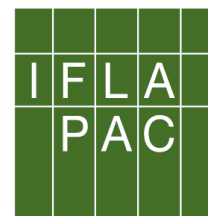


International Preservation News

A Newsletter of the IFLA Core Activity
on Preservation and Conservation



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It is a big challenge to succeed Marie-Thérèse Varlamoff at the head of IFLA Core Activity on Preservation and Conservation. For eleven years she has devoted all her energies to propel PAC activities and she used her knowledge and experience to develop PAC network. Since my appointment, on March 15th 2006, I realized to which extent she knew how to look after and extend the programme's field of operations. Once again I wish to thank her warmly for her dynamism. May I wish her an excellent retirement on behalf of PAC's collaborators and Regional Centres' directors.

My own professional life is quite different from her's, but I promise to carry on her work and hope to be successful in my new position. My career went off almost only in Academic and Research Libraries. I think that I have experienced successively the various aspects of the profession of librarian between 1978 and 1990, in Sainte-Genève Library in Paris. Then, after specializing in image data banks (1990-1993), I ran a project of image data transfer on videodiscs (Latin manuscripts) in the Vatican Library. You cannot leave Rome easily and I was very pleased and proud, during ten years, to be the Librarian of the Ecole Française de Rome, the famous institution devoted to Archaeology and Classical History. Eventually, back in Paris I have been the Director of the Bibliothèque inter-universitaire de Pharmacie, Université René Descartes-Paris V.

What is the common point between all these so different places?: a significant written heritage (manuscripts, books, journals, photos, electronic resources) that we have the duty to protect and preserve, even sometimes to bring back to life, to make it accessible for the great majority. From now on, in our libraries and archives, we have to deal with many and many various media, from parchment to electronic resources.

Two months ago, at the Bibliothèque Nationale de France, during the Symposium entitled « The 3-D's of Preservation: Disasters, Displays, Digitization », I had the great pleasure to meet most of the PAC Regional Centres' directors and many members of IFLA Section on Preservation and Conservation. It was a very fruitful experience and I am convinced that PAC's wealth lies in its network. I have observed with great interest that each centre has developed a specific field of excellence and that all these skills make up the efficiency of the network. However, we still need to improve communication with the regional centres (and between the regional centres) and also with IFLA « sister » sections.

« International Preservation News » which reports on so many preservation activities throughout the world is the main tool of communication between the different regional centres as well as their driving force. This is why I wish to invite our corresponding members to send us papers, news and contributions and to distribute our publications widely: IPN is yours.

Christiane Baryla
IFLA-PAC Director

C'est une tâche difficile que de succéder à Marie-Thérèse Varlamoff à la direction du Programme « Préservation et Conservation » de l'IFLA. Pendant onze années, elle en a animé les activités avec énergie et a su mettre toutes ses compétences au service de ce réseau. Depuis ma nomination le 15 mars 2006, je réalise à quel point elle a su défendre et développer ce programme. Qu'elle soit encore une fois remerciée chaleureusement pour son dynamisme. Je me permets de lui souhaiter une excellente retraite au nom de tous les collaborateurs du programme ainsi que de ses directeurs de centres régionaux.



© DR.

Mon parcours professionnel est assez différent du sien ; toutefois, je m'engage à poursuivre son travail et j'espère réussir dans mes nouvelles fonctions. Ma carrière s'est déroulée presque exclusivement dans le monde des bibliothèques universitaires et de recherche. De 1978 à 1990, à la Bibliothèque Sainte-Geneviève à Paris, je crois avoir découvert successivement tous les aspects du métier de bibliothécaire. A la Bibliothèque Vaticane, ensuite, j'ai dirigé un programme de transfert de manuscrits sur vidéodisques, après m'être spécialisée auparavant dans le domaine des banques d'images (1990-1993). Rome est une ville qui ne se quitte pas facilement et j'ai eu le plaisir et l'honneur, pendant dix années, d'être la Bibliothécaire de l'Ecole Française, haut lieu de l'Archéologie et de l'Histoire romaine. Enfin, de retour à Paris, j'ai dirigé pendant deux ans la Bibliothèque inter-universitaire de Pharmacie au sein de l'Université René-Descartes Paris V.

Quel point commun entre tous ces lieux de recherche apparemment si différents ? : la présence d'un patrimoine écrit considérable (manuscrits, livres, périodiques, photos, ressources électroniques) qu'il est nécessaire de conserver et de préserver, quelquefois même de ressusciter, dans la perspective de le rendre accessible au plus grand nombre. Désormais, dans les bibliothèques et les lieux d'archives, nous avons à prendre en compte de plus en plus de supports différents, depuis le parchemin jusqu'à l'électronique.

En mars, à la Bibliothèque nationale de France, à l'occasion du Symposium « La Conservation en trois dimensions : catastrophes, expositions, numérisation », j'ai eu le plaisir de rencontrer la plupart des directeurs de centres régionaux ainsi que de nombreux membres de la section « Préservation et Conservation » de l'IFLA. Cela me fut très profitable. Je crois en effet que la richesse du programme PAC réside dans son réseau. J'ai constaté avec un très grand intérêt que chaque centre a su développer un champ spécifique de compétences et c'est l'ensemble de tous ces savoirs qui donne au réseau son efficacité. La communication entre les différents centres et notre Centre international devra donc encore être renforcée ainsi que celle avec les sections « sœurs » de l'IFLA afin de permettre encore plus d'échanges.

« International Preservation News » qui traite des très nombreuses activités liées à la conservation dans le monde et qui est l'outil numéro un de communication entre les différents centres régionaux est le moteur fondamental de la communication dans notre réseau. Je ne puis donc qu'inviter tous nos correspondants à nous envoyer articles et contributions et à diffuser largement IPN dans leur région.

Christiane Baryla
Directeur d'IFLA-PAC

PADI and The Dynamic World of Digital Preservation



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About PADI



Introduction

Digital resources such as word processing documents, sound files, multimedia files, spreadsheets and web pages have limited life spans. Hardware obsolescence, the eventual decline of developer support for proprietary formats, and the disappearance of URLs from the Web are just some of the issues that can influence access to this material. Digital preservation aims to ensure that these resources are preserved in such a way that they remain accessible for the long term. Digital preservation is a dynamic and evolving area of concepts, research, projects, and initiatives.

The National Library of Australia's PADI (Preserving Access to Digital Information)⁽¹⁾ is a subject gateway to this ever changing world. This article outlines recent PADI developments, some of which are ongoing, which aim to reflect and respond to this changing environment. Further, some developing initiatives with other organizations are also introduced.

Established in the late 1990's, PADI is a subject gateway to digital preservation information resources. These resources include, but are not limited to, websites, reports, conferences, articles, projects, online tutorials and blogs. PADI is used by professionals in libraries, archives and government departments, and both students and professionals in universities and other research institutions. PADI was developed as a cooperative venture, and PADI sponsors and partners have included the Council on Library and Information Resources (CLIR)⁽²⁾, the Electronic Resource Preservation and Access Network (ERPANET)⁽³⁾ and the Digital Preservation Coalition (DPC)⁽⁴⁾.

PADI also provides various current awareness features, including the padiforum-I discussion list⁽⁵⁾ and the "What's New in Digital Preservation" digest⁽⁶⁾, a joint publication between the DPC and PADI which is published several times per year. Within the PADI topic pages, all newly added resources are tagged as 'New' and are also made available on a separate page for a month after being added to the database.

The amount of information published on the subject of digital preservation is increasing steadily and the PADI subject gateway has grown from a database of several hundred resources in the late 1990's to one of approximately 2,000 resources. In order to help users find the resources they need more easily in this increasing volume of information, several strategies were developed:

- an historical tag, which identifies less current resources;
- an expanded thesaurus, which includes new and developing areas of interest;
- PADI trails, which provide links to general resources for the newcomer to digital preservation.

1 Preserving Access to Digital Information (PADI)
<<http://www.nla.gov.au/padi/>>

2 Council on Library and Information Resources (CLIR)
<<http://www.clir.org/>>

3 Electronic Resource Preservation and Access Network (ERPANET)
<<http://www.erpanet.org/>>

4 Digital Preservation Coalition (DPC)
<<http://www.dpconline.org/graphics/>>

5 Padiforum-I discussion list
<<http://www.nla.gov.au/padi/forum/>>

6 DPC/PADI "What's New in Digital Preservation" digest
<<http://www.nla.gov.au/padi/quarterly.html>>

Historical Tag

The addition of an 'historical' tag⁽⁷⁾ within the resource listings helps identify resources that may be less current. Resources in this category include drafts or previous editions of existing PADI resources, resources published more than five years ago that are not safekept⁽⁸⁾, and electronic journals that have ceased publication for more than three years.

For example, when browsing through the several hundred resources listed under the 'Archiving' thesaurus topic⁽⁹⁾, those resources that are less current are easily identified by the icon at the beginning of each entry.

PADI Thesaurus

The PADI thesaurus⁽¹⁰⁾ is an ongoing project. As new jargon, disciplines and discoveries are developed and gain acceptance in the digital preservation world, the thesaurus aims to reflect these changes.

A major way of identifying such developments is through the DPC/PADI "What's New in Digital Preservation" digest, a joint summary of selected recent activity in the field of digital preservation compiled from the digital-preservation⁽¹¹⁾ and padiforum-l mailing lists and the PADI gateway itself.

"What's New in Digital Preservation" often highlights emerging trends and themes which, if they continue and become the basis of increasing interest, will be added to the PADI thesaurus.

Some examples of recent additions to the thesaurus are:

- Archiving
 - Software archiving
 - Web archiving
- Formats
 - Databases

- Electronic journals
- GIS (Geographic Information Systems)
- ETDs (Electronic Theses and Dissertations)
- Research data
- Variable media art
- Management
 - Digital preservation policies
 - Risk management
- Standards
 - Format registries
 - Format standards
 - JPEG
- Strategies
 - UVC (Universal Virtual Computer)

Each subject has an associated page defining the term and how it relates to digital preservation. Certain subject areas within the thesaurus are still in the nascent stages of development, so PADI may provide less detailed coverage of these areas than for others. As subject areas develop, additional background information and associated information resources will be added over time.

One of the more detailed topics, 'Web archiving'⁽¹²⁾, offers an extensive look at major archiving initiatives that have been established by national libraries around the world to preserve their web heritage. The main models that have emerged for archiving Web content are listed, together with descriptive 'snapshots' of the key projects and collaborative initiatives. Links are also provided to PADI resources which provide further discussion of Web archiving issues.

PADI Trails

The PADI trails⁽¹³⁾ are designed to introduce the newcomer both to digital preservation and to the PADI website. The resources in the PADI trails are selected for their broad coverage and ease of reading. The trails centre on the main areas considered essential for gaining a basic understanding of digital preservation issues. They include background information in the form of 'Frequently Asked Questions' (FAQs), as well as links to guides, bibliographies, articles, online tutorials and further explanatory resources from the PADI database.

7 PADI historical tag

<<http://www.nla.gov.au/padi/historical.html>>

8 'Safekept' resources are those that have been selected as being of long-term interest or value. They are archived using the National Library of Australia's PANDAS system. More information can be found in: Hanley, M. (2004). "PADI (Preserving Access to Digital Information) and Safekeeping." High Energy Physics Libraries Webzine, Issue 9, February 2004. <<http://library.cern.ch/HEPLW9/papers/2/>> and Berthon, H., Thomas, S., Webb C. (2002). "Safekeeping: a Cooperative Approach to Building a Digital Preservation Resource." D-Lib Magazine, 8 (1), January 2002. <<http://www.dlib.org/dlib/january02/berthon/01berthon.html>>

9 PADI 'Archiving' topic page

<<http://www.nla.gov.au/padi/topics/3.html>>

10 PADI thesaurus

<<http://www.nla.gov.au/padi/topics/thesaurus.html>>

11 Digital-Preservation discussion list

<<http://www.jiscmail.ac.uk/lists/digital-preservation.html>>

12 PADI 'Web archiving' topic page

<<http://www.nla.gov.au/padi/topics/92.html>>

13 PADI trails

<<http://www.nla.gov.au/padi/trails/index.html>>

The PADI trails include:

- Beginner's trail – includes very broad introductory resources.
- Digital preservation management trail – includes resources covering the different areas that need to be considered when developing a preservation program.
- Digital preservation methods trail – includes resources on different ways digital objects can be preserved so that access is available in the future.
- Metadata and preservation metadata trail – includes resources on description and management of digital materials, and, in particular, metadata required to manage preservation.
- Removable storage media trail – includes information relating to preserving CDs, floppy disks, audio cassettes and videos.
- Web archiving trail – includes links to major initiatives and resources that illustrate the different approaches to Web archiving.

Developing Initiatives

PADI is also exploring other collaborative initiatives. The PADI subject gateway is co-operating with the subject gateway of the Network of Expertise in Long-Term Storage of Digital Resources (NESTOR)⁽¹⁴⁾ in Germany. The NESTOR subject gateway is based at the Göttingen State and University Library, and has a

¹⁴ Network of Expertise in Long-Term Storage of Digital Resources (NESTOR) <<http://www.langzeitarchivierung.de/>>

German language focus. The two gateways have agreed to exchange the metadata content of their databases, with an aim to provide comprehensive subject gateways to digital preservation information resources. Such exchange is expected to be advantageous for both services, helping to avoid duplication of activity and providing greater access for users. This initiative is ongoing.

