection possible. The

digitization process began in 1998 and with the installation of Cumulus software to create a data base of images and descriptions, users can make their own searches by subject or by year. Nowadays more than 9,000 photographs – 5,000 old and 4,000 current – can be searched and viewed using this software.

Working Procedures, Preservation and Facilities

To ensure better organization of the work, the AFMVD divides the collection into two main periods, namely, the Historical Archive (from 1865 to 1970) and Present Memory (1971 to date).

The Historical Archive increases its collection through donations from individuals or institutions. It also campaigns to obtain donations or the possibility of copying photographs of value for the collection.

> Recovering a city it is not only improving its streets, its public squares or its drainage: recovering a city is also recovering its memory. For this reason the Municipality of Montevideo, through its Photographic Archive, is preserving since 1998 the most important photographic collection of our city. To achieve this, we are digitizing more than 30,000 photographs of old Montevideo, assuring a suitable conservation of the originals and allowing fast and easy access to those who wish to consult the images.

> We invite you to reconstruct together the collective memory of Montevideo. If you have negatives or old photographs do not dispose of them, donate them to our heritage. In the Archive we have the space, the suitable technology and equipment for its safe conservation. If you do not want to release those photographs, let us conserve a copy so that those Uruguayans and citizens of Montevideo who don't know that part of our past, can do it.[1]

After making a selection of the photographs, the material goes to the Cleaning Room where preventive conservation is carried out. Manual cleaning of the glass negatives with tissue paper and isopropyl alcohol is done, cleaning the base side with great care and paying attention to not to touch the emulsion.

Figure 13. Soccer World Cup (Montevideo), 1930. (Source: ANI)

The next step is digitization. The process of digitization began in 1998 with the aim of conserving the originals and making the collection more accessible. The negatives are digitized in TIFF format in 16-bit gray scale, at 60 x 40 cm. with 300 dpi definition, where each image size can be 65 Mb. In this first copy the original characteristics of the photograph are kept; it is digitized as the original, with existing signs of deterioration like scratches, stains, breaks, etc. From that copy a version named 'copy of use' is made, where these imperfections are covered up, taking care to conserve the content of the photograph. For the Archive web page these images are converted to 768 x 756 pixels and 72 dpi.

Immediately after digitization, the negatives are stored in a chamber specially equipped for their conservation. The chamber has a dehumidifier and temperature and humidity control devices which are verified daily to assure that the temperature does not vary from 24° C and the humidity does not exceed 50 percent. The negatives are conserved in metal cabinets in the chamber. Previously they were stored individually on acid free paper and grouped by size. The paper used is a photocopy paper analyzed by the Faculty of Science, as the one with the most neutral Ph available on the local market.

With the material already digitized, the images are classified and the information then entered in the Cumulus database. After this first classification, a historical investigation of the images is made in collaboration with researchers, and this information is also entered in the database. When this process is finished, the images are ready to be sold to the public, inserted in the institutional web page or used for exhibitions, talks, etc.

The collection named Present Memory operates within the orbit of the CMDF and is mainly supported by information recovered from the memory of the city neighbourhoods. This is done within the Project 'Nosotros' ('Us') which tries to record changes in the city, events, public works of the Municipality of Montevideo, etc. from the people's point of view – in other words, photographs that people can feel as their own and with which they also feel they can identify. This is done by visiting neighbourhoods one by one in order to make contact with the community to get them involved and provide their photographs and experiences to the collection. After this, if it is considered that some aspects have not been covered, photographers take the pictures needed to fill the gaps. The research is complemented with oral heritage by interviewing relevant people of the neighbourhood.

The photographs are processed in the same way as those in the Historical Archive, but these photographs are not for sale to the general public.

Services

- Consultation of the historical collection (general public and researchers).
- Search by subject or by year in the catalogue of digitized images.
- Permanent exhibition room of historical photographs and photographs by contemporary photographers.
- Historical exhibitions of old photographs.
- Promotion and dissemination of photographic activities.
- 'Fotoviaje' (Phototrip) – a project of didactic visits for pupils and students.

Figure 14. Meeting between Presidents Perón of Argentina and Batlle Berres of Uruguay (River Plate), 1948. (Source: ANI)

- Photographers Fair. This takes place three times a year (May, September and December), and provides an opportunity for photographers to show – and possibly sell – their work.
- Photograph Reproduction Service. Sale of copies on photographic quality paper.

Products of the Archive include: a CD-ROM publication 'Impressions of a Century' containing 225 photographs in 15 subject groups of 15 photos each, and images of the Archive in poster format (until now six have been published).

Projects

- Access to the catalogue of digitized images through the Internet, by year or by subject, with the possibility of purchasing them. The creation of the 'Primer Sala Exclusiva de Fotografía' (First Exclusive Photography Room), with the aim of having a place where the work generated by the AFMVD and the CMDF is shown, as well as works from excellent photographers. It also includes the possibility of having Satellite Rooms in order to show the photographs in different neighbourhoods of Montevideo.
- 'Proyecto Espacio Memoria Audiovisual' (Audiovisual Memory Space Project). Its purpose is to organize, digitize, preserve and facilitate access to the important historical and cultural collection from the video library of City TV, a television channel belonging to the Municipality of Montevideo. This ambitious project was recently submitted to the municipal authorities, and its implementation will depend on obtaining the support of public and private institutions, as well as international organizations.

To Conclude

Uruguay has a long tradition of conservation and preservation of still and moving images and sounds as a means of cultural expression and of showing the national identity. 'New media' are quickly incorporated by Uruguayans as their own. Interest is shown, not only by the creation of documents, but also by the people, when the media are used as means of entertainment or to express ideas.

Nevertheless, the history of our usage and customs, documented in these formats, faces certain risks today. These risks are generated by the intrinsic vulnerability of the materials, but

also emerge from the institutions. In some cases the failure of the authorities to value this documentation contributes to the increasing degradation of the services. Conditions of work are minimum, and often adverse. Lack of material and specialized human resources has been constantly present in recent years.

The difficulties are many, but always present is the desire to confront adversity and to obtain, through cooperation or subsidies, small but important achievements. Nevertheless, these specific efforts help, but do not solve, deeper problems. When speaking to the people who work in these services, one can feel the consciousness, enthusiasm and affection they have towards their work, to continue showing us the images and sounds from Uruguay . . . and from the whole world.

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Intendencia Municipal de Montevideo. (2004) *Centro Municipal de Fotografía* [online]. Montevideo: IMM [cited in June 2004]. Available on Internet: http://www.montevideo.gub.uy/fotografia/index.html

Information about the Institutions

Archivo Fotográfico de Montevideo (Montevideo Photographic Archive)
Address: San José 1360, CP 11.100, Montevideo, Uruguay. Telephone: (598–2) 1950 ext.1113. E-mail: afmvd@prensa.imm.gub.uy. Web page: http://www.montevideo.gub.uy/fotografia/index.html.
Arch. Susana Banfi: In charge of the AFMVD and the Digitization Project.
Phot. Daniel Sosa: In charge of CMDF and the Digitization Project.

Archivo Nacional de la Imagen (National Image Archive)
Address: Sarandí 430–450 P.1, CP 11.000, Montevideo, Uruguay.
Telephone: (598–2) 9155493. Fax: (598–2) 9163240. E-mail: mugni@nbcnet.com.uy.
Juan José Mugni: Director of the National Image Archive.

Sección Materiales Especiales de la Biblioteca Nacional (Special Collections Section of the National Library)
Address: 18 de Julio 1790, CP 11.400, Montevideo, Uruguay.
Telephone: (598–2) 4030346.
Lic. Mabel Batto: Sub Directress of the National Library.
Lic. Adriana de León: Head of the Special Collections Section.
Lic. Inés Nessi: Librarian of the Special Collections Section.

Museo de la Palabra (Museum of the Word)
Address: Sarandí 450 P.4, CP 11.000, Montevideo, Uruguay.
Telephone: (598–2) 9154576. E-mail: museodelapalabra@hotmail.com.
Soc. Ingrid Rodriguez Fontes: In charge of the Direction of the Museum of the Word.

A Revolution in Preservation: digitizing political posters at the National Library of Cuba

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Introduction

Despite the hardship caused by 45 years under a US-imposed economic embargo, Cuba's socialist government has supported cultural development on the island in a way that has resulted in a flourishing of the arts during the Revolutionary period (1959–present). The Biblioteca Nacional José Martí (BNJM), Cuba's national depository library, has as one of its primary functions the responsibility of preserving library and archival collections that represent the artistic and intellectual legacy of this period. The library houses the largest and most comprehensive collection of Cuban graphic political posters in Latin America. Posters from the Cuban Revolution have generated significant international interest for their unique artistic style and for their controversial messages. Since the onset of the so-called 'Special Period', which President Fidel Castro announced when the Soviet Union withdrew economic and material support to the island in 1990, and which heralded a period of extreme economic hardship that continues to this day, librarians and archivists at the BNJM have been trying to maintain this valuable collection under less-than-ideal conditions.

This article reviews the importance of the Cuban Revolutionary poster collection, the preservation conditions at the Biblioteca Nacional José Martí, and the library's investment in digitization despite a severe lack of resources during the Special Period. In the spring of 2004 multiple visits were made to the BNJM to investigate the status of the Cuban Revolutionary poster collection. In addition to documentation of the physical condition of the posters, interviews were conducted with library administrators, including director Eliades Acosta and preservation department head Mariza Villazón, the preservation librarians and public services librarians, the paraprofessional staff, and the director of the BNJM's digitization laboratory, Abel Ponce. An assessment of the condition of the posters and strategies used to preserve them showed that, while the knowledge, energy, and dedication of the preservation staff are not lacking, the preservation situation at the BNJM remains grim. However, digitization of the poster collection may be a way to hedge against poster deterioration due to intrinsic and extrinsic causes or possible damage to or destruction of the collection during an episode of political change in Cuba.

Graphic Political Posters as Cuban Cultural Heritage

The BNJM's collection of approximately 15,000 posters was formed as a result of Cuba's 1964 legal deposit decree, which requires that copies of all materials produced in Cuba be sent to the BNJM (Torres, 2001). The majority of Cuban graphic

political posters were produced from the mid-1960s to the mid-1980s. The BNJM keeps not only political posters, but also any poster published in Cuba, with topics ranging from Mother's Day to the heroes of the Spanish-American War. Although a small portion of the collection dates from before the Revolutionary period, the majority of the posters date from 1963 to 1989, during which Cuba's socialist government had an ongoing policy of communicating its messages through poster art. The poster genre gained currency early in the Revolutionary period, since posters were easily made, cheaply produced, and held the possibility of almost unlimited reproduction and consumption by a mass audience. Although some posters had limited editions, most were reproduced by the thousands and distributed freely. Posters, like radio programs, were a means of popular communication, and Cuba was small enough that their messages reached much of the general public. The bulk of the posters were produced by three government-sponsored agencies: the Cuban Institute of Cinematic Art and Industry (ICAIC), also known as the Cuban Film Institute, Editora Politica, and the Organization in Solidarity with the People of Africa, Asia, and Latin America (OSPAAAL). By the end of the 1980s, these organizations created at least 12,000 posters on subjects such as occupational health, the sugar harvest, the Vietnam War, recycling, and music (Cushing, 2003).

The result of state support for popular art was a flourishing of the poster art genre that took cues from international graphic art trends but developed a unique form inside of Cuba. During the early Revolutionary period Cuban poster art was influenced by an antecedent tradition of political graphic art that emerged from the Mexican Revolution of 1913–1915, and by posters produced under the revolutionary governments of the Soviet Union and China. However, a wider range of content and style distinguishes Cuban poster art from these previous traditions. After the first Salon Nacional de Carteles on 26 July 1969, Cuban artists moved in a direction almost entirely their own, leaving behind the tendency to mimic the socialist realism typical of Soviet and Chinese poster art (International Institute of Social History, 2001). Another unique aspect of Cuban poster art is that many posters were signed by or attributed to an individual artist – a characteristic not common to state-sponsored socialist art. Because individual poster designs were attributed to their creators, it is possible to

conclude that women artists, for example, produced approximately 15 percent of Editora Politica posters (Cushing, 2003).

When the Special Period began in the early 1990s the production of posters dropped precipitously. There are currently very few posters produced in Cuba, and Eliades Acosta, the director of the BNJM, considers Cuban Revolutionary posters from the past 45 years to be a valuable part of Cuban cultural heritage. According to Eliades Acosta, the posters achieved a high level of artistic development while simultaneously expressing the vanguard vision of the left, of the Revolution and progressive ideas, the fight for principles and the just causes of the world. The preservation of the collection is a high priority for the BNJM, since, he says, "the life of this country in its greatest moments can be seen by studying these posters," and their loss would be equivalent to erasing the memory of an important part of Cuban history. Outside of Cuba, the posters not only represent Cuban cultural heritage, but also document international political movements during the Cold War. Thus, in addition to being unique in their artistic achievement, Cuban Revolutionary posters have an importance that crosses national and cultural boundaries.

Preservation at the Biblioteca Nacional José Martí

After the triumph of the Cuban Revolution in 1959, the Biblioteca Nacional José Martí was opened to the public for the first time in an enhanced role as a national cultural institution (Torres, 2001). Fidel Castro's emphasis on the valorization of popular cultural forms, such as music, art, and literature, stemmed from his contention that a true social revolution would also create a cultural revolution. When the Castro regime assumed power the library became an organ for the dissemination of Revolutionary ideals, but it also continued to play a significant role in preserving Cuban documentary heritage (Riobó, 2004). Thus, the library's opening to ordinary Cubans was part of the attempt by the new government to democratize the island's cultural institutions while continuing to preserve a uniquely Cuban patrimony.

The uncommon nature of many library materials makes the preservation of Cuban patrimony a less-than-straightforward affair. Many of the BNJM's fragile paper collections are decaying

due to their high acid content. High temperatures and the humidity of the Cuban climate, as well as the presence of salt water in the air from the nearby ocean, are all factors that contribute to this deterioration. To make matters worse the library has had to contend with a broken central heating and cooling system and a lack of humidity control or air filtration, although there are plans to repair the climate control system in the near future. One of the primary endeavors of the 1990s was an assessment of the condition of Cuban library collections and library facilities from a preservation standpoint. The assessment was system-wide, and with the help of several international experts, professionals at the national library and from the Centro Nacional de Restauración y Museología (CENCREM) succeeded in generating an estimate of the number of endangered materials. In 1998 it was determined that 75 percent of all library facilities in Cuba did not possess adequate conditions for the storage of documents, 66 percent of the facilities had poor shelving conditions, and 54 percent of all materials in Cuban libraries were generally in poor condition. No Cuban library, including the BNJM, had adequate heating, cooling, or humidity controls (Biblioteca Nacional José Martí, n.d.).

Keeping Poster Originals

Librarians exercise strict control over access to the Cuban Revolutionary poster collection. This is partly the result of the library administration's anxiety about the less-than-ideal conditions for the collection. For example, posters are stored in folders on rows of metal bookshelves, and the folders hang off the edges of the bookshelves or protrude haphazardly from the stacks. Folders stored on the upper shelves can obscure those that are improperly adjusted on the lower shelves, sometimes causing the posters inside to bend or fold. Many folders show signs of wear or have tears along their center creases. In addition, the limited space inside the stacks area also makes retrieval of library materials problematic. The head-high bookshelves are obstacles for anyone attempting to retrieve a folder from the upper stacks. Library employees often struggle to shift the heavy folders without spilling the contents onto the floor.

The less-than-adequate storage conditions cause damage to both the folders and the posters inside them. According to Olga Vega, head librarian for public services at BNJM, the library needs to find materials to extend the existing poster

Figure 1. The poster stacks at the Biblioteca Nacional José Martí.

shelves – for example cardboard for storage, and wood for shelves – so that only two folders would be stored, side-by-side, on each shelf. Although broader shelves have the potential to support poster folders, they are essentially a makeshift solution to the problem of poster storage, since shelves are generally not a suitable way to store posters. But purchasing new, oversize storage units for the oversized posters would most likely be cost-prohibitive for the BNJM, and so a solution to storage problems for the BNJM's poster collection probably remains a long way off.

Another major preservation effort for the poster collection entails separating all of the posters with acid free paper and rearranging them so that incompatible materials do not share the same folder. Silk-screened posters, for example, tend to stick to each other, and the finish on glossy posters causes them to adhere to other materials – a situation aggravated by the lack of temperature control in the library and the humidity from regular fumigation for insect control. Despite a shortage of acid-free paper and few boxes for storing unique materials, efforts are being made to move forward with preservation. One simple procedure that librarians in charge of the poster collection follow is to keep from three to five copies of each poster. Keeping multiple copies limits the waste of conservation resources on posters that can be

replaced by better copies. Indeed, moving forward with the conservation of other high-priority materials including manuscripts, photographs, and newspapers makes sense in a situation where, because of the difficult nature of poster conservation, progress tends to be slow and can divert resources from other items that may benefit from immediate attention.

Finally, staff mishandling further aggravates damage to the collection caused by inadequate storage conditions. According to preservation librarian Emelinda Exposito, staff mishandling is the leading cause of damage to the collections. While library professionals are knowledgeable about document manipulation, the paraprofessional staff at the BNJM is badly under-trained. One of the ongoing battles for preservation staff is keeping up with training of public service employees who have little knowledge of document manipulation procedures. Likewise, however well-kept some of the stacks appear, cleanliness can be hard to maintain, and librarians must constantly remind janitorial staff how to avoid damaging the library materials while cleaning. The result of this lack of training is that while the preservation staff struggles to keep up with the demands of an ever-increasing collection and the deterioration of materials due to intrinsic and extrinsic causes, paraprofessional and janitorial staffs routinely mishandle or damage fragile documents.

Librarians at the BNJM have had to be flexible about their approaches to preservation. Where resources or materials are lacking the library has been able in the past to cooperate with other Cuban institutions. Mariza Villazón, head of the preservation department, explains that solidarity among Cuban library professionals has helped the BNJM and other libraries to meet some of their needs. Because of the US economic embargo, the BNJM has trouble obtaining preservation supplies from nearby sources and must look to China to buy basic necessities. Purchasing from non-US and overseas merchants also puts an added strain on already tight library budgets. As a result, Cuban librarians tend to stockpile supplies. The stockpiling and sharing of supplies across libraries makes it clear that Cuban cultural institutions must rely upon a certain amount of serendipity to move forward with preservation efforts. Whatever preservation, conservation, or digitization project comes next depends upon when resources appear and whether or not they are adequate for a particular job.

Whether or not the library has extra manpower, sufficient quantities of acid-free paper, or materials appropriate for constructing new shelving, can be matters that relate to the larger political and economic situation inside and outside of Cuba. The US embargo on trade with Cuba as well as travel restrictions affect the climate at the BNJM. The BNJM is subject not only to the budgetary constraints set by the Cuban government under the Ministry of Culture, but also to US governmental oversight in terms of professional contact and communication with the US preservation community. Preservation best practice standards for the western hemisphere are currently being set in the United States, and the economic embargo makes getting project funding and professional training more difficult. Professional exchange of knowledge and information between Cuba and the United States is also impeded because of the political situation, and slows the rate at which the BNJM staff is able to learn about and apply advanced preservation techniques. Despite the situation, the preservation professionals at the BNJM do not lack for a comprehensive knowledge of up-to-date preservation practices. The preservation staff at the BNJM has managed to keep up with advances in preservation practices, and is knowledgeable even in areas where they have been unable to implement solutions.

Poster Digitization as Preservation

Since the BNJM requires preservation resources far beyond what it currently has, the upkeep of Cuban Revolutionary posters involves determining how best to provide access to the collection while minimizing damage to them, and thus minimizing the resources needed to repair or preserve them. In the past, posters were microfilmed. However, making a copy of the artistic and intellectual content of the posters is now done digitally because not only is microfilm expensive and difficult to acquire, but digital copies also offer better representations of the originals. Given the shortages of the Special Period, librarians have increasingly begun to look at digitization as a partial solution to the problem of keeping the poster collection intact. Digitization of the poster collection is one way of providing access to the collection while avoiding the damage caused by staff and patron manipulation of the originals. Although they are unable to keep pace with the latest developments for capturing their collections digitally, BNJM librarians recognize the potential of using digitization to carry out the library's policy of

making multiple copies of important cultural heritage materials. Preservation professionals at the BNJM recognize the immediate benefits to digitizing the collection, which are: first, increased access to the poster images (although not the posters themselves) through a searchable on-line database, and secondly, prevention of damage to the materials caused by the public services staff retrieving the originals from the shelves and damage by patron mishandling. Administration at the BNJM does not consider making digital copies a foolproof method of preserving its materials. Although resources are limited, every poster that needs care receives cleaning, appropriate storage conditions within the library's means, and acid-free housing or protective coverings where they are necessary. The BNJM also tries to reduce the resources used for maintaining the poster collection by donating duplicates to other Cuban institutions, or in some cases to extra-national libraries, such as the University of California, Berkeley in the United States. The BNJM has an exchange agreement with UC Berkeley, and as part of the exchange agreement, UC Berkeley has agreed to digitize the posters that it receives and to make them available via the Internet (University of California, Berkeley, n.d.; Macalay, 2000).

From a preservation standpoint, the main benefit of digitizing the poster collection is that it provides, at the very least, a guarantee that the intellectual and artistic content of posters will be available for current library users. According to the director of the BNJM digitization lab, Abel Ponce, the database for the digital collection is available to library patrons through the LAN at the BNJM. A back-up database is also hosted in Venezuela as part of an UNESCO project. From a preservation standpoint, storing a copy of the digital collection off-site has the added benefit of making these copies more secure. Librarians at the BNJM also hope that, despite rapidly changing digital formats, the digitization lab's current practice of keeping low-, medium- and high-resolution digital images of posters will increase the utility of these digital images in the years to come.

The BNJM has only recently invested in digitization as part of its preservation program. Still, the accomplishments of the library's two-year-old digitization lab are frequently achieved under suboptimal conditions, since keeping up with the latest technology is not always possible. Buying specialized equipment designed to handle digitization of the various formats of

BNJM materials is not within the library budget, so lab staff has had to assemble equipment that does the work of transferring documents into a digital format in ways not originally intended by equipment manufacturers. For example, technicians scan microfilm using an imaginatively rigged flatbed scanner, instead of a film scanner, and a 5-megapixel camera, instead of an oversized flatbed scanner, is used to capture poster images. Although high on its list of priorities, the lab is unable to afford a high quality oversized flatbed scanner for poster digitization, and capturing digital images of posters using a camera is currently the only available option. Given the equipment it has, lab staff is able to make decent quality reproductions of posters for use by researchers either on CD-ROM or through the library's on-line catalog.

Drawbacks to digitizing the poster collection are mostly associated with the resources that digitization requires in light of an already-strained library budget. Funds that may be directed to other parts of the library have been used to purchase expensive equipment for the lab, and although the library purchases only the minimum equipment required to move forward with the digitization process, it will no doubt be necessary to replace computers and other equipment in order to keep up with changing standards of technology. Funds for computer upgrades may be drawn from the preservation department budget, which sometimes is not sufficient for purchasing the materials necessary to preserve originals of materials that the library is now digitizing.

Embarking upon a digitization project requires that the library weigh the benefits and costs of

Figure 2. A typical poster before digitization.

digitization. Overall, preservation librarians at the BNJM anticipate less damage to the poster collection after it is digitized, since the need to move original posters for user consultation will decrease. In fact, digitization at the BNJM can be an alternative to expensive conservation work on originals, and the digital restoration of badly damaged posters will make available to researchers the intellectual and artistic content of previously inaccessible materials. On the other hand, librarians must be aware of that digitization is often an expensive proposition. Digitization requires investment in hardware, software and durable storage media, as well as training and significant time investment for personnel. Additionally, rapidly evolving technological capabilities and standards require long-term investment to keep digital collections accessible. The process of digitizing a collection is labor-intensive, and the quality of the results depends upon the library's investment both in equipment and in the ability of staff to carry out a project successfully. Most importantly, digital collections have their own characteristics, and must be dealt with on separate terms. Information that is 'born digital' has its own set of criteria for preservation, and the choice to 'preserve' non-digital information by copying it digitally assumes that access to the digital surrogate will be

Figure 3. A typical poster after digitization.

maintained. If a library decides to digitize, then it is also making a commitment to invest in the necessary resources for maintaining the digital collection, since ignoring this aspect puts the institution at risk of losing its initial investment (Conway, 1999).

On the other hand, it may be that, even when a library faces budgetary constraints, the cost considerations of digitization may be secondary to an urgent need to keep a record of the intellectual and artistic contents of a collection. At the BNJM, digitization may not only be a viable solution for minimizing damage to the Cuban Revolutionary poster collection, but it may also be the best way to hedge against the possibility of intentional and unintentional damage or destruction, vandalism, theft, and rapid deterioration of the collection in the case of political change on the island. In many instances of political change – which often occurs in the wake of armed conflict – materials that represent the cultural legacy of a nation-state are endangered. The UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict adopted at The Hague, Netherlands in 1954 recognized this and introduced the idea of taking preventative measures to protect cultural heritage in times of hostilities but also in times of peace. The Convention has since been updated to include a directive for creating banks of digital surrogates of important documentary heritage collections around the world (UNESCO, 2003). Thus, digitization of the Revolutionary poster collection not only dovetails with the BNJM's mandate to preserve Cuban cultural heritage, but also follows the UNESCO directive, since there is no guarantee that poster originals will survive any episode of political change in Cuba.
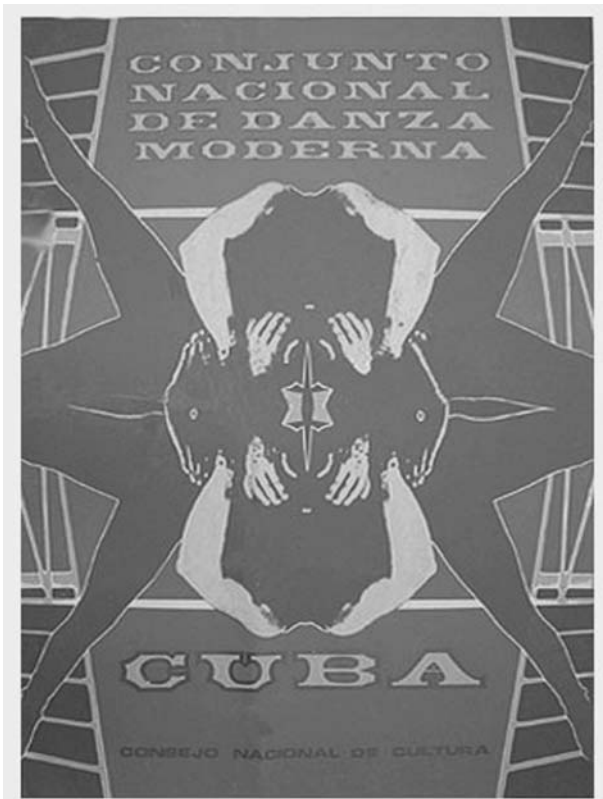
Conclusion

Cuban librarians have displayed a remarkable resilience in their ability to implement innovative solutions to preservation problems brought on by the shrunken organizational budgets of the Special Period. Librarians at the BNJM have made the Cuban Revolutionary poster collection available to researchers despite generally unfavorable library conditions and limited resources for the upkeep of the collection. They have accomplished this by applying a comprehensive approach that includes carrying out basic overall preservation measures where possible, as well as by case-by-case

decision-making for conservation and digitization of more valuable posters.

Library director Eliades Acosta's vision for the future of the poster collection is to improve the physical preservation situation, transfer all card catalog information for posters to a digital database, and increase the number of searchable on-line images. However, he also recognizes that poster originals have unique value for research: the qualities of a document's paper, and any notations or other details are information that only an original can supply:

> The original is important – it is not a luxury. Consulting an original may be unimportant for 90 percent of our researchers, but for the other 10 percent it is absolutely necessary. We can achieve the goal of keeping our originals with intelligent policy and by microfilming and digitizing our collections for access by the majority of our users for whom access to originals is not necessary.

For the BNJM, the posters' importance as documentary evidence of the intellectual and artistic achievements of the Cuban Revolution also justifies the expense involved in digitizing them. As poster scholar Lincoln Cushing writes, posters from the Revolutionary period are not only important because of their exceptional graphic qualities, but because the posters "offer a glimpse into Cuban life" during a period when Revolutionary ideas made "human capital . . . more important than financial capital, when public voluntarism was commonplace and self-sacrifice expected" (Cushing, 2003). Thus, the BNJM's current investment in digitization may seem insignificant in light of any urgent need to keep copies of the intellectual and artistic achievements of the Cuban Revolution.