The Digital Curation Centre (DCC)⁽¹⁵⁾ and PADI are seeking to work together to provide ready access to the growing number of tools being developed to support digital preservation. Recently, PADI sought evaluations of open source digital preservation tools from the digital preservation community. These evaluations will eventually be incorporated into the Digital Curation Centre's (DCC) Digital preservation tools directory⁽¹⁶⁾. By dovetailing their efforts, the DCC and PADI aim to maximise the benefit of the directory.

Conclusion

These initiatives illustrate how PADI is responding to the changing world of digital preservation. Any comments or suggestions about these initiatives can be sent to the PADI administrator at the National Library of Australia – <padi@nla.gov.au>.

¹⁵ Digital Curation Centre (DCC)
<<http://www.dcc.ac.uk>>

¹⁶ Digital Curation Centre Digital Preservation Tools directory
<<http://www.dcc.ac.uk/tools/digital-curation-tools/>>

Conservation de données numériques : les dernières évolutions de PADI

A la fin des années 90, la Bibliothèque nationale d'Australie, en collaboration avec CLIR⁽¹⁾, ERPANET⁽²⁾ et DPC⁽³⁾, a mis en place PADI (Preserving Access to Digital Information), portail d'accès à l'information numérique. Cet outil permet de consulter, entre autres, sites Internet, conférences, articles qui ont, en ligne, une durée de vie limitée. Aujourd'hui, la somme d'informations publiées sur la conservation du numérique est telle que PADI, qui rassemblait à l'origine quelques centaines de données, en comprend à présent environ 2000. Afin de faciliter la recherche de l'utilisateur, plusieurs modifications ont été apportées.

- L'icône « Source historique » permet d'identifier les ressources plus anciennes, par exemple les ébauches ou les éditions antérieures de ressources existant dans la base.
- Le thesaurus s'est enrichi de nouveaux sujets. Il comprend par exemple aujourd'hui une entrée sur les « Politiques de gestion » (Politiques de conservation du numérique – Gestion des risques). Chaque sujet est assorti de définitions et d'explications sur les liens qui le rattachent à la conservation du numérique. L'un des sujets les plus détaillés concerne l'archivage du Web pour lequel les Bibliothèques nationales prennent actuellement des initiatives majeures.
- Les « pistes de recherche » s'adressent au nouveau venu que ce soit en termes de conservation du numérique ou d'utilisation de PADI. On y trouve des informations sous la forme de réponses à des « Questions courantes » mais aussi des liens vers des guides, bibliographies, supports de formations en ligne.

Les récents aménagements de PADI témoignent d'un environnement technologique en constante évolution. Ils ont aussi pour but de limiter l'un des effets pervers de cette évolution, la perte de données.

1 CLIR : Council on Library and Information Resources.

2 ERPANET : Electronic Resource Preservation and Access Network.

3 DPC : Digital Preservation Coalition.

Conservación de la información digital: avances más recientes del PADI

A finales de la década de los noventa, la Biblioteca Nacional de Australia, conjuntamente con el CLIR⁽¹⁾, ERPANET⁽²⁾ y DPC⁽³⁾, puso en práctica el PADI (Preserving Access to Digital Information), el cual es un portal de acceso a la información digital. Esta herramienta permite realizar la consulta, entre otros recursos, de sitios de Internet, conferencias y artículos que, en línea, tienen una vida limitada. Actualmente, la cantidad de informaciones publicadas sobre la conservación de los datos digitales es de tal magnitud que el PADI, que originalmente agrupaba unos cientos de datos, posee en el presente cerca de 2000. Con el fin de facilitar la búsqueda del usuario, se han realizado varias modificaciones.

- El icono « Fuente histórica » permite identificar los recursos más antiguos, por ejemplo los bocetos o las ediciones anteriores de recursos que existen en la base de datos.
- El tesoro fue enriquecido con nuevas materias. Por ejemplo, actualmente incluye una entrada sobre las « Políticas de gestión » (Políticas de — Gestión de riesgos). Cada materia está combinada con definiciones y explicaciones sobre los enlaces que la relacionan con la conservación de la información digital. Una de las materias con más detalles es la que tiene que ver con el archivo de la Web, para el cual las bibliotecas nacionales están tomando iniciativas importantes.
- Las « ayudas de búsqueda » están dirigidas al recién llegado, bien sea en términos de conservación de la información digital o de la utilización del PADI. Allí se encuentra información bajo la forma de respuestas a « Preguntas frecuentes » además de enlaces con guías, bibliografías y material de apoyo para capacitación en línea.

Las modificaciones recientes del PADI son prueba de un entorno tecnológico que se encuentra en constante evolución. Además, tienen por objeto limitar la pérdida de información, que es uno de los efectos negativos de esta evolución.

1 CLIR: Council on Library and Information Resources.

2 ERPANET: Electronic Resource Preservation and Access Network.

3 DPC: Digital Preservation Coalition.

Report on The Project of Digitisation and Conservation of Rolled Palm Leaf Manuscripts and Related Activities in Nepal



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The authors at work.
Left to right: Reiko Maeda, Yoriko Chudo, Naoko Takagi.

by Naoko Takagi, Senior paper Conservator, Maritime Museum, Istanbul (Turkey)
Yoriko Chudo, Paper Conservator specialised in rare Oriental objects
Reiko Maeda, Book Conservator, Ishikawa Kindai Bungaku Kan, Kanazawa (Japan)

Introduction

During the summer of 2005, the Paper Conservators Asia Unlimited (PCAU) carried out a six-week project, partially funded by the Japan Foundation, conserving and digitising the rolled palm leaf manuscripts collection housed at the Asa Archives in Kathmandu, Nepal. PCAU was founded by three Japanese paper conservators who are concerned with the preservation of cultural properties around Asia and are willing to spend some time on the spot to promote conservation on a volunteer basis.

Prior to the conservation project, a one day workshop was organised at the Archives for participants from other institutions around the Kathmandu Valley.

Workshop

The workshop aimed at involving the participants very actively. Therefore, conservators, curators and book-binders from the National Museum, National Archives, Kaiser Library and the Tribhuvan University Central Library were invited rather than administrative personnel. Two librarians from the Asa Archives were also present. The workshop was informal and practical. In the morning, samples of various conserved objects such as Sanskrit manuscripts from India, palm leaf manuscripts from Sri Lanka, Quran pages from Turkey, a 19th century book from England and a model of display mounting for palm leaf manuscripts were displayed.

Some explanation was given about materials and methods used for the conservation of these items.

All participants had a hand in dyeing the Japanese paper with Cartasol K dyes (cationic, direct dyes developed especially for predominantly wood-free pulp paper) in various shades. These dyes were also used to tone the repair paper for this project.

The morning session was followed by a simple, but typical, catered Newari lunch during which participants who had not met before had a chance to talk about their jobs. In the afternoon, everyone made methyl cellulose and participated in a discussion about the relative merits of the methyl cellulose and wheat starch paste for conservation use in different situations.

In addition, a demonstration of the conservation of a rolled palm leaf manuscript was carried out. This included humidifying, flattening, cleaning and



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Fig. 1. Workshop participants using a locally made light box



Fig. 2. Workshop participants conserving palm leaves

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repairing, after which the manuscript was ready for the digital photography. A practical workshop was also carried out using damaged palm leaf manuscripts from Sri Lanka. Each participant was given one, which he/she cleaned and repaired, using the dyed paper and methyl cellulose that had been prepared the day before by PCAU members (Fig.1). Protection support board was made with conservation board and clear polyester strips (Fig.2).

Finally, a discussion was held regarding the safe locally available materials like hand made paper made from Lokta (Dahne bholua) fiber, or utilising carpenters or other local artisans to make items such as light boxes.

The workshop was a good opportunity for people to get to know each other, spend a day working together and discover different materials and conservation methods. The exchange of ideas from Nepal, Japan, Turkey and United Kingdom was also beneficial, and helped everyone to expand their knowledge. The participants certainly enjoyed the workshop as they asked for another one the following year. A suggestion for the next year workshop from PCAU members was fascicule making for housing single-sheet material. The fascicule system would be very useful for any institution which had accumulated big quantities of single-sheet items.

Rolled Palm Leaf Manuscripts

NB: this section is summarised from an article published on the "Asian Art" website entitled "Conservation and Digitisation of Rolled Palm Leaf Manuscripts in Nepal"; see at: <<http://asianart.com/articles/tamsuks/index.html>>.



Fig. 3. Close-up of one of the few relatively undamaged rolled palm leaf manuscripts and clay seal

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The Asa Archives is a small but important department on a back street in the old part of Kathmandu. The building houses more than 6,700 manuscripts, including Buddhist and Hindu texts, medical texts, manuals of magic and necromancy, astrology, astronomy, Vedic, Purana and Tantric texts. Land grants written on rolled palm leaf manuscripts with clay seals are unique to Nepal (Fig.3).

The Asa Archives is one of the very few institutions in Nepal to have digitised nearly its entire collection of manuscripts. The only exception is the collection of the rolled palm leaf manuscripts which were not digitised because of the difficulty of opening them without causing damage.

At the Asa Archives, all rolled palm leaf manuscripts were housed in a metal case with shallow drawers with cardboard dividers. Each rolled manuscript was kept in a small plastic bag with a string to close the top. While this storage method contributes to prevent damage mainly caused by mice which are quite common and which Nepalese people - being mostly either Hindu or Buddhist - are reluctant to harm, the metal of the case was getting rusty under the relentless monsoon humidity. Plastic bags also trap the moisture causing mould growth on the palm leaves.

There are approximately 1000 catalogued and 300 uncatalogued rolled palm leaf manuscripts in the archives, making it the largest collection of its kind in Nepal. The collection is made up of land grant documents commonly called "tamsuk" in both Nepali and Newari (Nepal Bhasa). The oldest "tamsuk" among the 400 conserved is dated 1337 AD (Newari Samvat 457) and manuscripts run up to the 17th century. Languages used are Nepali and Newari (Nepal Bhasa) mixed with Sanskrit. The scripts generally used are Bhujimmola, Devanagari and Prachalita.

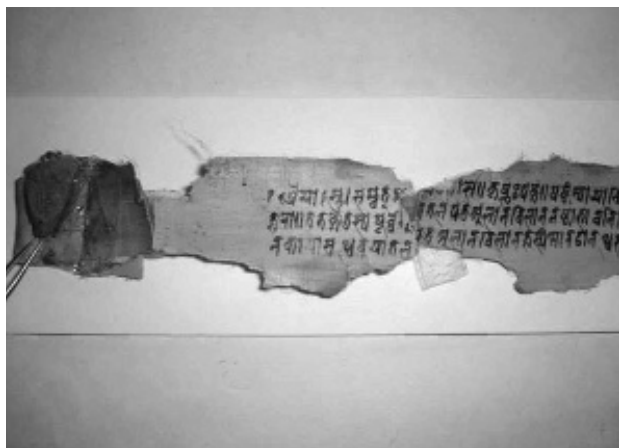


Fig. 4. Mouse damage and old tape repair

Out of the 400 "tamsuk" the longest was 1m27 cm excluding the part which was folded several times under the seal. The shortest complete manuscript was 25.7 cm. The average length was 55.2 cm. The natural shape of a palm leaf is generally widest in the middle and tapered towards both ends. The width in the middle varied between 1.5 cm and 5.5 cm.

At the head of each "tamsuk", an unfired dark grey clay seal varying in design and size between 8 mm and 2.8 cm, is affixed over a knot of palm leaf strips which secured the folded part of the document. Sometimes there were short texts written here, but quite often they were blank. The tail end is generally cut off a little and folded once. This folded line was found to be weak and many were completely broken off. The text was normally written on one side only, but occasionally, codicils – brief notes or numbers were added on the verso. The text was written on the surface, presumably with a reed pen and carbon based ink, rather than incised.

Leaves of Talipot (*Corypha umbraculifera* Linn) and Palmyra (*Borassus flabellifer* Linn) were both found among the manuscripts in the Asa Archives. Talipot is far superior as a writing material – longer, wider, lighter in colour with a smooth and supple surface, whereas the Palmyra leaf is shorter, narrower, thicker, corser and tends to become brittle and prone to physical damage.

151 rolls out of 400 (38%) were damaged to a various extent by mice (Fig.4). Surprisingly only 12 rolls were damaged by insects. A few suffered from mould damage especially around and underneath the seals. 184 rolls (46%) had previous cellotape repairs. Sometimes, the entire surface of the palm leaf was covered with cellotape. The clay seals of 175 rolls (44%) were either completely missing, separated from

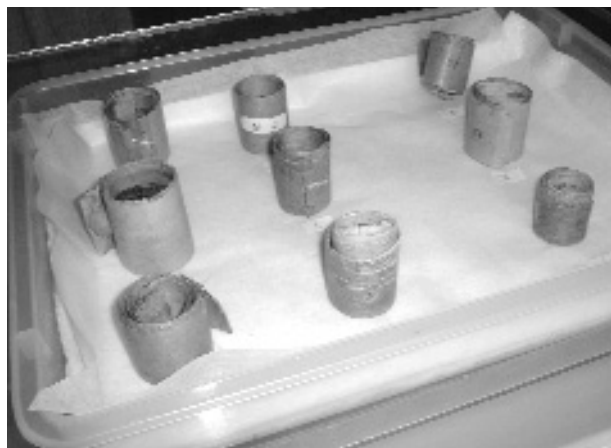


Fig. 5. Humidification

the palm leaf strip on which the seal was partially imbedded, or cracked.