There is much that could be gained from a more comprehensive discussion than is possible here about how the Cuban Revolutionary poster collection and other collections representing the Revolutionary period can be protected in the case that they are threatened during a change in Cuba's political climate. Future research into preservation of the Cuban Revolutionary posters or other important collections from the Revolutionary period would benefit from conducting interviews with BNJM administration about Cuban–American relations and about how domestic politics affect library decisions, since administration at the BNJM must ultimately respond to the possibility of intentional or unintentional damage of or destruction to the collection the event of political change in Cuba. While the Cuban situation is fairly unique, the BNJM administration's decision to digitize the Cuban Revolutionary poster collection suggests that even libraries with limited resources may adopt digitization as more than an access tool. Besides enhancing user access to fragile or deteriorating collections (or to collections that otherwise present obstacles to user access), national libraries or other cultural institutions can use digitization to follow the UNESCO mandate for protecting important cultural heritage materials and to ensure that high-quality copies of the intellectual and artistic legacies of the nation-state are available to future generations.

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Note

Adapted from an original master's thesis submitted to the Department of Library and Information Studies, UCLA, *When is digitization also preservation? Keeping Cuban revolutionary posters at the Biblioteca Nacional José Martí*. English original available from Charles E. Young Research Library Box 951575, 11340 Young Research Library, Los Angeles, CA 90095–1575, USA. Tel. +1 310 825 1323. Or, for document delivery see http://www2.library.ucla.edu/service/362.cfm.

Los buenos Libros: un puente hacia la elaboración personal

Paula Cadenas

La literatura ayuda a reorganizar el pensamiento, a resolver problemas, a recordar el pasado, cuando se necesite hacerlo y mirarlo desde una perspectiva diferente. En otras palabras, la literatura puede ser un poderoso agente de cambio creativo y sano.

Joseph Gold

Son muchas las iniciativas que se ponen en marcha, cuando descubrimos lo inmensamente transformador que puede resultar la promoción de la lectura en distintos contextos. Claro, se trata de promover un leer, en este caso, que sea algo más que simple esa habilidad de desciframiento alfabético que se adquiere en una determinada edad escolar o un mero pasatiempo. Ese leer que abre espacios de comunicación y desarrollo va mucho más allá.

Pero la iniciación a esa manera de leer se da sobre todo a través de los grandes libros, esos que gracias a la bondad estética, estética vinculada a la ética, nos permite encontrarnos en la historia de otros e imaginarnos insertos desde la pluralidad. Los libros son, como nos dice Larrosa en esa obra indispensable *La experiencia de la lectura*, "instrumentos ópticos que los escritores nos ofrecen para hacer de la lectura una actividad que nos ayude a configurar nuestra propia mirada sobre nosotros mismos y, a partir de nosotros mismos, sobre nuestro mundo" (1996). Pero para entender la lectura de una manera ampliada tenemos que ser lectores, especialmente aquellos que hacemos oficio alrededor de ella, y sólo así comenzará a trascender lo puramente instrumental, así se vinculará al lenguaje, al reconocimiento crítico del mundo que nos rodea y a la expresión del sí mismo como ejercicio indispensable.

Sin embargo, en el Banco del Libro hemos llegado a estas ideas a través de la experiencia. El camino ha sido inverso, un recorrido intuitivo desde las acciones hasta investigaciones reveladoras de especialistas en distintas áreas del saber.

Un proyecto: Leer para vivir

La primera experiencia sucedió con la pavorosa tragedia de 1999, cuando el estado Vargas, azotado por violentas lluvias, literalmente se desmoronó entre, deslaves y derrumbes, y con él todo el país. Desconcertados entre la brutal devastación, decidimos ir a leer a grupos de damnificados. Desde ese momento se darían experiencias verdaderamente conmovedoras, como cuando las madres confesaban que después de leerle a sus hijos finalmente dormían mejor; o cuando, más adelante, ya de vuelta a la catástrofe y, todavía entre rocas y polvo, tomarían la decisión de limpiar las calles y cerrarlas en distintas zonas para leer entre todos; o cuando posteriormente, se irían formando padres y maestros para ellos también contar cuentos y prestar libros las 24 horas del día a la comunidad. Muchos meses más tarde sospechábamos que estábamos dando algo más que entretenimiento, que horas de olvido, estábamos, según especialistas, ejerciendo una práctica terapéutica, eso que algunos llaman hoy biblioterapia; que en una acepción, quizás más humanística que clínica, podría definirse como *la posibilidad de establecer una relación humana y sensible con los libros*, para propiciar cambios en la vida de personas afectadas y reconstruir realidades.

El Banco del Libro, apoyó entonces, en una enérgica iniciativa liderada por Carmen Martínez, un proyecto, *Leer para vivir*, que trabajaría en paralelo y, a través de diversas estrategias, con niños, padres y maestros. De allí se tejieron ricos momentos de acompañamiento, capacitación, selección y dotación de colecciones en distintos puntos. Se capacitaron equipos de voluntariado en distintas áreas:

narración, selección y atención psicosocial, entre otros. Hora del Cuento, Plan de actualización de docentes, padres y promotores comunitarios.

En un diseño de ciclos trimestrales, se realizaron acciones sistemáticas de narración oral, lectura de cuentos, actividades de animación a la lectura con niños, préstamos circulantes de libros a las comunidades y capacitación de grupos de líderes en distintos campos de promoción de lectura además de la actualización a docentes y ya para el 2005 se han celebrado cuatro jornadas de encuentros entre los protagonistas de *Leer para vivir*. En las distintas etapas las acciones fueron ejecutadas por voluntariado del Banco del Libro y de Ediciones Ekaré, apoyado inicialmente por el aporte de la Organización Internacional para el Libro Infantil y Juvenil-IBBY, gracias a la mediación de Katherine Paterson, y, en paralelo, posteriormente IFLA con la difusión y re conocimiento.

Después de cinco años hemos constatado:

- que un programa que simplemente se conforme con donar libros, sin un conjunto de estrategias de promoción de lectura, no dará los mismos dividendos que aquel que comienza con sencillos encuentros con la lectura a modo de despertar, de manera que la donación – que podría entregarse posteriormente – sea valorada pro las comunidades.
- que los libros deben entrar a la escuela y a la casa tímidamente, de manera sostenida, y quedarse sólo a solicitud de sus lectores. No hay mejor sistema de préstamos que aquel que responda a las necesidades de sus potenciales lectores.
- que la lectura es contagiosa, cuando alguien en la comunidad descubre un libro siente la necesidad de recomendarlo, contarlo, comprarlo, pedirlo prestado y prestarlo, primero a su círculo más cercano, luego a otros y otros.
- que las pequeñas iniciativas que se toman en cuenta producen grandes dividendos.
- que los libros tejen vías para el diálogo y el intercambio, especialmente en momentos de crisis.

Nosotros sólo empezamos con una certeza como eje de cada proyecto: desde la atención al llamado de grupos comunitarios a la cuidadosa evaluación y selección de materiales según las posibles necesidades de los grupos para concretarlo en un plan de estrategias puntuales. Creemos como Joseph Gold, según su libro

Lee para tu vida (Fitzhery Whiteside, Toronto, 1993), que sólo los buenos libros "pueden alterar nuestras percepciones del mundo, ordenar el caos, articular el pensamiento, recobrar el pasado y mirarlo de manera diferente y resolver ciertos problemas del presente". Y como dice Carmen Diana Dearden, presidenta de esta institución, *la literatura, en otras palabras, nos ayuda a reescribir nuestras propias historias*.

Después de cuatro años, *Leer para vivir* es un proyecto del estado Vargas, no del Banco del Libro, sino de sus protagonistas. La propia comunidad, a través de estrategias sencillas, sostenidas y cotidianas, ha formado clubes de lectura, talleres para mediadores, y las narraciones son ya rituales comunes a lo largo de todo el estado. Hoy podemos decir que niños y adultos han dejado entrar a los libros y la literatura a sus casas. En los espacios más inéditos se ha descubierto la presencia de estos generosos huéspedes. Y desde Caruao hasta Carayaca, a lo largo de todo el estado Vargas, transitan más de cinco mil ejemplares.

De la experiencia en el estado Vargas confirmamos tres líneas muy puntuales:

- En primer lugar, que todo proyecto sustentado en una selección cuidadosa, tomando en cuenta la variedad y la calidad estética, podría abrir, a través del encuentro placentero, posibilidades para la articulación individual y la resolución de conflictos.
- En segundo lugar, que cualquier proyecto que emprendamos debe plantearse el fortalecimiento de redes devolviendo protagonismo a esos espacios islas, hogar – escuela – bibliotecas.
- Y, en tercer lugar, que los proyectos debían tejerse con la conciencia de ciclos definidos, trabajar sin pretensiones, pero de manera sostenida en el tiempo, en un acompañamiento sistemático y solidario, más abierto a las necesidades del otro que a la rígida planificación de metas; más orientado al apoyo, atentos a no generar dependencias.

Sin embargo, sabemos que los libros, como dice Larrosa, "deben activar la vida espiritual pero no conformarla, deben dar a pensar pero no transmitir lo ya pensado, deben ser punto de partida pero nunca de llegada" (1996). Y estamos conscientes de que las carencias continúan, y después de casi cinco años la depresión está muy presente y con ella la necesidad de reelaboración de la memoria.

Nos queda, como en cada rincón donde la tragedia se manifiesta de manera tan contundente, comprender que nuestros esfuerzos son sólo eso, pequeñas grandes proezas que no deben abandonarse, sino multiplicarse, y preguntarnos por todo lo que podemos seguir haciendo con creatividad, afectividad y disciplina a favor de la reconstrucción.

This report on the project, 'Leer para Vivir' ('Read to Live') of the Banco del Libro in Venezuela, is submitted in fulfilment of the conditions for the Guust van Wesemael Literacy Prize, awarded by IFLA to the Banco del Libro in 2003.

NEWS

IFLA/FAIFE Statements

IFLA Protests Closure of Libraries and Violations of Human Rights in Turkmenistan

The following statement was issued by IFLA on 29 April 2005:

The International Federation of Library Associations and Institutions (IFLA) strongly protests the closure of libraries in Turkmenistan and its impact on freedom of access to information and freedom of expression in the country.

"While the World Summit on the Information Society debates how best to safeguard access to information and freedom of expression in the information and knowledge society, the Turkmen government takes steps to keep the Turkmen population in isolation and ignorance by exercising one of the most profound onslaughts on intellectual freedom rights we have witnessed in many years", said IFLA President Kay Raseroka.

Closure of Libraries

The President of Turkmenistan, Mr Saparmurat Niyazov, has ordered the closure of libraries on the grounds that "nobody reads books or go to libraries". Central and student libraries will remain open but the remainder will be closed. The President has stated that additional libraries are unnecessary as most books that Turkmen need should already be in homes, workplaces and schools. IFLA/FAIFE is monitoring this situation with alarm.

It has proved difficult to get an exact status of closure of libraries. While the National Library appears to have escaped closure, the Open Society Institute has confirmed the closure of the libraries in the Dashoguz province. Other analysts report that libraries have been out of favour with the president for a long time. The supplies of books of university libraries have not been updated for ten years and many works on history, literature and biology have been removed and destroyed.

Censorship and Blocked Internet Access

The closure of libraries is a recent example of violations of intellectual freedom in the country. The government makes access to the Internet as difficult as possible and blocks access to online information resources. The educational system is deeply affected, the curriculum concentrating on the study of the president's Rukhnama ideology, which denies any influence by civilization, science or culture on the development of the Turkmen people. Human rights organizations report on widespread censorship of information and media that do not support the Rukhnama ideology.

Imports of foreign literature, newspapers and magazines are prohibited, while state bookshops only sell books that support the ideology. The remaining bookstores and libraries are already emptied of books – which makes closure of libraries even easier. Book burning, banning of libraries, banning of cultural institutions and ballet, opera, circus and concerts and foreign cultural associations, along with harassment and imprisonment of intellectuals and other opponents of the government, are all examples of the severe oppression experienced by the people of Turkmenistan.

Violations of Human Rights

The elimination of freedom of access to information and freedom of expression will deeply affect the development of the country and its people. Access to information, knowledge and lifelong learning is central to democratic development and active participation and influence in society. It is a fundamental human right as specified in Article 19 of the Universal Declaration of Human Rights.

State control over Turkmen lives keeps citizens in a state of ignorance and prevents communications with the outside world. Human rights organizations report the abuses to include violations of civil, political, social, economic and cultural rights. Those opposing government policy are imprisoned and subjects of torture and summary trials and their families harassed. What is happening in Turkmenistan is an abuse of unheard proportions of the rights of its people.

International Protest

The International League for Human Rights, the International

Helsinki Federation for Human Rights and the Memorial Human Rights Center are appealing to the UN Commission on Human Rights to address the continuing human rights violations in Turkmenistan.

IFLA declares its support for this appeal and urges the Turkmen Government to re-open libraries, restock them and provide free Internet access and support their staff in order to provide unrestricted access to information in accordance with Article 19 of the Universal Declaration of Human Rights.

Censorship in Italy

Italian Librarian Not Guilty

IFLA/FAIFE issued the following announcement on 21 June 2005:

IFLA/FAIFE are extremely pleased to announce that the Italian librarian recently accused of lending an obscene book to a minor, has been acquitted on appeal of all charges (see the IFLA/FAIFE Press Release – Censorship in Italy – a librarian on trial on the 17th of June: http://www.ifla.org/V/press/pr10-06-2005.htm).

In his judgment on the 17th June, the judge deemed the accusation levelled at the librarian to be false. The book in question was a legally published work recommended for teenagers by the Italian Ministry of Work and Welfare as part of anti-drug campaign. The judge found that the book itself was not obscene and consequently it will again be included on the shelves of the 'Sorbelli' public library in Fanano. In a month, the full verdict will be filed and published. Furthermore, the Italian Parliament may consider passing legislation that protects librarians.

The FAIFE Office has been closely involved with the librarian's legal team and the Italian Library Association during the appeal process, and we are happy that we have been able to contribute towards the successful verdict. IFLA/FAIFE would like to thank everyone who responded with interest to announcements on FAIFE-L and IFLANET regarding the trial, and are pleased that the Italian authorities saw the value of upholding the rights of intellectual freedom and freedom of access to information. This case has proved the importance of cooperation and solidarity inside and outside the local community, and also inside and outside the international library community. Many people have helped the defence and more than 5,000 signatures in support of the librarian have been collected.