Many manuscripts suffered numerous vertical cracks, folds and tears resulting from the rolls having been pressed down over the years. The condition of the text itself was found to be generally sound, apart from some smudges or frayed surface making the text illegible.

The aim of this project was to stabilise the objects to prevent any further damage, and to prepare them for digital photography. Therefore the minimum intervention was to be carried out for the actual physical conservation which was concentrated on cleaning, removing all previous repair tapes, joining and repairing fragments, treating mould, stabilising folds by providing support from verso, consolidating frayed layers and parts, and consolidating or joining the damaged clay seals.

In order to unroll the "tamsuk" without damaging them, it was first necessary to humidify them. Prior to humidification, the diameter of each roll was measured so that it could be rolled back to the original diameter – which varied from 1.8 cm to 6 cm, after treatment and photography.

Humidification was carried out in a shallow polypropylene tray in which several layers of filtered water-dampened Lokta paper, a sheet of Capillary matting, a sheet of Sympatex, a sheet of Bondina (unwoven polyester) were placed. A sheet of glass was placed over the tray to create a humidification chamber. The use of Sympatex which is similar to Goretex allows only vapour to pass through without the risk of liquid penetration. This provides unified and gentle humidification (Fig.5).

Humidification was 90 minutes long which was found to be sufficient for the "tamsuk" to be opened



Fig. 6. Palm leaf manuscripts open and ready for conservation after humidification

without difficulty (Fig.6). Both surfaces of the palm leaves were cleaned with cotton swabs moistened with ethanol, avoiding the text area. All the cellotape, masking tape and other old repairs were removed and residue cleaned mostly with acetone. All the tears were repaired using 100% Kozo fibre Japanese papers of various weights which were toned with Cartasol K dyes in various shades. The dyes used at the British Library for quite some time, have shown good colour fastness and are stable. The vertical folds and creases were also supported with repair paper from the verso. The loose or faulty seal attachments were also strengthened.

Methyl cellulose was chosen as an adhesive mainly because of climatic conditions in Kathmandu, where relative humidity stays around 60% or over and temperature 28-31°C, during summer monsoon months. Cracked or broken seals were repaired using Paraloid B72 in acetone.

The camera used was Fuji Fine Pix 52 Pro with Nikon Lens AF-S NIKKOR 24-85mm.

For palm leaves over 66 cm, two photographic frames were taken and carefully joined together at the

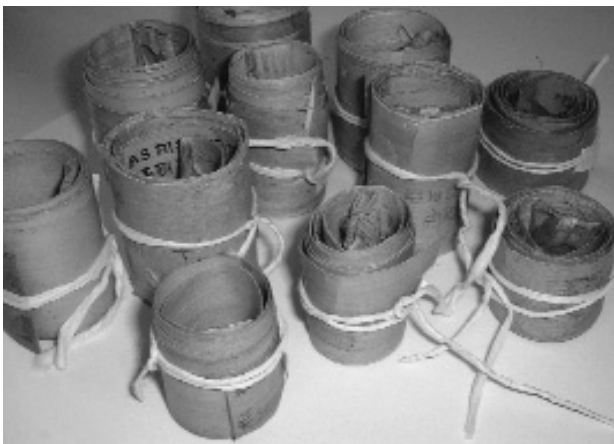


Fig. 7. Air drying after conservation and digitisation

editing stage. A photograph of the verso was also taken when there was writing of any kind. Separate close up photographs were also taken for each seal which might render further research easier. The measurements of the length and the width of three parts (head, middle and tail) were recorded before the "tamsuk" was rolled back in the same way, starting from the left seal side so that both the seal and the text could be protected. The record of the diameter of each roll prior to the humidification was referred to, and the same diameter retained as far as possible. The roll was tied temporarily with a piece of twisted Lokta paper cord and left to air dry until next day (Fig.7). Completely dried manuscripts were wrapped in 14g/M² Lokta paper softened by hand-squeezing.

They were then placed in an alkali buffered archival box with 80 compartments custom designed and assembled in Japan to accommodate 80 rolls with double outer walls which act as a buffer against changes of temperature and relative humidity in the storage room (Fig.8). It is extremely important to provide the safe enclosure which can sustain the stable micro-climate especially in countries where there is no other way to control the environment of the entire buildings. The double wall structure constructed with strong archival board with a tight fit lid should also discourage further attack by mice and other insects. The polypropylene coated board keeps out atmospheric pollution and is waterproof.

Inside the lid, a sheet of SHC (Super Humidity Controlling) board is incorporated which acts as a buffer against humidity fluctuation to a certain degree as well as absorbing the harmful gases emitted from the objects themselves.

PCAU is planning to continue to work on the remaining rolled palm leaf manuscripts during the summer of 2006.



Fig. 8. Custom designed and assembled archival box

The Future

Both before and after the project at the Archives all the major institutions in the Kathmandu Valley were visited, and the directors and administrators as well as the workshop participants from each particular institution were consulted about specific problems concerning the preservation of collections. The old, historical palace buildings which house the National Museum, National Library and Kaiser Library present particular difficulties.

It was encouraging that, thanks to their familiarity with the English language, everyone involved was quite informed about recent developments and advancements in the field of conservation and preservation theories and materials. However, most of the books and articles they read were written in developed countries, so they were naturally prone to think that conservation work can not start without a well-equipped studio fitted with equipment like a leaf casting machine or suction table. Therefore, it was necessary to stress some basic points, such as simple good housekeeping, which does not necessarily involve any costly equipment. Such an equipment could even be useless where there are frequent power cuts and a constant water supply shortage. Motivated conservators with the knowledge and will to overcome the lack of such an equipment are the most important single factors. Indeed, without them, any equipment, no matter how sophisticated, is likely to remain idle and collect dust.

Another item for discussion was the wrapping of poti type manuscripts in colourful cotton cloth of red, yellow, green or blue. Traditionally all the cloth was dyed with natural plant dyes such as madder (*Rubia cordifolia*) for red or turmeric (*Curcuma logna*) for yellow. These natural dyes are known to be insect repellents. However, these days, while the traditional form remains, commercial chemically dyed cloth is bought ready-dyed. This could damage the manuscripts as unknown chemicals are used for the dye and the mordant and could emit harmful gases when decomposing. Consequently, the advice was given to use traditional plant dyes which are still readily available at the ayurvedic medicinal market in the city, or to use natural unbleached 100% cotton cloth after washing it several times to eliminate starch and other matter.

There is also a scope for investigating the use of natural insect repellents such as dried neem leaves

(*Azadirachta indica*) instead of the present abundant use of naphthalene. This would have the benefit of negating the harmful effects on the health of workers and visitors when breathing naphthalene. PCAU has started inquiring into the feasibility of having conservation board made in Nepal using lokta and mitsumata. There are numerous hand-made paper establishments in the Kathmandu Valley alone, while lokta and some mitsumata, which is locally called Argeli (*Edgeworthia gardneri* meisei or *Edgeworthia papyrifera*), grow in the surrounding mountains.

At the same time another positive movement for a wider sense of preservation/conservation for Nepal has begun in Japan. IFLA-PAC Regional Centre for Asia, National Diet Library of Japan, has been involved in promoting preservation in the libraries in Nepal. One staff member of the National Library of Nepal was trained at the National Diet Library of Japan in 2004. IFLA-PAC Regional Centre for Asia is also exchanging ideas with PCAU on how best to implement different specialised fields to achieve long-term conservation/preservation practice in Nepal. Hopefully more people in both Japan and Nepal will get involved in order to promote preservation/conservation in the libraries and archives of Nepal.

Conclusion

At present, microfilming and digital photography play an important role for the preservation of cultural properties in any country. At the same time, conserving the irreplaceable original objects must not be overlooked or neglected either. Conservation practice in any institution can not be a one-off or short-term effort but has to be sustainable.

With this in mind, the project will hopefully help to establish the foundation for long-term conservation practice encouraging involvement and participation of local conservators in joint efforts as well as developing local cost-effective conservation materials in Nepal.

Biographical data

Naoko Takagi received her degree in paper conservation at Camberwell College of Arts, University of Arts London. She set up the first Paper Conservation Studio at the 100-year-old Maritime Museum in Istanbul, Turkey, seven years ago, where she still works as Senior

Conservator. Every summer she spends about two months in Kathmandu working voluntarily as a conservator.

Yoriko Chudo is a paper conservator specialising in ancient Oriental scrolls and rare paintings who received her MA in paper conservation at Camberwell College of Arts, University of Arts London. Her most recent project was the conservation of the Tibetan Esoteric Buddhist material from the Dunhuang Cave Temples in the Stein Collection. Since 1999 she has worked on and off as an International Dunhuang Project Contract Conservator at the British Library.

Reiko Maeda was trained in Bookbinding and Conservation in Japan and Germany in addition attending courses in England. At present she works as a conservator in Ishikawa Kindai Bungaku Kan in Japan. She is also an associate lecturer in bookbinding for the Musashino Art University (Tokyo) distance learning course.

NB: The following companies kindly supplied the materials at no cost.

- Japan Archival Enclosures Co., Ltd. specially designed and assembled archival boxes.
- Masumi Corporation supplied various papers for repairing.
- Clariant Japan Co., Ltd. supplied Cartasol K dyes.

Népal : restauration et numérisation des manuscrits sur feuilles de palmier

A l'été 2005, le groupe de restaurateurs asiatiques PCAU (Paper Conservators Asia Unlimited) a mené pendant six semaines, sur la base du volontariat, un projet de restauration et de numérisation concernant les rouleaux de manuscrits sur feuilles de palmier, à la Bibliothèque publique de Katmandou (Népal). Avant que le projet ne commence, un atelier d'une journée a été proposé aux personnels d'autres institutions de la région, qui ont pu se familiariser avec les techniques utilisées.

La Bibliothèque publique de Katmandou, qui rassemble 6700 manuscrits, est l'une des rares institutions népalaises à avoir numérisé presque entièrement sa collection. Les rouleaux de manuscrits sur feuilles de palmier sont au nombre de 1300 et constituent la collection la plus importante du genre au Népal.

Les rouleaux, individuellement logés dans un sac en plastique, se trouvaient stockés dans un conditionnement métallique, ce qui a contribué à limiter les dégradations provoquées par les rongeurs. En revanche, le métal a rouillé et les sacs en plastique ont été contaminés par des moisissures.

Cette collection est constituée de pièces spécifiques au pays, les « tamsuk », documents de concessions foncières, dont le plus ancien remonte à 1337 après J.C. De nombreux « tamsuk » étaient craquelés ou déchirés ; 38% avaient été détériorés par les rongeurs et 46% avaient déjà été réparés. Ce projet visait donc à empêcher des détériorations supplémentaires et à préparer le document pour la numérisation. Pour dérouler le « tamsuk » sans l'endommager, il fallait l'humidifier au préalable. Après un bain de 90 mn, il pouvait être ouvert aisément et la surface des feuilles nettoyée avec des tampons de coton imprégnés d'éthanol. On pouvait alors procéder aux réparations nécessaires et photographier le document.

Ce projet devrait être poursuivi par le groupe de restaurateurs pendant l'été 2006. En parallèle, les institutions principales de la région ont été sensibilisées à certaines mesures permettant une meilleure conservation des documents, comme l'entretien régulier des espaces de stockage et des collections par exemple.

Le groupe de restaurateurs travaille également en collaboration avec le Centre régional PAC pour l'Asie sur la meilleure façon de mettre en place, au Népal, des actions spécifiques pour la conservation à long terme des documents.

Nepal: restauración y digitalización de los manuscritos en soporte de hojas de palmera

En el verano de 2005, el grupo de restauradores asiáticos PCAU (Paper Conservators Asia Unlimited) llevó a cabo durante seis semanas, sobre la base del voluntariado, un proyecto de restauración y digitalización de los rollos de manuscritos en soporte de hojas de palmera que se encuentran en la Biblioteca pública de Katmandú (Nepal). Antes de que se iniciara el proyecto, se propuso un taller de un día al personal de otras instituciones de la región, a fin de que se familiarizaran con las técnicas utilizadas.

La Biblioteca pública de Katmandú, que alberga 6700 manuscritos, es una de las pocas instituciones nepalesas que ha digitalizado casi toda su colección. Los rollos de manuscritos en soporte de hojas de palmera alcanzan las 1300 piezas y constituyen la colección más importante de su género en ese país.

Los rollos, guardados individualmente dentro de bolsas plásticas, estaban almacenados en un armario metálico, lo que contribuyó a limitar las degradaciones provocadas por los roedores. Sin embargo, el metal se oxidó y las bolsas plásticas resultaron contaminadas por hongos.

Esta colección está formada por piezas específicas del país, los « tamsuk », documentos de concesiones territoriales, de los cuales el más antiguo se remonta al año 1337 de la era cristiana. Muchos « tamsuk » estaban resquebrajados o rasgados; el 38% había sido deteriorado por los roedores y el 46% ya había sido reparado. El objetivo del proyecto era entonces impedir un mayor deterioro y preparar el documento para su digitalización. Para desenrollar un « tamsuk » sin dañarlo fue necesario humedecerlo previamente. Después de un baño de 90 minutos, podía abrirse fácilmente y limpiar las hojas con tampones de algodón impregnados con etanol. Podía entonces procederse a realizar las reparaciones necesarias y a fotografiar el documento.

El grupo de restauradores deberá continuar este proyecto durante el verano de 2006. Paralelamente, se han sensibilizado las instituciones principales de la región en cuanto a algunas medidas para una mejor conservación de los documentos, como por ejemplo, el mantenimiento regular de los espacios de depósito y de las colecciones.

Asimismo, el grupo de restauradores trabaja en colaboración con el Centro regional PAC para Asia para encontrar una mejor forma de llevar cabo acciones específicas para la conservación a largo plazo de los documentos en Nepal.

The Urgent Need to Preserve and Conserve Ancient Books: from the Event that Ancient Books Collected in Yongquan Monastery were Damaged by a Flood

Case Study

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The Original Situation of Preservation and Conservation of Ancient Books in Yongquan Monastery

Yongquan Monastery of Gushan Mountain in Fuzhou was established under the Five Dynasties (A.D. 901-A.D. 960). It is the first among the top five Buddhist monasteries in Fujian province. There are several examples of cultural identities in the monastery, especially Buddhist Scripture in the South during Yongle Period (Yong Le Nan Zang), Buddhist Scripture in the North during Yongle Period (Yong Le Bei Zang), Buddhist Scripture in Jiaxing (Jia Xing Zang), Dragon Buddhist Scripture (Long Zang), Blood Classics written by masters through the ages and printing plates of Buddhist classics from Ming Dynasty. The valuable Buddhist classics are stored in the Cangjing Hall, and the printing plates in the Printing House (Yin Jing Lou). A lot of modern publications are also gathered here, like the Complete Library in the Four Branches of Literature (Si Ku Quan Shu) published by Shanghai Ancient Literature Press, the common scattered Buddhist classics, the Voice of Dharma and Buddhism in Luoyang etc.

1. The former state of preservation and conservation of the valuable Buddhist classics

There are about 20,000 volumes of valuable Buddhist classics collected in Cangjing Hall. As in many monasteries and libraries, except for rooms and

cabinets which are not sealed and can not defend against the dust, there is no air conditioner, humidity monitor or modern fire equipment; the condition of books changes according to the natural environment. Cangjing Hall is divided into three rooms; there are 14 book cabinets in the main room in the middle and 7 book cabinets in the east and west side room. 12 of the cabinets were awards of Emperor Kangxi in 1715 and Emperor Qianlong in 1742. The others were equipped in succession after that period. Buddhist Scripture in the South during Yongle Period (Yong Le Nan Zang), Buddhist Scripture in the North during Yongle Period (Yong Le Bei Zang), Buddhist Scripture in Jiaxing (Jia Xing Zang), Dragon Buddhist Scripture (Long Zang) and Blood Classics are arranged in the cabinets following the sequence of Thousand Characters Classic (Qian Zi Wen).

2. Buddhist Scripture in the South during Yongle Period (Yong Le Nan Zang) was printed on the basis of the edition of Buddhist Scripture in the South during Hongwu Period printed in 1408 and destroyed by fire later on. The series includes 636 cases of books in blue packages, and stored in both side rooms of Cangjing Hall. The books were seriously damaged by worms; many pages are broken at folds and contaminated with moulds.

3. Buddhist Scripture in the North during Yongle Period (Yong Le Bei Zang) stored in the main room of Cangjing Hall includes 677 cases of books, many of which were printed from 1419 to 1440 except for the books printed later which were stored in 41 cases. The books are clamped by two wooden plates, and bound up with wide cotton ties at the ends. They were also damaged by worms and moulds. The books have been repaired and all the papers are mounted which

modifies the original style of the edition; the papers can be broken easily as the paper became thicker after the process.

4. Buddhist Scripture in Jiaying was printed from the end of the 16th century to the beginning of the 17th century thanks to private donations; it is also stored in the main room of Cangjing Hall. Books in packs of ten are bound up together with wide cotton ties. The books are seriously damaged because they are not protected with wooden plates or packages, and need to be repaired immediately.

5. Dragon Buddhist Scripture was printed from 1735 to 1738 and stands for 724 cases of books. These books are stored in the main room of Cangjing Hall; some pages are damaged, broken or infected by moulds.

6. All the Blood Classics in Yongquan Monastery were scripted by generations of masters with their own blood. Generally speaking, it was necessary to work about 30 years to make up a Buddhist Classic; consequently, a monk could not produce many books in his life. This is why Blood Classics are so rare in China. Most of the time, we can find one or two volumes in a monastery; in Yongquan Monastery, there are more than 670 volumes. Among these books, the earliest one was finished in 1638.

The book of Blood Classics of Yongquan Monastery are clamped between thick wooden plates, and tightly bound up at the ends with wide cotton ties. The damage suffered by the Blood Classics is not so serious as we had thought it would be; this package method has proved to be useful against damage. The books are collected in both side rooms; many have been mounted, and moulds and acidification can be found in some places.

7. Historically, Yongquan Monastery began to print Buddhist classics under the Song Dynasty (A.D. 1127-A.D. 1279) and used to be the famous printing center of Buddhist documents. The monastery holds 11,375 printing plates sculptured from Ming Dynasty which are all exquisite beyond compare. These treasures are just stored on simple shelves in the Printing House. Some of the printing plates produced in the remote past have already been broken, and about 1,000 pieces can not be used any longer. Although all the printing plates have been rescued from the flood, they suffered from damages of worms and erosion that can

not be avoided. Moreover, the Printing House is made of wood; in case of fire, the loss would be beyond repair.

Saving the Buddhist Classics from the Damage of Flood in Yongquan Monastery

1. Damage of the flood

On October 2nd 2005, Typhoon Longwang, which had not occurred during the past seven hundred years caused calamity in Fujian Province. The Yongquan Monastery located at the half of Gushan Mountain of Fuzhou was especially damaged. A powerful current with mud and stones smashed the back wall of the monastery in an instance and flooded every corner immediately. Some buildings collapsed straightway, and although many buildings were safe, the depth of the pond was about 1.5 meter. Cangjing Hall, which holds the precious Buddhist classics, is one of these buildings.

Cangjing Hall is the main building of the Cangjing Yard. Cangjing Yard is located at the lower level of the monastery, which is composed by a group of buildings similar to Siheyuan in Beijing. This group is relatively independent and closed, and there is just one side door to outside at the east and west side. The Cangjing Hall is built on a high foundation; as the building is durable, it did not collapse during the fierce flood. However, because the structure of Siheyuan makes it easy to accumulate water, and there are no windows or doors to release it, the water flooded here for a long time. Besides the 0.24 meter-high stones supporting the Buddhist cabinets, 1.2 meter of the cabinets remained under water. More than 5,000 volumes of Buddhist classics on the two lower layers of the shelves were immersed in the water, and some of the books were even immersed for one and a half day. Above all, the books got damp. The paper of the documents which was produced in the remote past and is naturally fragile was seriously damaged by the muddy water with a lot of bacteria. Especially in the Blood Classics (Xuejing, a kind of Buddhist classics written with the blood of the monk who copied it), the characters were faded to a great extent.

Unfortunately, the Gushan Mountain is located in a subtropical trade-wind climate zone; after the middle

of October, days are often cloudy and moist, but temperature is still high. The classics that were not completely dry were damaged by the mould and gave off strong smell; especially the Blood Classics, as the presence of blood favoured the growth of moulds. Black mildew scattered on the white paper of the Blood Classics with red characters, which was just damp at first, and some mildew even grew into pieces with a coat of green fur.

2. Saving the ancient books from flood

Facing the natural calamity and the disorderly temple, Buddhist Abbot Pufa directed the recovery activity calmly and successfully. On condition that the safety of the staff was guaranteed, he organized the activity of all the monks in the monastery to save the Buddhist classics from the water, the invaluable testimonies of the Chinese cultural heritage, as well as the buildings. Many monks swam in the muddy water to save the books at the risk of their lives, since the buildings could have collapsed at any time. They moved the Buddhist classics and the Blood Classics to the Hongfa Building and the Guesthouse where the terrain was higher, and repaired the book tirelessly. Their struggle reduced losses to the minimum, and we wish to pay sincere tribute to them.

Master Pufa was well aware that they had the responsibility to preserve the precious Buddhist classics immersed or damped by water, and the work they did was meaningful; they needed to grasp the best opportunity to repair the books without the slightest fault. Master Pufa called on the related persons to discuss the project of saving the books immediately, and basing his judgment on the collective suggestions, he consulted the experts in this field by phone without delay. Their suggestions and opinions were assimilated during the process of saving the classics from the damage of flood. Considering real conditions and utilizing scientific and effective measures, destructive rescue was avoided. During the two months after the disaster, Master Pufa organized the recovery activities.

a. Moving the flooded books to the Hongfa Building and the Guesthouse

Hongfa Building is located on a higher place; it was used as the first temporary storage because it was much broader and well-ventilated which facilitated the drainage. However, there were 5,000 volumes of books that needed to be spread out and dried by people and the Hongfa Building was too small for this work. The Guesthouse that had just been finished and

was not in use at that time became the second temporary storage.

The damp books were spread out to be dried on the boards, simple bookplates and bookshelves in Hongfa Building and the Guesthouse. This was the first step of the rescue project, which prevented the books from water-damage and created better condition for drainage.

b. Drying the books by inserting Xuan paper⁽¹⁾ between the pages

Following the suggestions of the experts, Master Pufa decided to use a Chinese traditional measure to dry the Buddhist classics. Clean Xuan paper was inserted between the wet pages to absorb the water; when it got wet, it was replaced by another one several times until the extra water was absorbed.

Considering the different value of the collections, Master Pufa made a reasonable arrangement to repair the books. The most vulnerable Blood Classics with the highest value would be repaired first, next the block printed series classics, then the scattered block printed classics and the modern publications.

More than 150 monks and followers of Buddhism took part in drying the 5,000 volumes of books by inserting Xuan paper; sometimes the paper needed to be changed more than 10 times. After this operation, the primary drainage was completed. This measure proved to be simple and useful, and it was the best way to drain the wet books with the least damage on the condition of the Yongquan Monastery.

c. Removing the mould with alcohol

The pages of the wet books could not be dried completely just using the Xuan paper. To go back to a normal quantity of water in the paper, the books needed to be continuously exposed in the natural environment, or to be dried by a drying machine. However, because there was no drying machine in Yongquan Monastery, the wet books could just be dried in the natural environment. In such an environment, the books were not completely dry, the paper was eroded by bacteria and germs became moldy, as the weather of the middle of October was moist and warm.

Mould is a kind of germ resembling fur, spider-web, or cotton. It can harm the paper badly and quickly. If the

1 Xuan paper is the traditional paper used for Chinese calligraphy. It is made from the bark of the Qintan tree mixed with some straw. For more information, please see at: http://www.folkarts.ca/chinese_art/About_Xuan_Paper_10034.aspx

mould can not be removed in time, the paper of the classics will be degraded, eroded, rotten, and will even vanish. This must be absolutely avoided.

Alcohol can be used to sterilize the mould on blank spaces as it is not harmful on paper without characters. Listening to the suggestions of the experts, the monks and followers of Buddhism used a cotton stick soaked with alcohol to remove the mould, and the situation was temporarily under control.

d. Ventilating or absorbing the moisture in the storage by dehumidifier, activated carbon and quick lime.

After drainage, although the accumulated water in Cangjing Hall was drained, the humidity in the room was still very high; it was harmful for the damp books that were not immersed in water and still stored in the hall. Furthermore, Hongfa Building and the Guesthouse where the wet books were stored also needed to be ventilated. However, because there was no drying machine in Cangjing Hall, Hongfa Building or the Guesthouse, the moisture could not be dispersed. Fortunately, with the powerful dehumidifier offered by the public as well as the activated carbon and the quick lime, the humidity was reduced gradually. At the same time, electric fans were used to accelerate the air circulation that was also helpful for drying the air and controlling the growth of moulds.

e. Sterilizing Cangjing Hall with disinfecting paint without toxicity

In order to control and remove the mould in the storage, a special disinfecting paint without toxicity was recommended by the experts, which was the production of Fuzhou Shenyuan Environmental Protection Co. Ltd (the agency of a professional American manufacture). This paint can kill the bacteria by breaking the cell wall and cell membrane. Instead of painting on the books directly, the paint was sprayed on the walls of the storage unless it would be harmful to the paper. A cautious attitude to the valuable documents is highly praised by the public.

f. Increasing the height of the stone supporting the cabinets of the books

Because the stones supporting the cabinets were 0.24 meter-high, the number of Buddhist classics immersed in water was reduced by one third as the water accumulated in Cangjing Hall reached 1.5 meter during the flood. In order to better defend against water, the height of the stone was increased to 0.6 meter when the Cangjing Hall was cleaned.

Some Suggestions

Typhoon Longwang greatly damaged the books in Yongquan Monastery; thanks to the effective measures which were taken in time, the loss was reduced to the minimum. However, if they are not provided with appropriate protection, numerous valuable Buddhist classics, which are broken, moldy and bursting, will be lost. Further more, one should focus on the traditional way the monastery used to treat the books. Considering these problems, some suggestions are proposed below.