The trial result is a victory for all librarians who seek to promote the right to know and the right to provide uninhibited access to information – without any restrictions and opposing any form of censorship.

IFLA/FAIFE Protests Against Restrictions on Freedom of Access to Information in Tunisia

The following statement was issued by IFLA on 8 July 2005:

The International Federation of Library Associations and Institutions (IFLA) Committee on Free Access to Information and Freedom of Expression (IFLA/FAIFE) expresses its deep concern over the state of freedom of access to information in Tunisia in the run up to the second phase of the World Summit on the Information Society (WSIS) which will be held 16–18 November in Tunis. In building a robust and equitable information and knowledge society, it is crucial to safeguard unhampered access to information resources across borders, for all people, without restriction. The World Summit on the Information Society has embraced the principles of Article 19 of the UN Universal Declaration of Human Rights, but Tunisia continues to restrict its citizens' freedom of access to information through censorship and the stifling of freedom of expression on the Internet.

His Excellency President Ben Ali announced on 27 May 2005 that the legal submission procedure applicable to the press would be abolished. IFLA welcomes this announcement but is concerned at reports from the International Freedom of Expression Exchange (IFEX) Tunisia Monitoring Group that the authorities continue to use legal means to prevent a large number of books from freely circulating in the country.

Furthermore, IFLA/FAIFE expresses its grave concern that Tunisian authorities have used the Law on Terrorism passed in December 2003 as a tool to silence and punish critics of the government. The attitude of the Tunisian government towards the circulation of information is one that cannot be reconciled with the aspirations of the nations attending the World Summit on the Information Society.

Only by upholding the principles of intellectual freedom and guaranteeing the rights of its citizens can the Tunisian authorities demonstrate their commitment to full participation in the information and knowledge society. This means providing unrestricted access to information in accordance with Article 19 of the Universal Declaration of Human Rights – before and after the Tunis Summit.

IFLA/FAIFE therefore urges the Tunisian government to take steps to increase freedom of access to information in the country by removing restrictions on the circulation of books and information on the Internet. We also support colleagues in Tunisia fighting to safeguard the right of library users to freedom of access to information.

IFLA Calls on the Chinese Government to end Censorship of Internet Access and allow Freedom of Expression Online

The following statement was issued by IFLA on 14 July 2005:

The International Federation of Library Associations and Institutions (IFLA) Committee on Free Access to Information and Freedom of Expression (IFLA/FAIFE) expresses its deep concern over the state of freedom of access to information on the Internet in China.

At a time when China is becoming more and more significant on the world stage in terms of trade and technological development, the increasing curtailment of the freedom of its citizens to access the information they choose is deeply disturbing. In addition to their continuing use of technological restrictions, the Chinese authorities are tightening control of the Internet, through measures against bloggers and website operators. This is an attempt not merely to silence and punish critics of the government, but also to prevent citizens' general interaction in the online public sphere, says the Chair of the IFLA/FAIFE Committee Professor Paul Sturges.

IFLA urges rethink

The elimination of freedom of access to information and freedom of expression will deeply affect the development of a country and its people. Those with influence in China must demonstrate their commitment to full participation in the information and knowledge society. This means to actively work for the provision of unrestricted access to information in accordance with Article 19 of the United Nations Universal Declaration of Human Rights.

IFLA urges the Chinese government to reconsider their attitudes towards the country's Internet users and permit full freedom of expression online. Access to information, knowledge and lifelong learning is central to democratic development and active participation and influence in society. It is a fundamental human right as specified in Article 19 of the Universal Declaration of Human Rights. The Chinese government's attitude towards the circulation of information is one that cannot be reconciled with Article 19 nor the aspirations of the nations attending the World Summit on the Information Society in Tunisia in November 2005.

Furthermore, IFLA strongly suggests that western computer companies providing assistance to the government consider the effects of their actions on freedom of expression in the country. China must be seen as more than just a market for western companies to gain a foothold in – it must be seen as a country where citizens have rights to access the information they choose and to disseminate the opinions they hold without consequences.

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The full texts of all IFLA/FAIFE statements, including background information and lists of sources, are available on IFLANET: www.ifla. org. Comments from IFLA members and others may be posted on the IFLA discussion list, IFLA-L, details of which are also available on IFLANET.

IFLA Elections 2005

Presidential Election

Claudia Lux, Director General, Zentral- und Landesbibliothek Berlin (ZLB), Germany, has been voted President-elect by IFLA members. She will begin her two-year term as President-elect during the IFLA conference in Oslo this August. She will succeed Alex Byrne as President in August 2007 for a two-year term.

The full results were:

- Claudia Lux (Germany) 1094 – elected
- Cristobal Pasadas Ureña (Spain) 330 – not elected

Governing Board Election

In the elections for the new IFLA Governing Board, the following candidates were successful: Bob McKee (United Kingdom), Barbara J. Ford (United States), Shawky Salem (Egypt) (2nd term), Zhang Xiaolin (China), Gunnar Sahlin (Sweden), Réjean Savard (Canada), Sang-Wan Han (Korea, Rep. of), Adolfo Rodríguez Gallardo (Mexico), Vinyet Panyella (Spain) (2nd term), Tiiu Valm (Estonia) (2nd term).

They will serve a two-year term on the Governing Board, beginning at the end of the Oslo conference in August. Bob McKee, Barbara Ford,

Zhang Xiaolin, Gunnar Sahlin, Réjean Savard, Sang-Wan Han and Adolfo Rodríguez Gallardo will be serving on the board for the first time.

The full results were:

- Bob McKee (United Kingdom) 960 elected
- Barbara J. Ford (United States) 931 elected
- Shawky Salem (Egypt) (2nd term) 858 elected
- Zhang Xiaolin (China) 818 elected

- Gunnar Sahlin (Sweden) 802 elected
- Réjean Savard (Canada) 790 elected
- Sang-Wan Han (Korea, Rep. Of) 708 elected
- Adolfo Rodríguez Gallardo (Mexico) 684 elected
- Vinyet Panyella (Spain) (2nd term) 682 elected
- Tiiu Valm (Estonia) (2nd term) 676 elected
- T.A.V. Murthy (India) 660 not elected
- N. Varaprasad (Singapore) 575 not elected

The total number of valid ballot papers received for the vacancies on the Governing Board was 522, a return rate of 41.4 percent. This represents 1425 votes, 55.9 percent of the possible total.

Two members of staff of the Royal Library of the Netherlands, P.J. Moree and J.J.M. Bos, acted as scrutineers.

Peter Johan Lor
Secretary General
June 2005

From the Governing Board

IFLA Governing Board: Outcomes of the March 2005 Meeting

At its March meeting, the Governing Board noted with sadness the terrible loss of life and devastation caused by the Indian Ocean Tsunami and approved the concept plan for an IFLA Relief and Development Partnership. The partnership will enable the global library and information community to assist those affected by this disaster to re-establish services and will also provide a mechanism to help strengthen services and to respond to future disasters. It involves the establishment by member associations of national foundations and other mechanisms to gather money and coordinate resources with IFLA's specialist offices (especially ALP, the Preservation and Conservation Programme and the Regional Offices) providing advice and assistance to ensure that aid will be targeted appropriately.

In order to engage fully with the current phase of the World Summit on the Information Society, Ms Tuula Haavisto (former Secretary General of the Finnish Library Association) was appointed to coordinate IFLA's strategy. Activities will culminate in a pre-Summit conference at the Bibliotheca Alexandrina, Alexandria, Egypt on 10–11 November, the week before the Summit meeting in Tunis, and will lay a foundation for future library development.

In regard to the core activities, Mr Gunnar Sahlin, National Librarian of Sweden, was appointed to chair the Advisory Board of the Advancement of Libraries Development Programme following Peter Lor's assumption of the position of Secretary General. The Board also adopted principles for the establishment of advisory boards for IFLA's core activities which will allow each to be tailored to the needs of the activity it guides. In addition, principles were identified for the location of core activities, essentially that they should be located where they will best serve IFLA and the global library and information community. Allocations for 2004 were approved and the Board was pleased to hear that both ALP and FAIFE will receive a major grant to support their projects – an announcement will be made soon.

This highlights a major challenge for IFLA: as we extend our work through new initiatives and projects, we need to invest more in administrative support and infrastructure, especially IFLANET. As a consequence of our success, demands on IFLA are growing particularly in areas related to the society and professional pillars, placing greater emphasis on advocacy and requiring a redeployment of our resources. This is being recognized through the adoption of a program based budget approach framed around IFLA's three pillars. It will be presented at WLIC 2005 in Oslo. While demands are growing, our income has been static so we are looking intensively at alternative sources of income but also need members to pay their dues promptly and to provide the strongest possible support for the initiatives which IFLA is expected to pursue.

The vitality of IFLA is well demonstrated through the World Library and Information Congress. WLIC 2005 promises to be a very interesting Congress with a varied programme. It is hoped that HM King Harald will attend the opening and a great social and cultural programme is being organized.

Commenting upon his first week of meetings of the Board and its committees, Secretary General Peter Lor commented that the experience had demonstrated both the breadth of the issues confronting IFLA and the commitment of members and staff and that he was excited to be part of the Federation's important work.

Kay Raseroka, IFLA President
Alex Byrne, IFLA President-elect
Peter Lor, IFLA Secretary General

Introducing Lidia

My name is Lidia Putziger. I started with IFLA in March 2005 as Membership Assistant, working directly with Kelly Moore, IFLA's Membership Manager. Actually I restarted with IFLA, since I had already worked here replacing a colleague on leave, between November 2003 and August 2004.

So, when starting in this new position I had already some experience with IFLA's work, therefore I could quickly learn the 'technical' part of the work regarding the membership administration database and start performing quite fast. And of course, I knew all my colleagues!

IFLA was my first job opportunity in Holland, where I had moved to with my family in January 1999. I am originally from Brazil, where I was born and lived before moving here. During my first years in Holland I did not work in order to have time to learn the Dutch language and take care of my children.

Starting with IFLA was also a whole new experience, since I have a commercial work background. I started when I was 21 to work for KLM in Brazil (following in the footsteps of my grandmother, who worked there for almost 25 years). Within KLM I can say I did almost everything, except for flying as a stewardess. I worked at the airport, as a secretary, replacing supervisors, for the reservations department, was responsible for flight control, trained staff and led the local TQM team. I believe that I got all those opportunities for being someone who adapts easily, learns fast and is not afraid of coming up with new ideas. But most of all I love working with people. I enjoy working in a group and produce much more with the exchange of ideas. I do not have a problem with accepting others' points of view.

So when I 'landed' at IFLA I was happy to see that I found myself working with a fantastic group of people, coming from different cultures and with a lot to exchange. I merged easily.

I am slowly learning more and more regarding the membership 'world, especially the daily administrative and financial issues regarding our members. Our members are, without any doubt, crucial for the existence of this organization.

I am very happy with my function and glad to see that some members already know who I am. My wish is to be known to them as one of the persons within IFLA they can always contact and count on to solve their problems and answer their questions.

For this reason I am very much looking forward to being in Oslo for the first time and experiencing the International gathering of all these professionals involved in the library world for the first time, as a First-Timer myself.

When this Journal is published we will already have attended the WLIC 2005 in Oslo, I hope you have enjoyed it!

Lidia Putziger, Membership Assistant. E-mail: lidia.putziger@ifla.org

Membership News

New Members

IFLA is very pleased to welcome the following 99 new members, who joined our community between 1 January 2005 and 4 August 2005.

National Associations

Council of Australian University Librarians (CAUL), Australia
Association Burkinabé des Gestionnaires de l'Information Documentaire (ABGID), Burkina Faso

Canadian Urban Libraries Council, Canada
Association des Bibliothécaires, Archivistes, Documentalistes et Muséologues, Congo
Alliance of Libraries and Information Institutes, Hungary
Council of New Zealand University Librarians (CONZUL), New Zealand

Other Association

Ontario Library Association, Canada

Institutions

Biblioteca Nacional de Maestros/ National Teachers Library, Argentina
CAVAL Collaborative Solutions, Australia
Büchereien Wien/Municipal Libraries of Vienna, Austria
National Library Service, Barbados
Royal Institute of Management, Semtokha, Bhutan
BEDIA – Botswana Export Development and Investment Authority, Botswana

Brazilian Institute of Information on Science and Technology (IBICT), Brazil

Conselho Federal de Biblioteconomia (CFB), Brazil

University of Winnipeg, Global Information Commons Centre, Canada

Assemblée Nationale, Cameroon

Pontificia Universidad Católica de Chile, Sistema de Bibliotecas, Chile

Hong Kong Baptist University, China

Taipei Public Library, China

Wuxi Library, China

Zhejiang University Library, China

Biblioteca Departamental Jorge Garces Borrero, Colombia

Biblioteca Nacional "José Martí", Cuba

Hørsholm Public Library, Denmark

ISSN International Centre, France

Service des bibliothèques, des archives et de la documentation générale, France

Stadtbüchereien Düsseldorf, Germany

Hebrew University of Jerusalem Library Authority, Israel

Comune di Roma Istituzione Biblioteche, Italy

Riga Central Library, Latvia

Université La Sagesse/Bibliothèque Issam Farès, Lebanon

Bibliothèque nationale du Mali, Mali

Centre National de Documentation, Morocco

Nord–Trøndelag fylkesbibliotek, Norway

ISCTE – Higher Institute for Labour and Business Studies, Portugal

Metropolitan Library of Bucharest, Romania

CESAG – Centre Africain d'Etudes Supérieures en Gestion, Senegal

Nanyang Technological University, Singapore

UFS Library and Information Services, South Africa

Cortes de Castilla y León, Spain

Center for Library Resources and Educational Media, Thailand

National Library and Information System (NALIS), Trinidad and Tobago

Yeditepe University, Turkey

Makerere University Library, Uganda

American University of Sharjah Library, United Arab Emirates

Public Libraries Section, Dubai Municipality, United Arab Emirates

NHS Health Scotland, United Kingdom

The National Archives, United Kingdom

Brigham Young University, United States

Jacksonville Public Library, United States

New Jersey City University, Congressman Frank J. Guarini Library, United States

School of Communication, Information and Library Studies, Rutgers, the State University of New Jersey, United States

University of Vermont, United States

Universidad de Oriente, Venezuela

Personal Affiliates

Kevin Dudeney, Australia

Ms Monica Hourihan, Canada

Ade Oluwafemi Olabode, China

Jean-Louis Baraggioli, France

Ms Maitrayee Ghosh, India

Ms Germana Graziosi, Italy

Egbert Sanchez-VanDerKast, Mexico

Albert Klazes Boekhorst, Netherlands

Ms Corry S.J. Scholte, Netherlands

Ms Anna Clack de Diaz, Peru

German Kruger Espantoso, Peru

Pumla P. Funani, South Africa

Cristóbal Pasadas Ureña, Spain

Ms Vivienne Blake, Switzerland

Ms Sheila Mary Corrall, United Kingdom

Gayner Eyre, United Kingdom

Ms Katrina Anderson, United States

Ms Patricia Senn Breivik, United States

Ms Catherine Chung, United States

Ms Carole Gall, United States

Ms Chisato Jimura, United States

James Marcum, United States

Ms Karen Ronald, United States

Ms Lynne Rudasill, United States

Nonny Schlotzhauer, United States

Ms Susan Schnuer, United States

Ms Teri Switzer, United States

Ms Janelle M. Zauha, United States

Student Affiliates

Kabou Kadio, Burkina Faso

Ms Marilyn Ceridwen MacPherson, Canada

Ms Audrey Saint-Laurent, Canada

Frederick Nesta, China

Ms Janine Guill, France

Ms Sadia Zeb, Paracha, Pakistan

Ms Audra Adomenas, Unites States

Ms Judith Eckoff, United States

Ms Karen Frizzell, United States

Ms Joy Humphrey, United States

Seungmin Lee, United States

Ms Julie Martin, United States

José Manuel Palacios, United States

Jonathan Richards, United States

John Ronald, United States

Ms Elizabeth Warrick, United States

IFLA Meetings

WSIS Pre-Conference

On 10–11 November 2005, a seminar on 'Libraries the Information Society in Action' will be held in the Bibliotheca Alexandrina, Alexandria, Egypt. This WSIS preconference is meant for those taking part in the final phase of the Summit in Tunis next week (16–18 November), especially for national delegates, and for librarians. In the program, librarians from different parts of the world report on their work to further education, health, enlarged literacy, heritage preservation and disaster preparedness in their communities. The program is genuinely global: cases to be presented describe successful library work in nine countries, from Botswana to Arabic countries, Chile and Slovenia. Some international cooperation networks will be presented as well. One of the keynote speakers will be Dr. Ismail Serageldin, Director of Bibliotheca Alexandrina and former Vice President of the World Bank. The 'Alexandria Manifesto on the Information Society in Action' about the role of libraries in the Information

Society will be proclaimed at the end of the pre-conference. The results of the pre-conference will be reported to the WSIS in Tunis.

The registration fee for the pre-conference is USD 100 (approx. EUR 80). The website of the pre-conference is open at www.bibalex. org/wsisalex/.

Further information: Tuula Haavisto, Project Coordinator, c/o Finnboat, Kaenkuja 8 A 47, FI-00500 Helsinki Finland. Tel. +358-40-5689396. E-mail: tuulah@ kaapeli.fi.

Grants and Awards

Chinese Winner of Guust van Wesemael Literacy Prize 2005

IFLA is pleased to announce that the Yunnan Provincial Library of Kunming, China, is the winner of the Guust van Wesemael Literacy Prize 2005.

The objective of this award is to sponsor a public or school library in a developing country to perform activities in the field of literacy: collection development, promotion, training, policy development or otherwise. The prize provides EUR 3000 toward these activities.

The Yunnan Provincial Library has set out to establish a sustainable literacy programme and service for the blind people in Yunnan, as a follow-up effort to the recently opened Reading Room for the Blind. This is the first service of its kind in that province and the first in the entire Southwestern part of China.

The Jury of the Guust van Wesemael Literacy Prize 2005 consisted of Ms Ellen Tise, Member of IFLA's

Executive Committee and Ms Torny Kjekstad, Chair of IFLA's Division of Libraries Serving the General Public; both are members of IFLA's Governing Board.

This year there were ten applications for the Guust van Wesemael Prize. Their quality was high and the geographical spread was remarkable: they came from nine different countries in Africa, Asia and South America.

The Jury members were unanimous in their choice of the proposal submitted by the Chinese colleagues for the following reasons:

1. The number of libraries in China that provide services to the blind and visually impaired is very limited. The initiative of the Yunnan Provincial Library is therefore extra remarkable.
2. The work done here will help to maintain and develop the literacy of people with no or a very low degree of vision, a large group of millions of people living at the lowest societal levels.
3. It was the most interesting of this year's applications, giving clear evidence of the work that has

been done and how the prize money will contribute to furtherance of that work: purchasing Braille publications and talking books, as well as Braille software.

On hearing the news of the prize, Rumei Guo of the Yunnan library was very gladly surprised and stated, "It is really a great help and encouragement to us. This will really help us to help and serve more blind people in our Province". An article containing further detailed information will be submitted for a future issue of *IFLA Journal*.

This Prize was established in 1991 by IFLA's Executive Board to commemorate the late Guust van Wesemael, Coordinator of IFLA's Professional Activities from 1979 to 1990 and Deputy Secretary General of IFLA from 1979 to 1991. Funded by donations, the Guust van Wesemael Literacy Prize has been awarded biennially since 1997.

The Guust van Wesemael Literacy Prize 2005 was handed to representatives of Yunnan Provincial Library during the World Library and Information Conference in Oslo (14–18 August 2005).

IFLA Publications

e-Learning for Management and Marketing in Libraries/e-Formation pour le marketing et le management des bibliothèques. Ed. by Daisy McAdam. Munich: Saur, 2005. 165 p. (IFLA Publications; 115). ISBN 3–598–21843–5. Price: EUR 74.00 (IFLA Members EUR 55.50)

This publication reflects the content and richness of the IFLA

satellite meeting held in Geneva, Switzerland, in 2003. It was devoted to e-learning for the marketing and management of libraries and was organized by the IFLA Management and Marketing Section, with the help of the University of Geneva, the Ecole nationale supérieure des sciences de l'information des bibliothèques (ENSSIB, France) and the Agence Intergouvernementale de la Francophonie-INTIF.

Contributions from experts examine the fundamental e-learning issues raised in Africa, Europe, India and North America, as well as illustrating the power and diversity of this new teaching medium. In the final, informal discussions, chaired by Réjean Savard and Jean-Michel Salaün, we are given many tentative insights into what the future holds for both teachers and students alike.

News

Cette publication reflète le contenu et la richesse du colloque satellite IFLA à Genève (Suisse), en 2003, consacré à la e-formation pour le marketing et le management des bibliothèques et organisé par la Section IFLA Management et Marketing, avec le soutien de l'Université de Genève, de l'Ecole nationale supérieure des sciences de l'information des bibliothèques (ENSSIB, France) et de l'Agence

intergouvernementale de la Francophonie-INTIF.

Des contributions d'experts explorent les enjeux de la e-formation en Afrique, Europe, Inde et Amérique du Nord, en mettant en valeur la puissance et la diversité de ce nouveau moyen d'enseignement par les meilleures pratiques. Des échanges de points de vue, lors des discussions finales modérées par

Réjean Savard et Jean-Michel Salaün, permettent de découvrir ce que l'avenir peut réserver dans ce domaine tant aux enseignants qu'aux étudiants.

IFLA Publications published by: K.G. Saur Verlag, PO Box 701620, 81316 Munich, Germany. Tel: +49-89-76902-300. Fax: +49-89-76902-150/250. E-mail: saur.info@ thompson.de.

From Corporate Partners

Emerald Journal Marks a Librarian's Legacy

Special Issue of *Interlending & Document Supply* to Commemorate the Career and Retirement of Maurice B. Line

Emerald Group Publishing is pleased to announce the publication of a special issue of *Interlending & Document Supply* to celebrate the contribution to the field of Librarianship by Maurice B. Line, former Director General of the British Library. Featuring Guest Editors Mike McGrath and Stella Pilling, the August issue (volume 33, number 2) includes essays, articles, and viewpoints by Line as well as numerous colleagues.

The library career of Maurice Line began in 1950 when he became a trainee for the Bodleian Library in Oxford. In 1971 Maurice was a member of the body carrying out the preliminary planning for the British Library. From 1974 to 1985 he held the post of Director-General, British Library Lending Division, and from 1985 to 1988 he was Director-General of the British Library's Science, Technology and Industry Directorate.

For the next 12 years Maurice worked as a consultant specializing in the management of change, and advising organizations in many parts of the world. He carried out over 50 consultancies in 16 different countries and visited more than 40 countries in a professional context. He served as Professor Associate at Sheffield University's Department of Information Science, and as External Professor at Loughborough University's Department of Information and Library Studies. In addition, Maurice was a prolific writer and speaker affectionately known for his humour and unpredictable nature.

"As a stimulus to clear thinking about professional and other issues I have never met his peer," according to Chris Hunt, Emeritus Librarian at the University of Manchester, UK. "In argument he may not always convince one that he is right, but he always strikes sparks and makes one attempt to justify a contrary view by using the logical and quantitative criteria which he himself deploys so skilfully . . . . Maurice Line is almost certainly the most widely known librarian of his generation; his writings, teaching

and lectures continue to be influential throughout the world."

In addition to the many serious papers Line authored, he is credited with colourful titles such as 'On the Care and Construction of White Elephants: Some Fundamental Questions Concerning the Catalogue' and 'How Golden is Your Retriever? Thoughts on Library Classification'. His column 'Management Maxims' was often the spark of controversial debate in the journal *Library Management*.

The August issue (volume 33, number 2) of the Emerald journal *Interlending & Document Supply* is entitled 'Maurice Line: a celebration of a lifetime in librarianship.' It includes essays on 'The British Library: its origins, development and future', 'The Other Side of Line', and 'Maurice's Management Maxims'.

About Emerald

Emerald Group Publishing, Ltd. is the leading international publisher of academic and professional literature in the fields of management and library and information services. Emerald is COUNTER compliant, meeting the international code of practice for reports that allow clients to measure usage of online information products and services according to a standardized method. Consistently ranked at 98 percent in customer satisfaction surveys, Emerald was voted 'Best Customer Support' by readers of *The Charleston Advisor*.

Emerald publishes over 150 peer-reviewed titles such as *Management Decision*, *European Journal of Marketing*, *Journal of Documentation*, *Library Hi-Tech*, *Journal of Knowledge Management* and *The TQM Magazine*. Emerald's flagship product, *Emerald Management Xtra*, is dedicated to the continued development of business schools and management departments worldwide.

For further information contact: Gill Crawford, Head of Corporate Communications, Emerald Group Publishing, Ltd. 60/62 Toller Lane, Bradford, BD8 9BY UK. Tel. 011 44 274-777700. Fax: 011 44 1274-785201. Website: www.emerald insight.com. E-mail: gcrawford@ emeraldinsight.com.

Bogotá to be World Book Capital 2007

The Selection Committee of the World Book Capital 2007, made up of Jean-Manuel Bourgois, Representative of the International Publishers Association (IPA), Françoise Dubruille, Representative of the International Booksellers Federation (IBF), Peter Lor, Representative of the International Federation of Library Associations and Institutions (IFLA) and Georges Poussin on behalf of Milagros del Corral as UNESCO representative, met on 17 June 2005 under the chair of Jean-Manuel Bourgois, in order to examine the applications to the nomination of the World Book Capital 2007, in accordance with Resolution 31 C/Resolution 29, adopted by the UNESCO General Conference on 2 November 2001.

The Selection Committee examined the following candidatures: Amsterdam (The Netherlands), Bogotá (Colombia), Coimbra (Portugal), Dublin (Ireland), Rosario (Argentina), and Vienna (Austria). The Committee welcomed the increase in number of the applications, including for the first time two applications from a region of the world which had so far not been represented (Latin America). The city of Bogotá was nominated as World Book Capital 2007 for the following reasons:

- comprehensiveness of the bid
- presence of several specific initiatives for the World Book Capital City 2007 programme, including creative activities for the promotion of reading

- involvement of all local public and private stakeholders in the book sector.

Furthermore, Members of the Committee unanimously expressed their appreciation for the general quality of the submissions.

The representatives of IPA, IBF and IFLA commit themselves to continue their efforts to ensure a better geographic and cultural distribution among the nominated cities and encourage UNESCO to join them in their endeavours.

Paris, 17 June 2005.
Jean-Manuel Bourgois, IPA
Milagros del Corral, UNESCO
Françoise Dubruille, IBF
Peter Lor, IFLA

Right to Information Act in India

The Right to Information Act, 2005 has been enacted by the Indian Parliament and came into force on 15 June 2005. This Act provides for citizens to secure access to information under the control of public authorities in order to promote transparency and accountability in the working of every public authority, for the constitution of a Central Information Commission and State Information Commissions and for matters connected therewith or incidental thereto. The full text of the act is available at http://www.persmin.nic.in/RTI/RTI-Welcome.htm

J.K. Vijayakumar

International Children's Digital Library

Internet history has been made by The International Children's Digital Library (ICDL), a free website of complete children's books from around the world created by the University of Maryland. A new version of the digital library is the first to provide free access in nine languages (Arabic, Chinese, English, Filipino/Tagalog, French, German, Hebrew, Persian/Farsi, and Spanish) to children's books in 28 languages. In addition, the library is also one of the few online libraries for children with books reviewed by child readers around the world.

The ICDL works with children in the US, Germany, Honduras, and New Zealand to design, evaluate, and improve the library as it grows. The ICDL is funded by the National Science Foundation (NSF) and the Institute for Museum and Library Services (IMLS). Faculty, staff, and students from the Human–Computer Interaction Lab (www.cs.umd.edu/hcil), the Department of Computer Science (www.cs.umd.edu) and the College of Information Studies (www.clis.umd.edu) research and maintain the library software and collection.

The materials included in the collection reflect similarities and differences in cultures, societies, interests, lifestyles, and priorities of peoples around the world. The collection's focus is on identifying materials that help children to understand the world around them and the global society in which they live. It is hoped that through a

greater understanding of one another that tolerance and acceptance can be achieved.