1. Building a modern storage with constant temperature and humidity in the monastery

At present, the invaluable books and printing plates are still stored in the natural environment without air-conditioning system or modern monitor equipment. In order to prevent dampness, the books are dried in the sun every arid autumn. This measure did not prove to be very useful and droppings or damages caused by worms and moulds can still be found. Moreover, wear and tear caused by transport is harmful to the long-term preservation of the books. The Yongquan Monastery is located in the wet subtropical zone where trade winds prevail, days are often wet and rainy with high temperature. Building a modern storage with constant temperature and humidity is the best choice for Yongquan Monastery to preserve the books. The budget of this project depends on the support from both the government and the NGOs.

2. Removing the moulds, sterilizing and repairing the books as soon as possible.

In Yongquan Monastery, some books were damaged so badly that it might be impossible to restore them in the future. If they are not provided with appropriate protection, the result will be beyond anticipation. We suggest that the monastery should dedicate special funds to remove moulds, sterilize and repair. And we wish to specify that this work should be done in accordance with guidelines and scientific measures in order to avoid destructive repair.

3. Making clamping plates for Buddhist Scripture in Jiaying (Jia Xing Zang)

Buddhist Scripture in the South during Yongle Period, Buddhist Scripture in the North during Yongle Period, Dragon Buddhist Scripture and Blood Classics were protected with clamping plates or book packages and

were better preserved than Buddhist Scripture in Jiaxing. The volumes have just been bound by ten without any protection. Obviously, preservation measures used will increase the damage. Because Yongquan Monastery is located in a warm and wet area, we suggest that clamping plates should be chosen to protect the Buddhist Scripture in Jiaxing, preferably in wooden boxes.

4. Limiting the access to Cangjing Hall

In order to satisfy the users, Cangjing Hall opens to the visitors and followers of Buddhism many days a year. Displaying the Buddhist classics to the public is harmful to the preservation of books, and we suggest that modern duplications should be used to replace these historical documents or limit the access to Cangjing Hall.

Some Explanations

Losses caused by Typhoon Longwang can not be calculated by a few economic statistics. We should also pay attention to hidden damages. The most important thing is to prevent damage before it happens.

Ancient books are the records of the development of civilization, and the testimonies of a cultural identity. Chinese ancient books are not only the products of a long-standing history and profound culture but also the treasures of a world which can not be reproduced. Unfortunately, the status of preservation and conservation of ancient books is worrying for some of them were damaged by worms, water, fire, and even by human carelessness. One of our major responsibilities is to protect them.

What we can learn from the disaster of Yongquan Monastery is that we need to develop preservation and conservation of ancient books in China.

1. Implementing an emergency plan should be the priority of any institution collecting ancient books.

Fire and water are merciless; they are the most awful threats to the ancient books, and have caused many disasters. Although we have entered the high-tech era, they are still the monsters which devour our cultural heritage. In 2005, besides Typhoon Longwang destroying Yongquan Monastery, many disasters have occurred that caused innumerable losses. At the Library of Nationality Culture Palace in Beijing, water burst

out from the broken pipes of the heating system and damaged the books. The seaquake in South-east Asia and the bursting of embankment caused by hurricane in New Orleans, USA, were two major disasters which reveal that fire and water threaten the security of ancient books at any time.

Besides fire and water, damage caused by worms, moulds and mice can not be ignored. Although the destruction is not so fierce as that of fire and water, the books will be devoured little by little.

We need to anticipate disasters and to implement disaster plans to reduce losses to the minimum in case a disaster strikes one day.

We can say that the books of Yongquan Monastery have been saved successfully because there were just a few books involved and because the damage was caused by water alone. If there had been a plan, emergency measures would have been more efficient and could have been implemented immediately.

Unfortunately, besides Yongquan Monastery, there is no institution having an emergency plan. The National Library of China made a draft two years ago, but the formal one has not been produced yet. In the other countries, few organizations collecting ancient books have made up such a plan. Because a great number of valuable documents were damaged in recent disasters, the Preservation and Conservation Section of IFLA compiled « First, do no harm – A Register of Standards, Codes of Practice, Guidelines Recommendations and Similar Works Relating to Preservation and Conservation in Libraries and Archives ». Making an emergency plan according to IFLA guidelines and learning from our experience should not be delayed by institutions collecting ancient books.

2. Saving and protecting the rare ancient books is a significant and urgent responsibility to disseminate the Chinese cultural heritage.

Yongquan Monastery pays great attention to the preservation of the Buddhist classics. Despite the bad conditions of storage, the books are well-preserved. But, some of the books are damaged by worms, moulds, and acidity.

China is a country with a long history and a vast territory; there are a lot of old monasteries like Yongquan Monastery. Most of the libraries with valuable cultural heritages in these monasteries are simple and a bit basic. Further more, many institutions in China just store valuable documents without control. Many are collected in bad environmental conditions, either wet and hot or extremely dry and cold, covered by dust

and eaten by worms and mice until vanished without being noticed.

Actually, the situation of preservation and conservation of ancient books in China is worrying. In a few words, we can evaluate that about 10 million out of the 30 million volumes (pieces) of ancient books are damaged at different levels, and 200 thousand volumes (pieces) are in danger. If they are not restored and protected, they will not be available anymore in the future.

3. Raising awareness about the protection of ancient books is the best way to ensure that ancient books will be correctly preserved.

It is not enough to be aware of the urgent need to protect the cultural heritage. It is impossible to have good preservation measures for ancient books if librarians are not aware of this necessity.

In the past, the Buddhist classics in Yongquan Monastery were repaired in a bad way. Moreover, drying the Buddhist classics in the sun leads to more disadvantages which add to damages caused by transport and bacteria being brought back into storage areas.

Bad conservation measures can not be ignored in China. For example, the invaluable Rolls of Dunhuang Buddhist Classics are cut into two pieces just for more convenience. The pages of some ancient books are entirely mounted to make the outlook more attractive. Chemical glue is used at random and so on. The sense of protecting ancient books is scarce; books are processed casually and librarians are so unfamiliar with preservation measures that they can not treat the book properly.

4. Preserving and conserving ancient books depends on the support from government, the community and the public.

As referred above, one third of the 30 million ancient books in China need to be repaired as soon as possible. Except for the storage of few big institutions, most of the storage is too simple and rudimentary to preserve ancient books. A great number of average and small libraries can not afford the cost of protection because of a limited budget.

We have estimated that, about US\$ 100 million will be needed to investigate the distribution of ancient books in the public libraries in China, improve storage conditions and train the staff in conservation of ancient books. This is a huge sum of money that can not be afforded by the budget of the government. We will learn from the disaster in Yongquan Monastery and how the persons solved the problem.

During the rescue process, the opinion and guidance of experts ensured that scientific measures were adopted; the support and donation from the followers of Buddhism provided one of the guarantees of successful rescue activities.

One lesson is that the fund from the government is the main part of libraries' budget to preserve and conserve their ancient books. We need to gain social support including funds from companies and foundations. Moreover, it is important to gain the support from visitors and users. In brief, striving for receiving different kinds of support is a practical way to solve the problems of preservation and conservation of ancient books; this will help us to assess the real situation of the ancient books in China, and to improve it.

Inondation du Monastère de Yongquan : étude de cas

Le Monastère de Yongquan (x^e siècle après J.-C.) se situe dans la Province de Fujian, au sud-est de la Chine. Il contient environ 20 000 ouvrages précieux, Classiques des textes bouddhistes, parmi lesquels 670 ouvrages écrits avec le sang des moines. Il ne possède pas de système d'air conditionné, de contrôle hygrométrique ou d'équipement de lutte contre l'incendie. Au fil du temps, les documents ont donc été sérieusement endommagés par les vers et les moisissures.

Le 2 octobre 2005, l'ouragan Longwang s'est abattu sur la Chine. Une puissante coulée de boue a frappé l'arrière du monastère dont plusieurs bâtiments se sont effondrés. Celui qui renfermait les ouvrages précieux est resté debout mais a été inondé ; plus de 5000 documents ont été immergés dans près de 1,5 m d'eau, certains pendant plus d'une journée.

L'un des religieux, Maître Pufa, a organisé les opérations d'urgence, après avoir sollicité les conseils d'experts.

Plus de 500 moines et disciples de Bouddha ont alors participé au sauvetage.

Les 5000 ouvrages ont d'abord été transportés dans deux autres lieux, plus vastes et bien aérés afin de commencer à sécher. Des feuilles de papier de Xuan⁽¹⁾ ont ensuite été insérées entre les pages pour que l'eau en excès soit absorbée. Les ouvrages écrits avec le sang des moines étant les plus fragiles et les plus précieux ont été traités en priorité. Mais le climat d'octobre, particulièrement humide et chaud, a favorisé le développement de moisissures sur les ouvrages laissés à l'air libre. Les religieux ont alors tenté de faire disparaître ces moisissures grâce à des bâtonnets imbibés d'alcool. Enfin, grâce au déshumidificateur offert par la communauté et aux ventilateurs, l'humidité a progressivement diminué.

Les mesures efficaces qui ont été prises ont permis de limiter les pertes. Pourtant, si l'on n'intervient pas rapidement pour protéger les ouvrages de façon appropriée, les dégâts seront irréparables. L'une des priorités consisterait à construire dans le monastère un espace de stockage bénéficiant de conditions environnementales contrôlées. D'autre part, il est nécessaire que le travail de restauration soit effectué de façon adéquate, selon des méthodes reconnues, ceci afin d'éviter des erreurs irrémédiables.

D'une façon plus générale, la situation des livres anciens en Chine est préoccupante puisque 10 millions d'ouvrages sont endommagés et que 200 000 menacent de l'être. Il est donc important d'améliorer les conditions de conservation mais aussi de sensibiliser les professionnels des bibliothèques à des mesures de conservation et de restauration efficaces et sans risque.

1 Papier traditionnellement utilisé pour la calligraphie chinoise, fabriqué à partir de l'écorce du Qintan, mélangée à de la paille.

Inundación del Monasterio de Yongquan: estudio de caso

El Monasterio de Yongquan (siglo X de la era cristiana) está situado en la Provincia de Fujian, en el sudeste de China. Contiene cerca de 20 000 obras preciosas, clásicas de los textos budistas, de las cuales 670 fueron escritas con la sangre de los monjes. Este monasterio no cuenta con un sistema de aire acondicionado, control higrométrico ni equipos para combatir incendios. En consecuencia, con el paso del tiempo, los documentos han resultado gravemente dañados por el efecto de gusanos y moho.

El 2 de octubre del pasado año, el huracán Longwang arremetió contra China. Una poderosa corriente de lodo golpeó la parte trasera del monasterio, derribando varios de sus edificios. El edificio donde se encontraban guardadas las obras preciosas se mantuvo en pie, pero se inundó; más de 5000 documentos quedaron sumergidos en casi 1,5 metros de agua, y algunos de ellos permanecieron en esas condiciones durante más de un día.

Uno de los religiosos, el Maestro Pufa, organizó las operaciones de emergencia, después de solicitar la asesoría de expertos. Más de 500 monjes y discípulos de Buda participaron en las acciones de salvamento.

Las 5000 obras fueron inicialmente trasladadas a otros dos lugares, más amplios y bien oreados, a fin de comenzar a secarlas. Luego, se colocaron hojas de papel de Xuan⁽¹⁾ entre las páginas para absorber el exceso de agua. Se dio prioridad al tratamiento de las obras escritas con la sangre de los monjes, ya que eran las más frágiles y valiosas. Sin embargo, el clima de octubre, particularmente húmedo y caluroso, favoreció el desarrollo de moho en las obras que estaban al aire libre. Los religiosos intentaron eliminar el moho mediante palitos de naranja impregnados con alcohol. Finalmente, gracias a un deshumidificador facilitado por la comunidad y a ventiladores se logró disminuir la humedad de forma progresiva.

Las eficaces medidas que se tomaron permitieron limitar las pérdidas. Sin embargo, si no se interviene rápidamente para proteger las obras de manera adecuada, se producirán daños irreparables. Una de las prioridades consistiría en construir en el monasterio un espacio de depósito que esté provisto de condiciones ambientales controladas. Por otra parte, es necesario que el trabajo de restauración se realice de manera adecuada, siguiendo los métodos reconocidos, con la finalidad de evitar errores irremediables.

En términos más generales, la situación de los libros antiguos en China es preocupante, ya que existen 10 millones de obras dañadas y otras 200 000 corren el riesgo de estarlo. Por lo tanto, es importante mejorar las condiciones de conservación, pero también crear conciencia entre los profesionales de las bibliotecas en cuanto a medidas de conservación y restauración eficaces y sin riesgo.

1 Papel utilizado tradicionalmente para la caligrafía china, fabricado a partir de la corteza de Qintan, mezclada con paja.

Project « Saaga » – Case Study



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by **Martin Terav**
Digitisation expert
Estonian Historical Archives

Already for a year, the Estonian Historical Archives (EHA) have been running a digitization project which brings online genealogical materials that have been accessible so far only on paper or microfilms. Currently there are about 700 thousand images available, and at the end of the project more than three million frames will be online. The project is intended to use modern technology to bring pre-mentioned materials closer to potential interest groups and increase access in all means. The project also decreases the intensive use of high-cost microfilms as well as originals, which means they will have better preservation conditions.

The project reaches back to 2001; everyday work began in 2003 when EHA started preparations for leasing a microfilm scanner. In August 2004, the workflow development began and two months later, in October, scanning and all post-scanning processes were started. The project uses an Omniscan 1200 microfilm scanner which is capable of separating up to 400 dots per inch while scanning grayscale. The scanner is able to produce about 30 images per minute (the speed applies to 200 dots per inch setting). The scanner can be used also by other institutions.

Complexity mostly goes along with increased risk rates. When there are many users and a big amount of data, the system might not be stable enough. To minimize the risks, we tried to make the technical solution as simple as possible from the very beginning of the project. Nevertheless, when we started we did not get much information regarding successful digitization projects with similar mission and scale. It is intentional that « Saaga » is not a database. We thought it would be safer not storing millions of images in the 'stomach' of a database where they all might get lost after an unfortunate power failure for example. A database is also harder to back up. All files in « Saaga » are stored on a Small Computer Systems Interface (SCSI) – Redundant Array of Independent Disk (RAID) and located by logical hierarchy. This very basic solution lets us free to manipulate the access software whenever and however we want to.

Another problematic issue with the database is that one will always depend on a special database engine or software solution. Although « Saaga » does not intend to be a digital safety copy of the genealogical materials, it certainly has this function indirectly anyway and good practise in digital preservation means simplicity and universality.

The first and most important decisions were related to the file name issue and the scanning resolution we would use throughout the project. When choosing the resolution we did not take over any best practises as they could often be described « the more the better ». This is why we measured the tiniest detail which was of a significant importance to us and then according to that we got the resolution we needed. The result was that when scanning grayscale, we needed no more detail than 200 dots per inch. With that we are able to scan up to 4000 frames a workday. There is also an interesting online tool for calculating optimal resolution (see: http://images.library.uiuc.edu/projects/calculator/image_calc.asp). In order to link the image files and descriptions or indexes located somewhere else, we needed a short but logical and unique identifier for these files. As the files are not in a database, the identifier could only be the filename itself but certain terms and conditions apply to filenames. Combining different ideas we made a compromise. The file name would consist of: collection, number of inventory, number of item, number of digitized microfilm and the last block – number of the scanned frame on current microfilm – would be added automatically by the scanning software. With that kind of an identifier we are able to link all the files with relevant descriptions from the Archival Information System (AIS). AIS is a system which is similar to the electronic databases that are used in libraries and enable users to find books in the library's collection quickly and easily.

Most if not all digitization projects have to deal at least with some file or image processing. First we hoped we would be able to skip this but limited options in scanner software did not enable us to do that. The scanner outputs files only in TIFF format which size and format (TIFF is not compatible with web browsers) do not suit us – the average file size for TIFF was 5-6 MegaBytes (MB). Thus we began looking for a better format and we chose the Portable Network Graphics (PNG); this is an open, free image format which uses non-lossy compression and besides of all is nearly six times more effective in disk space and has an excellent compatibility with all web browsers. All automated post-scanning processes are included in

one script which runs them in specific order. The first process was conversion and for batch conversion we picked two PNG which can be bought and downloaded from: <<http://batch.fcodersoft.com/2png>>. After conversion the average file size is a bit less or more than one MB. All other tasks the script runs are related to file delivery to the Raid discs. The script also makes ISO archives for achieving back-up copies on cd-rs.

In December 2005 « Saaga » has more than 11 500 registered users among whom a bit less than hundred users are constantly logged in. When comparing the number of microfilm readers in the reading room (11) to the number of constantly logged in users in the internet-based reading room, we can assume that we have improved the access to genealogic materials so that ten times more people are willing or able to make their researches. And this does not take in account time limitation issues – in-house reading rooms are open on specific days and within specific hours whereas on-line materials are accessible all-day long.

Le projet « Saaga » : pour des recherches généalogiques en ligne

Depuis octobre 2004, les Archives historiques d'Estonie ont engagé un projet de numérisation qui vise à rendre accessibles en ligne des documents généalogiques, auparavant uniquement disponibles sur papier ou microfilm. Le projet « Saaga » permettra de rendre ces documents accessibles à de nouveaux publics mais encore de mieux préserver microfilms et originaux en limitant leur utilisation. 700 000 images sont d'ores et déjà disponibles sur les trois millions qui doivent être numérisées à terme. L'appareil utilisé permet de scanner environ trente images par minute.

L'équipe qui a travaillé sur le projet a choisi de ne pas faire de « Saaga » une base de données, par crainte d'incidents (coupures d'électricité par exemple) pouvant entraîner la perte de fichiers. Le système utilisé, SCSI-RAID (Small Computer Systems Interface – Redundant Array of Independent Disk), permet de stocker les fichiers, de les classer, et d'intervenir sur le logiciel à tout moment. A l'origine du projet, il a fallu prendre deux décisions fondamentales concernant l'identification des fichiers et le niveau de résolution. Le nom du fichier comprend finalement les indications suivantes : fonds, numéro d'inventaire, numéro du document, numéro du microfilm numérisé, numéro de l'image scannée. On a choisi une résolution à 200 dpi et on scanne ainsi jusqu'à 4000 images par jour.

En décembre 2005, « Saaga » comptait plus de 11 500 utilisateurs inscrits. Les documents étaient ainsi rendus accessibles à dix fois plus de personnes. Le projet mené par les Archives historiques a éveillé l'intérêt d'autres institutions patrimoniales en Estonie qui se préoccupent aujourd'hui de rendre leurs documents généalogiques accessibles en ligne.

Since 1992, 2810 microfilm rolls with 2,6 million frames have been produced as security copies. From 1992 to 2004, materials containing genealogical information have been microfilmed as follows: parish registers of the Lutheran Church (710 rolls) and the Orthodox Church (424), soul revision lists (615), lists of commune members (412), lists of recruits (269) and lists of Tartu University students (211 and 157 rolls). That makes more than 2,6 million frames altogether. All these materials will be scanned and included in « Saaga » one fine day. After « Saaga » was made available to the public, several Estonian memory institutions have discussed with us the idea of including their genealogical materials to « Saaga » as well. Tallinn City Archive was the first of these institutions to ask us to scan their materials and put them online. There should be more cases for which memory institutions collaborate so well.

For more information, please consult:
<www.eha.ee/saaga>

Proyecto « Saaga » permite realizar investigaciones genealógicas en línea

Desde octubre de 2004, los Archivos históricos de Estonia están llevando a cabo un proyecto de digitalización cuyo objetivo es dar acceso en línea a documentos genealógicos que anteriormente sólo estaban disponibles en soporte de papel o en microfilme. El proyecto denominado « Saaga » permitirá dar acceso a estos documentos a un público nuevo, además de preservar mejor los microfilmes y los originales al limitar su uso. Desde ya se encuentran disponibles 700 000 de los tres millones de imágenes que deberán estar digitalizadas al final del proyecto. El equipo utilizado permite escanear aproximadamente treinta imágenes por minuto.

El equipo que ha trabajado en el proyecto decidió no convertir « Saaga » en una base de datos, por temor a que algún incidente (por ejemplo, interrupciones de la energía eléctrica) pudiesen implicar la pérdida de archivos. El sistema utilizado SCSI-RAID (Small Computer Systems Interface – Redundant Array of Independent Disk), permite almacenar los archivos, clasificarlos e intervenir en el programa en todo momento. Al comienzo del proyecto, fue necesario tomar decisiones fundamentales relativas a la identificación de los archivos y el nivel de resolución. El nombre del archivo comprende finalmente la siguiente información: colección, número de inventario, número del documento, número del microfilme digitalizado, número de la imagen escaneada. Se escogió una resolución de 200 dpi y de esta manera se escanean hasta 4 000 imágenes por día.

Para diciembre de 2005, « Saaga » contaba con más de 11 500 usuarios inscritos. De este modo, se pudo dar acceso a los documentos a un número de personas diez veces mayor. El proyecto que adelantan los Archivos históricos ha llamado la atención de otras instituciones patrimoniales de Estonia que están interesadas actualmente en dar acceso en línea a sus documentos genealógicos.

« The 3-D's of Preservation: Disasters, Displays, Digitization »

International Symposium
Paris, 8-10th March 2006
Report by Christiane Baryla
IFLA-PAC Director

This event, organized by the Bibliothèque nationale de France in cooperation with IFLA (PAC Core Activity and Section on Preservation and Conservation), was very successful. More than 150 professionals coming from 27 countries around the world attended three days of intense conferences. On this occasion, several meetings (PAC Directors, IFLA Section on Preservation and Conservation, and common meetings) allowed fruitful discussions and debates.

I wish to thank sincerely all the directors of regional centers who

made the effort to come from very far away. So, many thanks to Ximena Cruzat (PAC Centre for Chile, Argentina, Ecuador, Peru), Dianne L. van der Reyden (PAC Centre for USA and Canada), Rosa Salnikova (PAC Centre for Eastern Europe and the CIS) accompanied by Olga Tolstikova, Su Pinhong (replacing Chen Li, PAC Centre for China), Annette Wallace (replacing Patricia Zephyrine, PAC Centre for Trinidad and Tobago), Johann Maree (PAC Centre for Southern Africa), and Masaki Nasu (PAC Centre for Asia). It was a very challenging occasion for me to introduce myself as the new PAC director and the right place to exchange ideas with directors of PAC regional centers on what problems they face and how they deal with them.

Many thanks too to the Section on Preservation and Conservation, to Nancy Gwinn as the Chair of the Section, but also to Per Cullhed, Secretary, Johanna Wellheiser, Information Coordinator, and all the members I met in Paris.

Eventually, I wish to express my sincere gratitude to the Bibliothèque nationale de France and

especially to its President, Jean-Noël Jeanneney, who did us the honour to invite the speakers and organizers for dinner. The International Relations Division, the Preservation Department, and the Technical Department have been particularly involved in the organization of the symposium. Alex Byrne, President of IFLA, honoured us with his presence and so did Sjoerd Koopman, Coordinator for IFLA Professional Activities. Both were keen on greeting and thanking Marie-Thérèse Varlamoff before her retirement as PAC director.

Agnès Saal, Director General of the Bibliothèque nationale de France opened and closed the symposium, emphasizing the greatest value she attaches to the themes handled by the speakers. John McIlwaine, Professor Emeritus, University College London, was our Keynote Speaker as the author of *International Preservation Issues n°6: « IFLA Disaster Preparedness and Planning, a Brief Manual »*. Deanna Marcum, Associate Librarian for Library Services, Library of Congress, granted the audience with a special intervention.



The 3-D's of Preservation: Disasters, Displays, Digitization

The first morning was dedicated to « Disasters: The Difference between Planning and Experience ». Marie-Thérèse Varlamoff, as the moderator, led the discussions between five talented speakers. Ximena Cruzat, Director of the National Library of Chile presented the activities of the PAC Center she is in charge of. Per Cullhed, Director of the Cultural Heritage Library Group, Uppsala University Library, presented very actual cases and an analysis of disasters in Sweden. Sarah-Jane Jenner, Preservation Co-ordinator at the British Library gave a practical overview of the collection salvage and disaster preparedness operation that has been developed at the British Library over the last decade. Josiane Laurent presented the disaster plan implemented at the Bibliothèque nationale de France. Eventually, Randy Silverman, in a very lively and almost « Hollywoodian » communication, focused on damages caused by hurricane « Katrina » and introduced the new concept of a « National Disaster Response Protocol ».

After a technical visit led by Anne-Hélène Rigogne of the beautiful display « Torah, Bible, Coran », the second morning was devoted to « Displays: The Role of Preservation in Exhibition ». Nancy Gwinn, as the Chair of the Section on Preservation and Conservation, was a talented moderator introducing Jocelyne Deschaux, from Toulouse, who focused on preventive measures in exhibitions, Anne-Hélène Rigogne and Brigitte Leclerc from the BnF who talked about standards on preservation in the field of exhibitions, and Dianne van der Reyden, who presented the role of preservation in exhibitions at the Library of Congress.

The last morning, on Friday 10th, was the long-awaited session regarding digitization. As the moderator, Helen Shenton had to deal with four communications concerning the safeguard of digital heritage. Ingeborg Verheul (Koninklijke Bibliotheek) presented an overview about « Current Practice in 15 National Libraries ».

Her communication was an abstract of the book she has just published as a Saur Publication (see page 29). Catherine Lupovici presented a survey of what is in progress at the Bibliothèque nationale de France. Hilde van Wijngaarden, Head of the Preservation Department, Koninklijke Bibliotheek, introduced the « Planets » project, a European proposal to build a preservation framework. Last but not the least, Laura Campbell, Chief Information Officer at the Library of Congress, introduced the National Digital Information Infrastructure and Preservation Program (NDIIPP) lead by the Library of Congress.

Technical visits were very much appreciated. They allowed the participants to discover some specialized services of the Bibliothèque nationale de France, closely connected to preservation issues. Guillaume Niziers, Head of the Technical Centre in Bussy-Saint-Georges, welcomed us and presented the treatment and digitization of newspapers and audiovisual material.

Gérard Bailly, Director of the Technical Department let us visit the basement of the library to make us understand what was implemented to prevent the risk of floods (waterproof wall, disaster plan,...).

The proceedings of the symposium will be published soon as the « International Preservation Issues », n°7.