The collection has two primary audiences. The first audience is children ages 3–13, as well as librarians, teachers, parents, and caregivers who work with children of these ages. The second audience is international scholars and researchers in the area of children's literature.

Further information: www.icdlbooks. org

CILIP and Intellectual Freedom

At its recent full meeting in Manchester, the governing Council of CILIP: the Chartered Institute of Library and Information Professionals (UK) approved a position statement on Intellectual Freedom, Access to Information and Censorship which affirms the role of librarians as guardians of the unfettered right to information as CILIP policy.

The Council's decision establishes the principle that access to information should not be restricted on any grounds except that of the law. If publicly available material has not incurred legal penalties then it should not be excluded on moral, political, religious, racial or gender grounds, to satisfy the demands of sectional interest.

It determined that the same holds true for the emerging networked society, where the opportunities provided by information and communications technologies have revolutionized the way information is made available, but the fundamental principle remains constant.

The full text of CILIP's position statement on Intellectual Freedom, Access to Information and Censorship is available at www.cilip.org. uk/professionalguidance/foi.

Contact: Tim Buckley Owen, Head of Membership, Marketing & Media, CILIP, Tel: 020 7255 0652. Email: tim.buckleyowen@cilip.org. uk.

Progressive African Library & Information Activists' Group (PALIAct)

The African Progressive Librarian and Information Activists' Group (PALIAct) is an initiative of a group of progressive African librarians and information workers. We recognize that current 'leaders' in the African information field have done little to break the colonial and imperialist policies and practices in meeting the information needs of working people in Africa, or to make the profession more relevant to the needs of African librarians and information workers. We have therefore decided to take the initiative to set up an alternative organization – the Progressive African Library and

Information Activists' Group – PALIAct.

PALIAct will provide a new vision to help create a people-orientated information service that can meet the information needs of workers and peasants. It will work towards providing an anti-imperialist and a Pan African world outlook among African librarians and information workers. It will also seek to set up an alternative information service in partnership with the potential users of the service as a way of showing what our 'official' libraries and information workers should be doing. PALIAct will form partnerships with progressive information and other workers within Africa and overseas.

The Project will bring together the resources, skills, and labour of those who accept its vision for a relevant information service, based on the principles of equality, equity, social justice, and democracy.

Membership of PALIACT is open to all who agree with the Vision and Principles of PALIACT, and agree to contribute their labour, skills or other resources to the Project.

Further information: Shiraz Durrani, Senior Lecturer, Information Management, Department of Applied Social Sciences, London Metropolitan University, Ladbroke House, 62–66 Highbury Grove, London N5 2AD, UK. Tel: +44 (0)20 7133 5017. E-mail: s.durrani@ londonmet.ac.uk.

Other Publications

International Calendar of Information Science Conferences

The Special Interest Group on International Information Issues (SIG/III), the European (ASIST/EC) and the New England (NEASIST) chapters of ASIS&T (American Society for Information

Science & Technology) are pleased to announce: ***The International Calendar of Information Science Conferences (ICISC)***, available at http://icisc.neasist.org/.

This centralized, master calendar of relevant conferences being held around the world serves three primary purposes:

• to help information science

researchers and practitioners (and their colleagues in related disciplines) to discover which conferences are planned that might fulfill their need to communicate their knowledge and experience and learn from others; and,
• to help conference organizers avoid time or topic conflicts, or coordinate with other groups, leading to more interaction and

coherence among professional groups; and,

- to contribute to facilitating interaction among like-minded professionals working on information problems around the globe.

This calendar is meant as a co-operative venture. Any organization or conference organizer is cordially invited to submit relevant conferences, either confirmed or planned, to the ICISC Calendar. Detailed instructions for registering a conference directly, through a submission form, or by Email can be found on the Web site. The site is moderated and the sponsoring organizations reserve the right to discard entries that would not be deemed appropriate.

The calendar is in English at the moment. We hope that more languages and/or mirror sites could be added in the future. Announcements can be passed in any language that can be presented in Latin characters, provided an English translation of at least the conference place and title is also included.

In addition to the dynamic and searchable calendar available for viewing in both block and list style, there is a 'Quick Calendar' listing all the events on a static HTML web page useful for printing, or for those with slower internet connections. ICISC further offers the option to subscribe to an RSS feed to keep up to date on the latest additions.

The web site further includes lists of electronic fora, organizations, networks and rotating conferences in information science. Suggestions of relevant entries will be most welcome.

We hope that you will find this calendar useful from an organizational and/or individual standpoint. We encourage you to contribute to the calendar and offer your suggestions. Be sure to subscribe to the RSS/XML feed to stay up to date on new additions to the calendar.

Contact: icisc@neasist.org

New Publication on Book Donations

Book Donations for Development, written by Mauro Rosi of the Division of Arts and Cultural Enterprise of the Cultural Sector of UNESCO, has just been edited, designed and printed in Canada by CODE. It is available as a pdf. file at www. codecan.org.

This handbook builds on the work of UNESCO, CODE and the International Book Bank which together sponsored an international symposium entitled, Donated Book Programs: A Dialogue of Partners, in Baltimore, USA, in 1992. The Center for the Book at the Library of Congress published the proceedings in 1993.

The present handbook provides both policy and practical information for donors and recipients of book donation projects. It is intended as an educational and training tool. It sets book donations within the context of the book chain and the importance of supporting the book industry in every UN member state, with special attention to those in the developing world.

Hard copies of *Book Donations for Development* are available from CODE for distribution through non-governmental agencies and library associations/institutions involved in book donation projects.

La donation du livre pour le développement appeared in 2004 and has been distributed through Culture et développement in Grenoble, France.

Further information: Gwynneth Evans, Chair, IFLA Reading Section. E-mail: gwynnethevans@ sympatico.ca or codehq@codecan. org.

New Global Community for Information Sector

The **www.informationcity.com** community has a collection of 31 fea-tures, which bring together a unique set of benefits for information professionals, wherever they are. Every member gets their own blog, website, webmail account, electronic briefcase, photo album and calendar, as well as a whole range of common facilities. Its primary aim is to enable information specialists to build a global network of professional and personal contacts and to improve their professional skills. At the same time, it keeps its members up to date with a wide range of the latest LIS news, comment, jobs, useful websites, books, blogs and much more. In addition, members get a package of useful tools to help them organize their essential daily activities more effectively, as well as a number of entertainment modules to keep them amused in their occasional spare moments.

The new community is the brainchild of joint founders, Stuart Urwin, who has many years' experience of providing online and internet services to information users, and Gunnel Stjernvall, a professional library manager.

The informationcity.com community has been designed to offer value to all levels of information specialists, from students up to holders of the most senior management and academic posts.

Contact: Stuart Urwin, ISIM, Torsvagen 7b, 192 67 Sollentuna, Sweden. Tel. +46 8754 15 55. Fax: +46 8754 13 33. E-mail:stuart.urwin @isim.org. http://www.information city.com

Open Access Bibliography

The *Open Access Bibliography: liberating scholarly literature with e-prints and open access journals*, by Charles W. Bailey, presents over 1,300 selected English-language books, conference papers (including some digital video presentations), debates, editorials, e-prints, journal and magazine articles, news articles, technical reports, and other printed and electronic sources that are

useful in understanding the open access movement's efforts to provide free access to and unfettered use of scholarly literature. Most sources have been published between 1999 and 31 August 2004; however, a limited number of key sources published prior to 1999 are also included. Where possible, links are provided to sources that are freely available on the Internet (approximately 78 percent of the references have such links). The bibliography is available at http://info.lib.uh.edu/cwb/oab.pdf. It has also been published as a printed book (ISBN 1-59407-670-7) by the Association of Research Libraries (ARL). http://www.arl.org/pubscat/pubs/openaccess/.

ARL and the author have made the above PDF version of the bibliography freely available. It is licensed under the Creative Commons Attribution–Non-Commercial License.

Further information: Charles W. Bailey, Jr., Assistant Dean for Digital Library Planning and Development, University of Houston, Library Administration, 114 University Libraries, Houston, TX 77204-2000. E-mail: cbailey@uh.edu. Voice: (713) 743-9804. Fax: (713) 743-9811. http://info.lib.uh.edu/cwb/bailey.htm

Personal News

Elizabet Carvalho Honoured

On 1 April 2005 a solemnity was held in Rio de Janeiro to commemorate the 114 years of the Federal Courts of Law. At that session – where many eminent judges, lawyers, librarians and information professionals were present – homage was rendered to Manager of the IFLA Office for Latin America and the Caribbean, Ms Elizabet Ramos de Carvalho, for her outstanding efforts to develop Brazilian, Latin American and Caribbean libraries and information services and for her grandiose collaboration to divulge Brazilian and Latin American and Caribbean culture worldwide. Elizabet was awarded a gold medal as Outstanding International Personality Year 2004.

Obituaries

Stuart Brewer

Stuart Brewer, the Information Coordinator of the IFLA Metropolitan Libraries Section and INTLIB Moderator died suddenly on June 1 aged 66. Stuart had been one of those British public librarians who not only accomplished great professional achievements in the UK, but who also threw himself with great energy into international librarianship.

Stuart was born in Ilford in Essex, and after army service with the Royal Signals spent four years at Oxford University reading 'greats' (i.e. classics, ancient history and philosophy). He gained an honours degree and then took a postgraduate librarianship course at the North Western Polytechnic in London. Stuart's first professional post was in Tottenham in London, and from there he moved to the London Royal Borough of Kensington and Chelsea. From 1970 he worked first in Nottingham and then in the north-western English county of Cumbria. In 1980 he was appointed City Librarian of Newcastle upon Tyne, a post which he occupied until 1995. In Newcastle his particular interests were in staffing and development and in the relationship of libraries to the arts and the community, and he carried out a major reorganization of the City's library service.

As City Librarian he was also very active in the Council of City Research and Information Libraries, the Newcastle upon Tyne Libraries Joint Working Party and the Northern Regional Library System, later Information North, on which he served in a number of capacities, including Director and Chair.

In addition to these Newcastle based activities Stuart was heavily involved in librarianship at the national level. From 1975 to 1980 he was the chairman of the UK MARC Users Group and he served as a member of the British Library and other national advisory committees, including the Library and Information Services Council (England). He was a member of the Library Association (LA) Council from 1981 to 1995, was a Northern Branch Councillor and chaired several LA committees and subcommittees. From 1989 to 1995 he was the LA Honorary Treasurer.

In 1995 Stuart became the first Executive Secretary of the new Library and Information Commission (LIC), helping to set up a body which after many changes now forms the core of the influential body, MLA, the Museums Libraries and Archives Council. After leaving the LIC, Stuart carried out a wide range of consultancy activities.

Stuart always had a strong interest in the international library scene, attending library study tours and conferences from the 1960s onwards. From 1985 he was a member of INTAMEL (as it then was), the International Association of Metropolitan Libraries, which was also an IFLA Round Table. By 1998 Stuart had become the Information Coordinator of INTAMEL,

and in this role he was a very successful planner and networker bringing together city librarians from four continents to its annual conferences. He moderated the INTLIB list, and in the last two years working with Frans Meijer (formerly at Rotterdam Public library), Aline Girard-Billon (Paris Public Libraries) and Tay Ai Cheng (Singapore National Library Board) and others, he helped to initiate superb annual meetings in Rotterdam and Singapore. In addition he used his great knowledge of IFLA as well as his charm and negotiating skills to persuade INTAMEL membership of the advantages of becoming the IFLA Metropolitan Libraries Section, something which was approved in 2004.

Stuart had an abiding passion for opera and his wide range of other interests included film, charitable activity for the elderly, travel and book collecting.

Stuart's death at a relatively early age is a great loss to international librarianship. His many friends and fellow librarians will miss him not only as a fine professional and great organizer, but also as a warm, friendly and very sensitive colleague. Our sympathies go to his widow Pat (who frequently accompanied him at international library events) and to his family.

David Bradbury, July 2005.

Thelma Horn Tate

Rutgers University Librarian, International Libraries Activist, 1934–2005

Thelma Tate understood that her work as a librarian allowed her not only to advance the highest ideals of her profession but also to create new opportunities to increase human dignity and spread knowledge, both locally and internationally.

Thelma was born and raised in rural Alabama and graduated with a bachelor's degree from Alabama State University. She worked as a teacher in the Alabama public schools then received a Master's of Library Science degree from the University of Illinois at Urbana-Champaign. She worked as a reference librarian in the Chicago public libraries before accepting a position at the Douglass Library of Rutgers University in 1970.

At various points Thelma served as the Libraries liaison to the American Studies, African Studies, Classics, Education, English, History, Psychology, Religion, Romance Languages, Sociology and Speech departments. She served as coordinator of reference services at the Douglass Library for many years. Thelma's colleagues recognized her as an exemplary instructor for college audiences, whether as individuals or in groups, on library resources and research methods. She accepted the position of coordinator of global outreach services for the Rutgers University Libraries in 1999 and moved to the Alexander Library, where she also served as the liaison for persons with disabilities.

While working at Douglass, Thelma served as chairperson of the Douglass College Equal Opportunity Board and as an active member of the Voorhees Assembly Board, the Douglass Advisory Services for Women committee, and the committee that developed the Douglass College 'Shaping a Life' course.

Thelma was very active in national and international library organizations. She served as chair of the Library Instruction Round Table of the American Library Association (ALA) and as chair of the International Federation of Library Associations (IFLA) Round Table on Continuing Professional Education. As a frequent invited exhibitor in the ALA's Annual Diversity Fair, she most recently showcased the Rutgers University Libraries/SCILS resident/internship position, which supports members of underrepresented groups pursuing an MLS degree – a position she helped to create and oversee. She presented papers at and helped organize international conferences for IFLA and other groups in Australia, Cuba, Spain, India, and other locations.

Thelma was internationally recognized as the leading expert on the many uses of mobile libraries in developing countries. She compiled and edited well-acclaimed bibliographies on mobile libraries across the globe and personally traveled to assess the effectiveness of camel-born mobile libraries in Kenya and donkey-driven library carts in Zimbabwe.

In recognition of her long, varied, and distinguished service to Rutgers University, and to the international field of librarianship, Thelma was awarded the Rutgers University Human Dignity Award in April 2002.

Thelma also devoted considerable attention to local concerns. She served on the executive board of the Urban League of Greater New Brunswick, as a member of the community advisory board of the Black Resource Center of New Brunswick, and chaired several committees at the United Presbyterian Church in Plainfield, NJ. She was also an active leader in the Global Literacy Project, a New Jersey non-profit organization that collects dated or unwanted books and ships them to communities in Africa, the Caribbean, and other developing countries.