La conservation en trois dimensions : catastrophes, expositions, numérisation

Symposium international
Paris, 8-10 mars 2006
Compte rendu par
Christiane Baryla
Directeur du Programme PAC
de l'IFLA

Ce colloque, organisé par la Bibliothèque nationale de France en coopération avec l'IFLA (Programme PAC et Section Préservation et Conservation) a connu un grand succès. Plus de 150 professionnels

venus de 27 pays ont assisté à trois jours de conférences d'un très grand intérêt. A cette occasion, plusieurs réunions de travail (réunion des directeurs des centres régionaux du PAC, réunion de la Section Préservation et Conservation de l'IFLA, réunion commune) ont permis de nombreux et fructueux débats.

Je voudrais remercier chaleureusement tous les directeurs de centres régionaux qui ont fait l'effort de venir, souvent de très loin. Ainsi, grand merci à Ximena Cruzat (Centre PAC pour le Chili, l'Argentine, l'Equateur, le Pérou), Dianne L. van der Reyden (Centre PAC pour les USA et le Canada), Rosa Salnikova (Centre PAC pour l'Europe de l'Est et la Russie) accompagnée de Olga Tolstikova, Su Pinhong (représentant Chen Li, Centre PAC pour la Chine), Annette Wallace (représentant Patricia Zephyrine, Centre PAC de Trinidad et Tobago), Johann Maree (Centre PAC pour l'Afrique du Sud) et Masaki Nasu (Centre PAC pour l'Asie). Ce fut pour moi l'occasion de me présenter dans mes nouvelles fonctions de Directeur du Programme PAC de l'IFLA ainsi que de rencontrer les directeurs régionaux pour évoquer ensemble le fonctionnement du réseau et les problèmes rencontrés. Toute notre reconnaissance également, à la Section Préservation et Conservation de l'IFLA, à sa Présidente, Nancy Gwinn, mais aussi à Per Cullhed, Secrétaire de la Section, Johanna Wellheiser, Responsable de la communication et à tous les membres que j'ai pu rencontrer à Paris.

Enfin, mes remerciements vont à la Bibliothèque nationale de France et à son Président, Jean-Noël Jeanneney, qui nous a fait l'honneur de recevoir à sa table les intervenants et les organisateurs du colloque. La Délégation aux relations internationales, le Département de la conservation, et celui des moyens techniques se sont tout particulièrement impliqués dans l'organisation du symposium et des visites professionnelles qui ont permis de l'illustrer.

Alex Byrne, Président de l'IFLA, nous a honorés de sa présence ainsi que Sjoerd Koopman, Coordinateur des activités professionnelles. Tous deux tenaient à saluer le départ en retraite de Marie-Thérèse Varlamoff et à la remercier pour son activité passée à la tête du PAC.

Le symposium a été ouvert et clôturé par Agnès Saal, Directeur général de la Bibliothèque nationale de France, qui a souligné tout l'intérêt qu'elle portait aux thèmes qui ont été traités.

John McIlwaine, Professeur émérite (University College de Londres) et auteur du dernier numéro de *International Preservation Issues*, « Prévention des catastrophes et plans d'urgence : Précis de l'IFLA », déjà grand succès d'édition à ce jour, a introduit les débats.

Deanna Marcum (Bibliothèque du Congrès) nous a proposé une intervention spéciale.

La première matinée était consacrée au thème suivant : « Catastrophes : du plan d'urgence à l'expérience vécue ». Marie-Thérèse Varlamoff, modératrice de la session a introduit les travaux de cinq remarquables experts. Ximena Cruzat, Directrice de la Bibliothèque nationale du Chili, présenta les activités du Centre régional PAC dont elle a la charge (Chili, Argentine, Pérou, et Equateur). Per Cullhed, Directeur du Département chargé du patrimoine culturel à la Bibliothèque Universitaire d'Uppsala, présenta quelques expériences vécues et concrètes de catastrophes dans des bibliothèques suédoises. Sarah-Jane Jenner, Coordinateur pour la conservation à la British Library, nous livra l'étude des plans d'urgence développés dans son établissement pendant ces dix dernières années. Josiane Laurent présenta le plan d'urgence de la Bibliothèque nationale de France. Enfin, Randy Silverman, dans un exposé très vivant et presque « hollywoodien », centré sur les dégâts causés par l'ouragan « Katrina », introduisit le concept de « Protocole national de mesures d'urgence en cas de catastrophe ».

Une visite de la belle exposition « Torah, Bible, Coran » menée par Anne-Hélène Rigogne, introduisait le thème de la seconde matinée : « Expositions : documents exposés et conservation ». Nancy Gwinn, Présidente de la Section Préservation et Conservation de l'IFLA et modératrice de la session, anima avec autorité les différentes communications. Jocelyne Deschaux, (Bibliothèque municipale de Toulouse), nous exposa les conditions de conservation lors des expositions où les risques encourus par les documents sont souvent accentués. Anne-Hélène Rigogne et Brigitte Leclerc (Bibliothèque nationale de France) présentèrent les points de vue croisés d'un organisateur d'expositions et d'un responsable de la conservation quant à l'application de la norme. Dianne van der Reyden (Bibliothèque du Congrès) analysa la place de la conservation dans les expositions à la Bibliothèque du Congrès.

Le dernier jour, se déroulait la session tant attendue intitulée « Numérisation : conservation du patrimoine numérique. » Helen Shenton, Chef du Département de la conservation à la British Library et modératrice de la session dirigea les débats avec énergie et compétence autour de quatre communications. Ingeborg Verheul (Recherche et Développement, Koninklijke Bibliotheek) nous livra les résultats d'une étude concernant les mesures en cours pour la conservation du numérique dans 15 bibliothèques nationales. Sa communication est en fait la synthèse d'un ouvrage qu'elle vient de publier aux Editions Saur (voir page 29). Catherine Lupovici nous présenta la conservation et l'accès aux ressources numériques de la Bibliothèque nationale de France. Hilde van Wijngaarden (Chef du Département de la conservation, Koninklijke Bibliotheek), proposa une politique européenne commune de conservation des données numériques, en analysant le projet « Planets ». Enfin, très attendue, Laura Campbell, (Bibliothèque du Congrès) nous présenta le NDIIPP, National Digital Information Infrastructure and

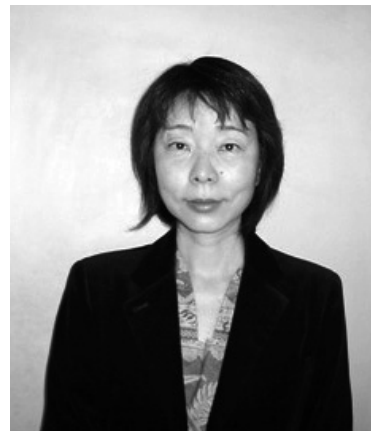
Preservation Program, mené par la Bibliothèque du Congrès.

Des visites techniques, très appréciées, ont permis à un certain nombre de participants de découvrir les services spécialisés de la Bibliothèque nationale de France. Guillaume Niziers nous a reçus au Centre technique de Bussy-Saint-Georges où existent notamment des ateliers de numérisation de journaux et de matériel audiovisuel.

Gérard Bailly, Directeur des moyens techniques, nous a accompagnés pour une visite des sous-sols de la bibliothèque afin de nous faire comprendre tout ce qui était mis en œuvre pour prévenir les risques d'inondation.

Les actes de ce colloque seront publiés prochainement et feront l'objet du numéro 7 de « *International Preservation Issues* ».

New PAC Director for Asia



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Mrs. Yukiko Saito has been appointed PAC Director for Asia in replacement of Mr. Masaki Nasu who was promoted Director General of the Bibliography Department, National Diet Library. Mrs. Saito is an experienced librarian in international cooperation. From April 2005 until March 2006, she worked as Deputy Director General, Reference and Special Collections Department. She has been appointed to succeed Mr. Nasu as Library Councillor, Acquisitions Department and PAC Director for Asia, until April 1st.

Welcome Mrs. Saito.

Meeting of the Directors of PAC Regional Centres in Asia and Open Seminar on the Damage Caused by the Indian Ocean Tsunami

December 6-7th, 2005

National Diet Library,
Tokyo, Japan

Report by Masaki Nasu,
ex-Director of IFLA-PAC Regional
Centre for Asia

Introduction

The National Diet Library (NDL) held a meeting of Directors of the PAC Regional Centres in Asia and Others on December 7th, 2005, and, the day before, on December 6th, an open seminar on the documentary heritage damaged by the Indian Ocean tsunami. Many changes affected the surrounding libraries and new and diverse problems have arisen in addition to existing needs. The IFLA-PAC Core Activity has also modified its framework to reorganize its areas of responsibility and develop its activities. In the Asian region, the National Library of China (NLC) has been appointed as the new center for China and there are plans to establish new centers in Southeast Asia and South Asia. At the meeting, we discussed burden-sharing and cooperation among the centers under the new framework, defined preservation needs around Asia and confirmed future plans of the IFLA-PAC Core Activity. At the open seminar, as it was one year since the Indian Ocean tsunami struck the surrounding countries, we invited speakers from the affected countries and encouraged them to talk about the actual situation of damage in order to raise everyone's awareness of disaster prevention. It gave the opportunity to think about how Japan and other countries would be able to support the recovery through their cooperation with the IFLA Relief and Development Partnership.

Meeting of Directors of the PAC Regional Centres in Asia and Others

Ms. Marie-Thérèse Varlamoff, Director of the IFLA-PAC International Focal Point, Ms. Jennifer

Lloyd, proxy for the Director of the Regional Centre for Oceania and Southeast Asia, Mr. Yan Xiangdong, proxy for the Director of the Regional Centre for China, Mr. Dady Rachmananta, Director of the National Library of Indonesia, Mr. Upali Amarasiri, Director General of the National Library of Sri Lanka, and Mr. Lee Kwi-bok, Conservator of the National Library of Korea, were invited to the meeting. From the NDL, Mr. Motonobu Yoshinaga, Director General of the Acquisitions Department, Mr. Masaki Nasu, Director of the Regional Centre for Asia, and Mr. Kiyonobu Isaka, Director of the Preservation Division, participated in the meeting. At the meeting, we had discussions about shared responsibility, networking, survey on preservation needs, cooperation, disaster planning and relief activities, problems specific to Asia, how to take advantage of the meetings of CONSAL (Congress of Southeast Asian Librarians) and CDNLAO (Conference of Directors of National Libraries in Asia and Oceania), and future tasks. The main points discussed at the meeting were as follows:

Shared roles of the centres and their networking

The regional centres in the National Library of Australia (NLA) and the NDL will update their mailing lists and share them with each other. To cover the tropical region of Southeast Asia and a part of South Asia, a network will be implemented involving new centres under a cooperative effort between the NLA and NDL just as they do for Southeast Asia now. We are waiting for a proposal from Chiang Mai University in Thailand to stand as a candidate. We also continue the discussion to set up a partner library in South Asia too.

Survey on preservation needs

Regional centres will discuss whether or not a survey on preservation needs relating to a specific subject matter or a specific region is necessary, monitoring present and future circumstances.

Preservation cooperation activities (information services, research and studies, education and training programs)

Each regional centre will make an English website through which preservation information services will be provided. A digital forum (discussion list) for centres will also be established and maintained. We are asked to encourage scientific research and disseminate its results as a part of preservation information services.

Information on training programs carried out by regional centres will be shared so that they can act efficiently without overlap.

Disaster planning (prevention, preparedness, response, recovery) and reconstruction support

It is important to develop a disaster plan based on the Blue Shield, that is, to raise awareness of the Blue Shield and encourage ratifying the Hague Convention and its Protocols. Regional centres will encourage and support libraries, mainly national libraries, to implement a disaster plan. They will establish a system that will enable a regional centre to get information immediately after a disaster strikes in its area and inform the damaged libraries of appropriate emergency measures. The centre will also share information with the International Focal Point and other regional centres.

Problems specific to Asia

In cooperation with experts and regional centres to be established in future, we will deliberate on the problems relating to preservation of palm leaf materials, environmental conditions in a tropical climate, and collection management in inadequate facilities.

Taking advantage of the meetings of CONSAL and CDNLAO

We will use these forums for discussing preservation issues, including periodically reporting progress with critical preservation issues to CDNLAO members.

Future tasks (IFLA-PAC Strategic Plan 2006-2008 and Action plan of the Regional centres in Asia) Based on the Strategic Plan and the agreement at the meeting, an action plan for Asia will be formulated at the earliest possible time after April. The NDL in cooperation with the NLA and the NLC will coordinate the action plan.

Open Seminar on the Documentary Heritage Damaged by the Indian Ocean Tsunami

A total of 168 persons, most of whom were from inside the country, participated in the seminar. It started with a keynote address entitled Disaster Programs of the IFLA-PAC by Ms. Marie-Thérèse Varlamoff, Director of the PAC International Focal Point, followed by reports by Mr. Dady P. Rachmananta, Director of the National Library of Indonesia, entitled Rehabilitation and Reconstruction Plan for Libraries and Documentation Centres in the Province of Aceh, and by Mr. Upali Amarasiri, Director of the National Library of Sri Lanka, Tsunami Affected Libraries in Sri Lanka: Rebuilding Process and Challenges. They are still in the recovery phase of the library, and conservation of damaged documents has not been initiated yet. Support of many kinds including financial backing is strongly required.