Thelma was married to James Tate, an administrator at Rutgers University, who died in the 1970's. Thelma died in May, at the age of 71. She is survived by her two sons, Alaric and Greg.

She will be sorely missed by her Rutgers colleagues, former students, and professional associates worldwide.

Harry Glazer

Virginia G. Young

Longtime advocate of libraries, Virginia G. Young, passed away Wednesday, 16 March 2005. She began her service to the Columbia Library District (now part of the Daniel Boone Regional Library system) in 1952 when she was named to the board of trustees. She served nearly ten terms through 2002. She led the movement to build the original Columbia Public Library at 100 W. Broadway, and played a key role in the realization of the current building. She authored the definitive book on library trusteeship, *The Library Trustee*, first published in 1964 and now in its fifth edition. Her knowledge, combined with her lifetime of library service all over the world, earned her an honorary membership in the American Library Association (ALA)–the highest library award.

In 1997, Young created a new IFLA discussion group, Friends and Advocates of Libraries. As a five-year trustee of the American Library in Paris, she helped plan their 50th anniversary celebration.

2005

November 10–11, 2005. Alexandria, Egypt.

IFLA Pre-summit to the World Summit on the Information Society.

Further information from: International Federation of Library Associations and Institutions (IFLA), PO Box 95312, 2509 CH The Hague, Netherlands. Tel. +31 (70) 3140884. Fax: +31 (70) 3834827. E-mail: IFLA@ifla.org. Website: http://ifla.inist.fr/index.htm.

November 14–15, 2005. San Francisco, California, USA.

7th Annual Virtual Reference Desk Conference.

More information: http://www.vrd.org/conferences/VRD2005.

November 14–18, 2005. Moscow Region, Russia.

LIBCOM–2005. Ninth International Conference and Exhibition: Information Technologies, Computer Systems and Publications for Libraries.

Contacts: LIBCOM–2005 Organizing Committee, 12 Kuznetsky Most, GSP–6, K–31, Moscow 107996, Russia. Tel: 7-095-923-12497/095-923-9998. Fax: 7-095-921-98627-095-925-9750. E–mail: l ibcom.world@gpntb.ru.

November 16–18, 2005. Tunis, Tunisia.

World Summit on the Information Society. Phase 2.

Further information: Mr. A. Levin, Chief a.i., Coordination, External Relations and Communication Units, International Telecommunication Union (ITU), Place des Nations, CH-1211 Geneva 20, Switzerland. Tel. +41 (22) 730 6113. Fax: +41 (22) 730 5881. E-mail: levin@itu.int. Website: www.itu.int/wsis/.

November 25–December 1, 2005. Abu Dhabi, United Arab Emirates.

XXXVIIIth International Conference of the Round Table on Archives. *Theme:* Building memory in the global age.

Further information: Perrine Canavaggio. E-mail: canavaggio @ica.org.

November 27–December 1 2005. Yaoundé, Cameroon.

2005 IEEE International Conference on Signal-Image Technology & Internet-Based Systems.

Further information: http://www.u-bourgogne.fr/sitis.

2006

February 7–9, 2006. Bielefeld, Germany.

8th International Bielefeld Conference 2006. *Theme:* Academic library and information services – new paradigms for the digital age. Further information: Dr Norbert Lossau, Library Director, Chief Information Officer Scholarly Information, Bielefeld University Library. Tel.: +49 521 106-4050. Fax.: +49 (0) 521 106-4052. E-mail: norbert.lossau@uni-biele feld.de. Website: http://www.ub.uni-bielefeld.de.

August 22–28, 2006. Seoul, Korea.

World Library and Information Congress: 72nd IFLA General Conference and Council.

Theme: Libraries: dynamic engines for the knowledge and information society.

For more information: IFLA Headquarters, POB 95312, 2509 CH, The Hague, The Netherlands. Tel. +31 70 314-0884. Fax: +31 70 3834827.

2007

2007. Durban, South Africa.

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ABSTRACTS

Dominique Babini. **Cooperative Virtual Libraries: training librarians and editors via the Internet**. IFLA Journal 31 (2005) No. 3, pp. 229–233

The development of virtual libraries that offer Internet users access to full-text documents requires the teamwork of librarians, editors and webmasters. This paper proposes the option of cooperative virtual libraries and describes how the Latin American Social Science Council (Consejo Latinoamericano de Ciencias Sociales – CLACSO) organized a distance training course via the Internet for a group of librarians and editors of eighteen countries of Latin American and the Caribbean, pointing out the factors that must be considered for the organization of courses via the Internet.

Blanca Rodríguez Bravo. **The Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain**. IFLA Journal 31 (2005) No. 3, pp. 234–240

Within the framework of its programmes in Librarianship and Information Studies, the University of Leon offers the course 'Analysis of Document Content', which has as its aim the treatment of documentary messages with a view to their retrieval. The third module of the course concentrates on representation and retrieval of sound, visual, audiovisual and multimedia materials. Prior to undertaking documentary study of audiovisual materials, the peculiarities of the sound and iconic codes are explained. Students are then introduced to the analysis of audiovisual materials, which mix image and sound, have a time dimension and are not directly decodifiable by the senses. Finally, the specific characteristics of digital materials are covered, one of the chief of these being their multimedia nature, bringing together text, image and sound. The separation between contents and medium leads such materials to be both compound (different codes) and distributed (stored in several files), as well as dynamic (easily modifiable). These characteristics imply new requirements in handling them which are sketched out as a corollary of this subject.

Brinley Franklin. **Managing the Electronic Collection with Cost per Use Data**. IFLA Journal 31 (2005) No. 3, pp. 241–248

This paper reviews some of the early efforts to develop cost per use data for electronic collections and discusses some of the ways libraries, consortia, and publishers currently use unit cost information to make management decisions. Emerging trends in the standardization of electronic usage statistics and concurrent utilization of cost per use data to manage electronic collections hold tremendous potential for libraries and library consortia to increasingly employ reliable cost and use data to support collection development and management decisions.

Samira Sambaíno. **Images and Sounds in Uruguay**. IFLA Journal 31 (2005) No. 3, pp. 249–259

Offers a vision of the institutions of Uruguay which aim to compile and preserve the audiovisuals that constitute the heritage of the country. The work focuses on the collection and the preservation showing how they work, which are the difficulties and which the advantages. Excellent institutions in this area are considered, standing out by their national reach, such as the 'Archivo Nacional de la Imagen' (National Image Archive) and the 'Museo de la Palabra' (Word Museum), whose commitment is to compile and conserve still and moving images in the first case, and voice in the second case. The Special Collections Section of the National Library and the Montevideo Photographic Archive are also included.

Laura Susan Ward. **A Revolution in Preservation: digitizing political posters at the National Library of Cuba**. IFLA Journal 31 (2005) No. 3, pp. 260–267

Cuba's Biblioteca Nacional José Martí houses a collection of Revolutionary graphic political posters that have generated international interest for their unique artistic style and controversial messages. Since the onset of the "Special Period," a time of extreme economic hardship, librarians and archivists have tried to maintain the collection under less-than-ideal conditions. While library staff does not lack knowledge, energy, and dedication, the preservation situation at the BNJM remains grim. However, digitization of the poster collection can be used as a way to hedge against current deterioration and possible damage to or destruction of the collection during an episode of political change.

SOMMAIRES

Dominique Babini. **Cooperative Virtual Libraries: training librarians and editors via the Internet. [Coopération entre bibliothèques virtuelles: formation des bibliothécaires et des éditeurs par l'intermédiaire d'Internet.]**
IFLA Journal 31 (2005) No. 3, pp. 229–233

Le développement des bibliothèques virtuelles offrant aux utilisateurs d'Internet l'accès à des documents dans leur version intégrale nécessite un travail d'équipe de la part des bibliothécaires, éditeurs et webmestres. Cet article évoque une coopération possible entre bibliothèques virtuelles et décrit comment le Conseil latino-américain des Sciences Sociales (Consejo Latinoamericano de Ciencias Sociales – CLACSO) a organisé un cours de formation à distance sur Internet à l'intention d'un groupe de bibliothécaires et d'éditeurs de dix-huit pays d'Amérique Latine et des Caraïbes, et indique les facteurs qui doivent être pris en compte pour organiser des cours sur Internet.

Blanca Rodríguez Bravo. **The Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain. [Le contenu audiovisuel et multimédia du programme de cours d'études bibliothécaires à l'Université de León en Espagne.]**
IFLA Journal 31 (2005) No. 3, pp. 234–240

Dans le cadre de son programme d'études bibliothécaires et de l'information, l'Université de León propose le cours 'Analyse du contenu des documents', ayant pour objet le traitement des messages documentaires afin d'en permettre l'accès. Le troisième module du cours se concentre sur la représentation et l'accès aux documents sonores, visuels, audiovisuels et multimédias. Avant d'entreprendre une étude documentaire des documents audiovisuels, les particularités des codes sonores et visuels sont expliquées. Les étudiants sont ensuite initiés à l'analyse des documents audiovisuels qui mélangent images et sons, ont une dimension temporelle et ne sont pas directement décodables par les sens. Enfin, les caractéristiques des documents numériques sont abordées, l'une des principales étant leur nature multimédia, rassemblant texte, image et son. La distinction entre contenus et médium fait que ces documents sont tout à la fois composites (codes différents) et diffus (conservés dans différents fichiers), ainsi que dynamiques (facilement modifiables). Les caractéristiques de ces documents nécessitent de nouvelles formes de traitement, évoquées en corollaire à ce sujet.

Brinley Franklin. **Managing the Electronic Collection with Cost per Use Data. [Gestion de la collection électronique avec un système de coûts de consultation.]**
IFLA Journal 31 (2005) No. 3, pp. 241–248

Cet article passe en revue certains des efforts initiaux pour développer un système de coûts de consultation pour les collections électroniques et aborde certaines des méthodes appliquées actuellement par les bibliothèques, consortiums et éditeurs afin d'utiliser les informations sur les coûts par unité pour prendre des décisions de gestion. Les tendances émergeantes dans la standardisation des statistiques à usage électronique et l'utilisation simultanée d'un système de coûts de consultation pour gérer les collections électroniques représentent un potentiel considérable pour les bibliothèques et les consortiums de bibliothèques, permettant d'utiliser de plus en plus des données fiables sur les coûts et les consultations, afin de soutenir le développement des collections et les décisions de gestion.

Samira Sambaíno. **Images and Sounds in Uruguay. [Images et sons en Uruguay.]**
IFLA Journal 31 (2005) No. 3, pp. 249–259

Propose une vision des institutions uruguayennes s'étant donné pour mission de rassembler et de conserver les documents audio-visuels constituant le patrimoine national. Ce travail est axé sur le rassemblement et la conservation, montrant les méthodes de travail, les difficultés et les avantages. Certaines institutions de qualité se distinguant par leur portée nationale sont ainsi abordées ici, notamment 'Archivo Nacional de la Imagen' (Archives nationales de l'Image) et 'Museo de la Palabra' (Musée du Mot), qui se consacrent au rassemblement et à la conservation des images fixes et en mouvement dans le premier cas, et de la voix dans le second cas. La section des collections spéciales de la Bibliothèque Nationale et les Archives photographiques de Montevidéo sont également abordées.

Laura Susan Ward. **A Revolution in Preservation: digitizing political posters at the National Library of Cuba. [Une révolution dans le domaine de la conservation: digitisation des affiches politiques à la Bibliothèque Nationale de Cuba.]**
IFLA Journal 31 (2005) No. 3, pp. 260–267

La Bibliothèque Nationale José Martí à Cuba abrite une collection d'affiches politiques révolutionnaires qui ont suscité un intérêt international par leurs qualités artistiques uniques et le caractère controversé du message véhiculé. Depuis la mise en place de la "Période spéciale," une époque de pénurie économique extrême, les bibliothécaires et archivistes se sont efforcés de conserver la collection dans des conditions qui étaient loin d'être idéales. Bien que le personnel de la bibliothèque ne manque pas de connaissances, d'énergie et de dévouement, la situation de conservation à la BNJM reste précaire. Cependant, la numérisation de la collection d'affiches peut être utilisée pour faire obstacle à la détérioration actuelle et empêcher des dommages ou une destruction possible de la collection en cas de virement politique.

ZUSAMMENFASSUNGEN

Dominique Babini. **Cooperative Virtual Libraries: training librarians and editors via the Internet. [Kooperative virtuelle Bibliotheken: Internetkurse für Bibliothekare und Herausgeber.]**
IFLA-Journal 31 (2005) Nr. 3, Seite 229–233

Zur Entwicklung virtueller Bibliotheken, die den Internetbenutzern Zugang zu Volltext-Dokumenten bieten, müssen die Bibliotheken, Herausgeber und Webmaster im Team zusammenarbeiten. Der vorliegende Beitrag präsentiert die Möglichkeit kooperativer virtueller Bibliotheken und beschreibt, wie der lateinamerikanische Sozialwissenschaftsrat (Consejo Latinoamericano de Ciencias Sociales – CLACSO) im Internet einen Fernkurs für eine Gruppe von Bibliothekaren und Herausgebern aus achtzehn Ländern in Lateinamerika und der Karibik angeboten hat. Dabei werden auch die Faktoren unterstrichen, die bei solchen Internetkursen zu berücksichtigen sind.

Blanca Rodríguez Bravo. **The Audiovisual und Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain. [Der audiovisuelle und multimediale Inhalt des Curriculums für das Bibliothekswesen an der Universität von León in Spanien.]**
IFLA-Journal 31 (2005) Nr. 3, Seite 234–240

Im Rahmen ihrer Programme in den Bereichen des Bibliothekswesens und der Informationswissenschaften bietet die Universität von Leon einen Kurs mit dem Titel 'Analysis of Document Content' [Analyse des Inhalts von Dokumenten] an. Zielsetzung ist die Bearbeitung dokumentierter Mitteilungen, um diese im Bedarfsfall wieder abrufen zu können. Die dritte Kurseinheit konzentriert sich auf die Darstellung und Wiedergewinnung akustischer, visueller, audiovisueller sowie multimedialer Materialien. Vor Beginn der Dokumentarstudie der audiovisuellen Materialien werden die Eigenheiten der akustischen und symbolischen Codierungen erläutert. Danach folgt eine Einführung in die Analyse audiovisueller Materialien, bei denen Bild und Ton miteinander verschmelzen, bei denen eine Zeitdimension vorkommt und die nicht direkt mithilfe der Sinne decodiert werden können. Schließlich kommen auch die spezifischen Charakteristika digitaler Materialien zur Sprache, wobei der Schwerpunkt u.a. auf deren Multimedia-Eigenschaften liegt, wobei Text, Bild und Ton kombiniert werden. Die Trennung zwischen dem Inhalt und dem Medium führt dazu, dass solche Materialien sowohl zusammengesetzt (verschiedene Codierungen) als auch verteilt (in separaten Dateien gespeichert) sind, und dass sie dynamisch (leicht modifizierbar) sind. Diese Charakteristika beinhalten implizit neue Anforderungen beim Umgang mit solchen Materialien, die im Rahmen dieses Themas angeschnitten werden.

Brinley Franklin. **Managing the Electronic Collection with Cost per Use Data. [Verwaltung elektronischer Sammlungen auf Basis der Nutzungskosten.]**
IFLA-Journal 31 (2005) Nr. 3, Seite 241–248

Dieser Artikel befasst sich mit einigen der ersten Bemühungen zur Entwicklung einer Datensammlung über die Nutzungskosten für elektronische Sammlungen und bespricht, in welcher Weise Bibliotheken, Verbände und Verlage heute solche Stückkosteninformationen im Rahmen ihrer Management-Entscheidungen nutzen. Neue Trends zur Standardisierung der elektronischen Nutzungsstatistiken und das gleichzeitige Heranziehen der Nutzungskostendaten zur Verwaltung elektronischer Sammlungen ergeben ein hervorragendes Potenzial für Bibliotheken und Bibliotheksverbände, die damit die Förderung des Aufbaus von Sammlungen und auch ihre Mangement-Entscheidungen in zunehmendem Maße auf verlässliche Kosten- und Nutzungsdaten stützen können.

Samira Sambaíno. **Images and Sounds in Uruguay. [Bilder und Töne in Uruguay.]**
IFLA - Journal 31 (2005) Nr. 3, S. 249–259

Dieser Beitrag enthält eine Vision der Institutionen in Uruguay und zielt darauf ab, die audiovisuellen Konserven, die das Erbe des Landes ausmachen, zu sammeln und zu bewahren. Das Werk konzentriert sich auf die Sammlung und Konservierung und zeigt die entsprechende Vorgehensweise, es zeigt auf, wo die Schwierigkeiten liegen und wo die Vorteile zu finden sind. Dabei werden außergewöhnliche Institutionen in diesem Bereich betrachtet, die sich insbesondere durch ihren landesweiten Einfluss auszeichnen, wie beispielsweise das 'Archivo Nacional de la Imagen' (das nationale Bilderarchiv) und das 'Museo de la Palabra' (das Wortmuseum). Dabei geht es insbesondere um die Sammlung und Konservierung von Festbildern und Filmen im ersten Fall und der Stimme im zweiten Fall. Dies betrifft auch die Abteilung für Spezialsammlungen in der Nationalbibliothek und das Fotoarchiv in Montevideo.

Laura Susan Ward. **A Revolution in Preservation: digitizing political posters at the National Library of Cuba. [Eine Revolution in der Konservierung: Digitalisierung der politischer Poster in der Nationalbibliothek von Kuba.]**
IFLA-Journal 31 (2005) Nr. 3, Seite 260–267

Die Biblioteca Nacional José Martí in Kuba besitzt eine Sammlung graphischer politischer Revolutionsposter, die aufgrund ihres einzigartigen künstlerischen Stils und der kontroversen Inhalte auf internationales Interesse gestoßen sind. Seit Beginn der "Special Period," einer Phase extremer wirtschaftlicher Probleme, haben Bibliothekare und Archivleiter versucht,

die Sammlung unter schwierigen Bedingungen zu erhalten. Obwohl es den Mitarbeitern der Bibliothek nicht an Kenntnissen, Energie und Engagement fehlt, ist die Kon-servierungssituation beim BNJM immer noch sehr schwierig. Die Digitalisierung der Postersamm-lung kann jedoch eine Möglichkeit sein, um die Sammlung vor dem jetzt stattfindenden Verfall und möglichen Schäden zu schützen sowie die Zerstörung der Samm-lung bei einem potenziellen politi-schen Umschwung zu vermeiden.

RESÚMENES

Dominique Babini. **Cooperative Virtual Libraries: training librarians and editors via the Internet. [Bibliotecas Virtuales Cooperativas: formación para bibliotecarios y directores de publicaciones mediante Internet.]**
IFLA Journal Vol. 31 (2005) Nº 3, p 229–233

El desarrollo de las bibliotecas virtuales, que permiten a los usuarios de Internet acceder a documentos completos, requiere la colaboración entre bibliotecarios, directores de publicaciones y webmasters. Este documento propone la opción de formar bibliotecas virtuales cooperativas, y describe de qué forma el Consejo Latinoamericano de Ciencias Sociales (CLACSO) ha organizado un curso de formación a distancia, mediante Internet, para un grupo de bibliotecarios y directores de publicaciones de dieciocho países latinoamericanos y caribeños, señalando los factores que deben tenerse en cuenta a la hora de organizar este tipo de cursos.

Blanca Rodríguez Bravo. **The Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain. [El contenido audiovisual y multimedia en el currículo de Biblioteconomía y Documentación en la Universidad de León (España).]**
IFLA Journal Vol. 31 (2005) Nº 3, p 234–240

En el marco de sus programas formativos de Biblioteconomía y Documentación, la Universidad de León ofrece el curso "Análisis de contenidos de documentos", que tiene como objetivo abordar el tratamiento de los mensajes documentales con vistas a su recupera-ción. El tercer módulo del curso se centra en la representación y recuperación de materiales de audio e imágenes, y de contenido audiovisual y multimedia. Antes de emprender el estudio documental de los materiales audiovisuales se explican las peculiaridades de los códigos de sonido y los signos icónicos. A continuación, se ofrece una visión general a los estudiantes sobre el análisis de los materiales audiovisuales, es decir, aquellos que combinan imagen y sonido, tienen una dimensión temporal y no pueden descodificarse directamente mediante los sentidos. Por último, se abordan las características concretas de los materiales digitales, siendo una de las más importantes su carácter multimedia, que combina texto, imagen y sonido. La separación entre los contenidos y los soportes hace que dichos materiales sean compuestos (distintos códigos), distribuidos (almacenados en varios archivos) y dinámicos (fácilmente modificables). Estas características suponen nuevos requisitos para la administración de los mismos, que se resumen como corolario de este tema.

Brinley Franklin. **Managing the Electronic Collection with Cost per Use Data. [Gestión de colecciones electrónicas con datos del coste por uso.]**
IFLA Journal Vol. 31 (2005) Nº 3, p 241–248

Este documento analiza algunas de las primeras iniciativas para crear datos del coste por uso para colecciones electrónicas, y expone algunas de las formas en las que bibliotecas, consorcios y directores de publicaciones utilizan actualmente la información del coste unitario por uso para tomar deci-siones de gestión. Las tendencias emergentes en la estandarización de las estadísticas electrónicas de uso, y la utilización simultanea de los datos del coste por uso para gestionar las colecciones electrónicas, ofrecen un enorme potencial para que bibliotecas y consorcios utilicen datos fiables de coste y uso que respalden el desarrollo de las colecciones y sirvan de base para tomar decisiones de gestión.

Samira Sambaíno. **Images and sounds in Uruguay. [Imágenes y sonidos en Uruguay.]**
IFLA Journal Vol. 31 (2005) Nº 3, p 249–259

Ofrece una visión de las instituciones de Uruguay con el objetivo de reunir y conservar los materiales audiovisuales que constituyen el patrimonio nacional. El trabajo se centra en las labores de recopilación y conservación, y muestra su funcionamiento, dificultades y ventajas. En el trabajo se abordan instituciones de renombre en esta área, que destacan por su alcance nacional, como el "Archivo Nacional de la Imagen" y el "Museo de la Palabra", cuyo propósito es compilar y conservar las imágenes fijas y dinámicas en el primer caso, y la voz en el segundo caso. También se incluyen la sección de Colección Especiales de la Biblioteca Nacional y el Archivo Fotográfico de Montevideo.

Laura Susan Ward. **A Revolution in Preservation: digitizing political posters at the National Library of Cuba. [Una revolución en el mundo de la conservación: la digitalización de los carteles políticos en la Biblioteca Nacional de Cuba.]**
IFLA Journal Vol. 31 (2005) Nº 3, p 260–267

La Biblioteca Nacional José Martí de Cuba alberga una colección de carteles políticos de la Revolución que han suscitado un interés internacional por su singular estilo artístico y sus mensajes controvertidos. Desde el comienzo del "Periodo Especial", una época caracterizada por una intensa depresión econó- mica, los bibliotecarios y archiveros han intentado mantener la colección en unas condiciones poco favorables. Aunque los empleados de las bibliotecas cuentan con los conocimientos, energía y dedicación suficientes, la situación de la conservación en la BNJM sigue siendo desalentadora. Sin embargo, la digitalización de la colección de carteles podría utilizarse como una forma de protección frente al deterioro actual, así como para prevenir el posible daño o destrucción de la colección durante una etapa de cambio político.

Рефераты статей

Dominique Babini. **Cooperative Virtual Libraries: training librarians and editors via the Internet**.
Доминик Бабини. **Кооперативные виртуальные библиотеки: обучение библиотекарей и издателей через Интернет**
Журнал ИФЛА 31 (2005) No. 3, стр. 229–233

Развитие сети виртуальных библиотек, которые предлагают пользователям Интернета доступ к документам в развернутом виде, требует тесного сотрудничества библиотекарей, издателей и составителей веб-сайтов. Эта работа предлагает способ сотрудничества между виртуальными библиотеками и описывает, как Латиноамериканский Совет социальных исследований в области наук (Consejo Latinoamericano de Ciencias Sociales – CLACSO) организовал курсы через Интернет для группы библиотекарей и издателей из восемнадцати стран Латинской Америки и Карибского бассейна, а также выделяет особенности организации курсов через Интернет.

Blanca Rodríguez Bravo. **The Audiovisual and Multimedia Content in the Curriculum for Librarianship Studies at the University of León in Spain**.
Бланка Родригес Браво. **Аудиовизуальное и мультимедийное содержание Программы обучения библиотекарскому делу Университета города Леон, Испания**
Журнал ИФЛА 31 (2005) No. 3, стр. 234–240

В рамках программы факультета Библиотекарское дело и информатика Университета Леон предлагается курс «Анализ содержания документа», целью которого является рассмотрение документальных сообщений с точки зрения поиска информации. На третьем этапе курса обращается внимание на презентацию и поиск информации в звуковых, визуальных, аудиовизуальных и мультимедийных материалах. До начала документального исследования аудио-визуальных материалов объясняются особенности звуковых и иконических кодов. Затем студентов знакомят с анализом аудио-визуальных материалов, в которых сочетаются изображение и звук, они измеряются временным промежутком и не напрямую различаются при помощи чувств. В заключение освещаются специфичные характеристики дигитальных материалов, основной из которых является сама сущность мультимедии, соединяющая текст, изображение и звук. Разграничение между содержанием и средством приводит к тому, что подобные материалы отличаются сложностью (различные коды), дистрибутивностью (хранятся в различных файлах), а также динамичностью (легко изменяются). Эти характеристики подразумевают новые требования обращения с ними, вытекающие из сути данного предмета.

Brinley Franklin. **Managing the Electronic Collection with Cost per Use Data**.
Бринли Франклин. **Управление электронным собранием платных данных**
Журнал ИФЛА 31 (2005) No. 3, стр. 241–248

В этой работе пересматриваются некоторые прежние попытки создать платную базу данных для электронных собраний, а также обсуждаются некоторые способы, которыми в настоящее время пользуются библиотеки, консортиумы и издатели для принятия решений в области управления. Возникающие новые направления в области стандартизации статистики использования электронных средств и одновременное использование платных данных с целью управления электронных собраний имеют огромный потенциал для библиотек и библиотечных консортиумов. Целью является постоянное увеличение надежной платной базы данных и использование этих данных для поддержания развития коллекции и принятия решений в области управления.

Samira Sambaíno. **Images and Sounds in Uruguay**.
Самира Самбайно. **Изображение и звуки. Уругвай.**
Журнал ИФЛА 31 (2005) No. 3, стр. 249–259

Выражает точку зрения институтов Уругвая, состоящую в том, чтобы собрать и сохранить аудио-визуальные материалы, представляющие собой наследие страны. Внимание в данной работе сосредоточено на том, как собираются и сохраняются и материалы, какие встречаются трудности и какие есть преимущества. Описывается работа выдающихся институтов, таких как 'Archivo Nacional de la Imagen' (Национальный архив изображений) 'Museo de la Palabra' (Музей слов), в чьи обязательства входит сбор и хранение, во-первых,

недвижимых и движущихся образов и, во-вторых, голоса. Отдел Особых собраний Национальной библиотеки и Фотоархив Монтевидео также принимают в этом участие.

Laura Susan Ward. **A Revolution in Preservation: digitizing political posters at the National Library of Cuba**.

Лаура Сюзан Вард. **Революция в области хранения: дигитализация политических плакатов в Национальной библиотеке Кубы**

Журнал ИФЛА 31 (2005) No. 3, стр. 260–267

Кубанская Национальная библиотека Йозе Марти является хранилищем коллекции Революционных политических графических плакатов, к уникальному артистическому стилю и противоречивому смыслу которых возникает интерес со стороны международной общественности. Со времени начала «Особого периода» – времени экстремальных экономических трудностей

– библиотекари и архивариусы пытались сохранить коллекции в условиях, далеких от идеальных. Хотя работники библиотек используют знания, силы и преданность делу, положение в Национальной библиотеке остается тяжелым. Однако дигитализация коллекции плакатов может стать своеобразной преградой против данного ухудшения и возможного нанесения ущерба или разрушения коллекции во время периода политических перемен.

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NOTES FOR CONTRIBUTORS

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Articles and features are subject to review by the Editorial Committee. Articles and features are normally published only in English. Authors whose first language is not English should not be inhibited from submitting contributions in English because of this; the correction of minor grammatical and linguistic errors in English is considered to be an integral part of the editorial process.

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