Next, a report One Step Forward – Relief Work for Damaged Documents at Aceh, Indonesia was read for Mr. Isamu Sakamoto, Paper Conservator, Director of the Tokyo Restoration and Conservation Center, who is working in Indonesia on the restoration of 30,000 volumes of land register documents held by the National Land Agency in Banda Aceh, Indonesia, one of the areas devastated by the tsunami, using the vacuum freeze-drying method. At the end, Mr. Masaki Nasu, Director of the IFLA-PAC Regional Centre for Asia, reported on Recent activities of the IFLA-PAC Regional Centre for Asia.

The seminar received a great response from the audience and a high degree of media coverage in Japan. We firmly believe that it was a very successful and fruitful seminar, which gave us a good occasion to figure out how we would be able to do recovery work and support rehabilitation once a disaster occurs, as well as to raise awareness of daily disaster prevention.

All the English papers can be downloaded from the website of the IFLA-PAC Regional Center for Asia: <<http://www.ndl.go.jp/en/iflapac/news.html>>

High Level Expert Group to Advise European Commission on How to Build the European Digital Library

On 27th March 2006, Information Society and Media Commissioner Viviane Reding chaired the first meeting of the High Level Expert Group on Digital Libraries. The group will advise the Commission on how to tackle key challenges in making Europe's cultural heritage available online.

In its first meeting, the group discussed the Commission's vision for the European Digital Library and set up a framework for its future work. The group also had a first exchange of views on copyright issues. The 20 members of the High Level Expert Group are

experts from libraries, archives, museums, content providers, industry, research organisations and academia.

The list of members and more information on the meeting are available from the Digital Libraries website: http://europa.eu.int/information_society/activities/digital_libraries/index_en.htm

Netarchive.dk Is Beginning the Collection and Preservation of the Danish Portion of the Internet

A new legal deposit law came into force on the 1st of July 2005. As a result, The State and University Library and the Royal Library are now collecting and preserving the Danish portion of the internet.

In practical terms, this means that the two institutions collect internet-material using so-called 'harvesters' (web crawlers).

Harvesters are programs of the kind used by search engines. Netarchive's harvesters scan the Web from a set of starting points (initially all domains under .dk) and follow links from them. The collected material is stored in a joint archive in which, for added security, all data is stored in both institutions. The archive is not publicly accessible and initially can only be used for research purposes and with prior permission from the Danish Data Protection Agency.



Meeting of Directors of the IFLA-PAC Regional Centres in Asia and Others. From left: Mr. Masaki Nasu, Mr. Upali Amarasiri, Ms. Marie-Thérèse Varlamoff, Ms. Jennifer Lloyd, Mr. Yan Xiangdong, Mr. Lee Kwi-bok, Mr. Dady P. Rachamananta.

A set of guidelines regarding the new law has been developed. It outlines the implications of the new law for the national libraries and for websites and content-providers. For more information, please consult:

<<http://www.nedcc.org/welcome/disaster.htm>>

Any questions or comments can be sent to: netarkivet-svar@netarkivet.dk

The experience from the first snapshot of the Danish domain is available in the article by Bjarne Andersen, Daily Manager of netarchive.dk, State and University Library.

Please see at: <http://netarkivet.dk/publikationer/DFreyv_english.pdf>

Disaster Assistance from Northeast Document Conservation Center (NEDCC)

As part of its Field Service program, NEDCC offers an emergency assistance program for institutions and individuals with damaged paper-based collections. NEDCC staff members are available 24 hours a day to provide telephone advice if a disaster occurs. This service is provided at no charge thanks to a grant to NEDCC from the National Endowment for the Humanities (NEH). This service does not normally include on-site assistance.

Information provided includes advice on drying wet collections and dealing with damage from fire, pests, or mold. Referrals to commercial disaster recovery service providers experienced with library and archives collections can also be provided.

For more information, please consult :

<<http://www.nedcc.org/welcome/disaster.htm>>



Publications

Networking for Digital Preservation: Current Practice in 15 National Libraries

By Ingeborg Verheul

Libraries all over the world have to deal with fast growing numbers of digital materials that need to be safeguarded. Publications in digital form, online or on cd, digitised images, and born-digital objects need to be preserved and kept accessible. Especially for national libraries, safeguarding the digital heritage is a major issue, because of their legal task to preserve the national heritage of a country.

Safe storage of the digital heritage and ensuring access for future use, requires libraries to have a trusted digital repository system in place, and to have an ongoing R&D programme aimed at developing preservation strategies, such as migration and emulation.

In 2005 digital preservation in libraries has become increasingly important. Two national libraries already have a fully operational digital repository in place, and in several other countries, the development of digital repositories is well under way.

When planning digital preservation activities and improving cooperation in digital preservation, an overview of recent developments in the field of digital preservation issues could be a valuable aid. Does the day-to-day practice in storing and accessing digital objects illustrate a mutual need for certain standards? Are there currently any standards for the development and building of digital repositories, and how are these being applied? Are there common standards in research on permanent access? Or is it still too

early to speak of standards, and is it only possible to distinguish best practices?

Read more on the state of the art of digital repositories, preservation strategies and current projects in the national libraries of Australia, Austria, Canada, China, Denmark, France, Germany, Japan, Netherlands, New Zealand, Portugal, Sweden, Switzerland, the United Kingdom and the United States of America.

269 p., 78 €

München: Saur, 2006

(IFLA Publications; 119)

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IFLA Disaster Preparedness and Planning – A Brief Manual

By John McIlwaine

University College London

Under the direction of

Marie-Thérèse Varlamoff

Edited by Corine Koch

International Preservation Issues, Number Six, « IFLA Disaster Preparedness and Planning – A Brief Manual » has just been published. This is a trilingual document (English – French – Spanish). The French translation has been achieved by Corine Koch, and the Spanish one, by Solange Hernandez.

84 p., 2006

ISBN: 2-912743-04-4

ISSN: 1562-305X

To order copies, please contact:

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To be available soon

The Proceedings of the International Symposium organised by the National Library of France, in collaboration with IFLA (8-10th March 2006, Paris), « The 3-D's of Preservation – Disasters, Displays, Digitisation » should be published soon as the International Preservation Issues, Number Seven.

A paraître

Les Actes du Symposium international organisé par la Bibliothèque nationale de France, en collaboration avec l'IFLA (8-10 Mars 2006, Paris), « La Conservation en trois dimensions – Catastrophes, expositions, numérisation » feront l'objet du septième numéro de la collection « International Preservation Issues ».



Events and Training

Water and Paper

Four-day workshop
August 1-4th, 2006, Buffalo,
New York, USA
August 8-11th, 2006,
San Francisco, California, USA

Organizers

American Institute for Conservation of Historic & Artistic Works in partnership with Buffalo State College Art Conservation Department and The Fine Arts Museums of San Francisco

Instructors

Prof. Dr. Gerhard Banik, State Academy of Art and Design, Stuttgart, Germany
Irene Brückle, State Museum of Berlin, Germany

Description

This four-day course explains the basic principles that determine the interaction of paper and water. This topic is of primary importance to conservators, because water plays an important role in the production of paper, in its deterioration, and is also the most essential agent in the conservation treatment of paper. The course, based on customized audio-visual training aids and workshop exercises developed over the course of a four-year project specifically for conservation education and training purposes, integrates knowledge from the paper engineering, sciences and conservation disciplines.

Objectives

Participants will be able to understand the many complex interactions between water and paper by their fundamental principles. They will be able to better judge how, during conservation treatment, the presence of water impacts paper artifacts. This will enable them to evaluate aqueous conservation treatments, including washing, deacidification, and drying wet paper. Participants will develop a clear understanding of important conservation concepts that involve the absorption and desorption of water from paper, the movement of water inside the paper sheet, the wetting of paper, and the properties of water as a transporting and swelling agent in paper. Participants should have basic knowledge of papermaking and aqueous conservation treatment methods.

For more information, please contact:

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E-mail: epourchot@aic-faic.org
Website: <<http://www.aic-faic.org>>

World Library and Information Congress (WLIC)

72nd IFLA General Conference and Council

The WLIC will take place in Seoul, Korea, from 20th August until 24th August 2006. The Congress will focus on « Libraries: Dynamic Engines for the Knowledge and Information Society ».

In recent years, society has been changing rapidly with the onset of a new digital era and rapid developments in information technology and digital communications. It is time for libraries to work together with library scholars and professionals in order to fulfill the role and functions of 21st century information centres to meet the challenges of this fast moving world.

This theme has been chosen because the organisers believe that libraries should act as a dynamic engine for the knowledge and information society. This is to be the mission of library scholars and professionals worldwide in the new era.

International Association of Sound and Audiovisual Archives (IASA) Conference

9-14th September 2006
Mexico City, Mexico

The theme of the IASA 2006 conference is: « Between Memory and Oblivion – The Educational and Cultural Significance of Audiovisual Archives ».

Audiovisual archives are facing enormous challenges in their effort to save their archival collections for posterity. The sounds and images contained in these collections will help educate subsequent generations about our world and our times. If significant parts of these archives deteriorate, the consequences for the historical and cultural understanding of our societies will be disastrous. The necessary precautions have to be taken before it is too late. A growing number of archives have initiated digitisation projects and preservation programmes, but many countries, especially in the developing world, need to be

made aware of the richness of this heritage, and the potential loss they face, if their audiovisual treasures are allowed to fade away.

For more information, please consult:
<<http://www.iasa-web.org/iasa0009.htm>>

Japanese Paper Conservation (JPC) Course 2006

11-30th September 2006
Tokyo, Japan

Organization

National Research Institute for Cultural Properties, Tokyo ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), Rome.

Description

Many collections all over the world house Japanese paintings, calligraphic works and other paper-based artifacts. The purpose of this course is to offer those caring for such collections outside of Japan an insight into the materials and techniques of the Japanese paper-mounting tradition, and to the principles guiding the care of such collections in Japan. Through improving their understanding of the basic characteristics of the Japanese paper tradition, the participants will be in a better position to make decisions concerning the care of Japanese artifacts in their collections. The course aims also at offering opportunities to build bridges between the Japanese and the Western paper conservation traditions and to assess the applicability of the Japanese approach, materials and techniques also to non-Japanese cultural heritage.

Methodology

The course is an intensive programme combining theory and practice, through lectures, practical workshops and a study tour to visit traditional paper-making masters and mounting studios.

Participants

The course is open to ten conservators-restorers, curators, keepers, and other professionals actively involved in the preservation of and access to cultural heritage.

Working language
English

Course application form at:
<http://www.iccrom.org/eng/training/forms.htm>

For further information:
ICCROM - Collections Unit
13, via di San Michele
00153 Rome, Italy
Tel: (+39) 06 585531
Fax: (+39) 06 58553349
E-mail: collections@iccrom.org

Séminaire INRIA IST'2006 « Pérenniser le document numérique »

2-6 octobre 2006
Amboise (Indre et Loire), France

Depuis 1982, l'INRIA organise, tous les deux ans, avec le patronage de l'ADBS et de la Direction de l'enseignement supérieur du Ministère de l'éducation nationale, un cours d'une semaine sur « L'IST et l'informatique ».

Au programme :

- Bien créer et ordonner pour assurer la pérennisation, Catherine Dhérent (Bibliothèque nationale de France)
- Economie du document numérique, Jean-Michel Salaün (EBSI)
- Gestion de la pérennisation des données : aspects fonctionnels et techniques, Catherine Lupovici (Bibliothèque nationale de France)
- Accéder au contenu des textes : l'apport des outils de traitement de la langue et de fouille de textes, Yannick Toussaint (INRIA)
- L'archivage du Web, Julien Masanès (European Web Archive)
- Publication scientifique : quelle pérennisation ?, Gabriel Gallezot (URFIST Nice)
- Archivage numérique des documents anciens. Nouveaux systèmes d'accès aux documents manuscrits numérisés, Bertrand Couasnon (IRISA-INSA)
- Approche juridique et technique de la dématérialisation, Philippe Bazin (Emo Hébert & Associés).

Pour plus d'informations :
E-mail : ist2006@inria.fr
Site internet : <http://www.inria.fr/actualites/colloques/2006/ist06/>

Stage international Conduite d'un projet de conservation des collections de bibliothèques ou de fonds d'archives

2-20 octobre 2006
Bibliothèque nationale de France et Archives nationales (Paris)

Organisation : Bibliothèque nationale de France, Direction des Archives de France, Programme « Préservation et Conservation » de l'IFLA.

Ce stage s'adresse aux professionnels des bibliothèques et des centres d'archives ayant fonction de chefs de projets ou de chefs de service. Son objectif est de permettre d'acquérir les connaissances techniques et méthodologiques indispensables en matière de conservation des fonds sur tous les supports. Des exposés théoriques, en alternance avec des travaux pratiques, des études de cas et des visites, permettront aux stagiaires d'appréhender entre autres :

- les principes généraux de la conservation ;
- les dégradations mécaniques, biologiques et chimiques des collections et leurs causes ;
- les moyens d'action ;
- le transfert de support (microfilm, numérisation) ;
- la prévention en cas de sinistre...

L'enseignement se déroulera sur trois semaines, du 2 au 20 octobre. La connaissance du français est requise.

Pour plus d'informations :
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PAC CORE ACTIVITY

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PAC INTERNATIONAL FOCAL POINT AND REGIONAL CENTRE FOR WESTERN EUROPE, AFRICA AND MIDDLE EAST

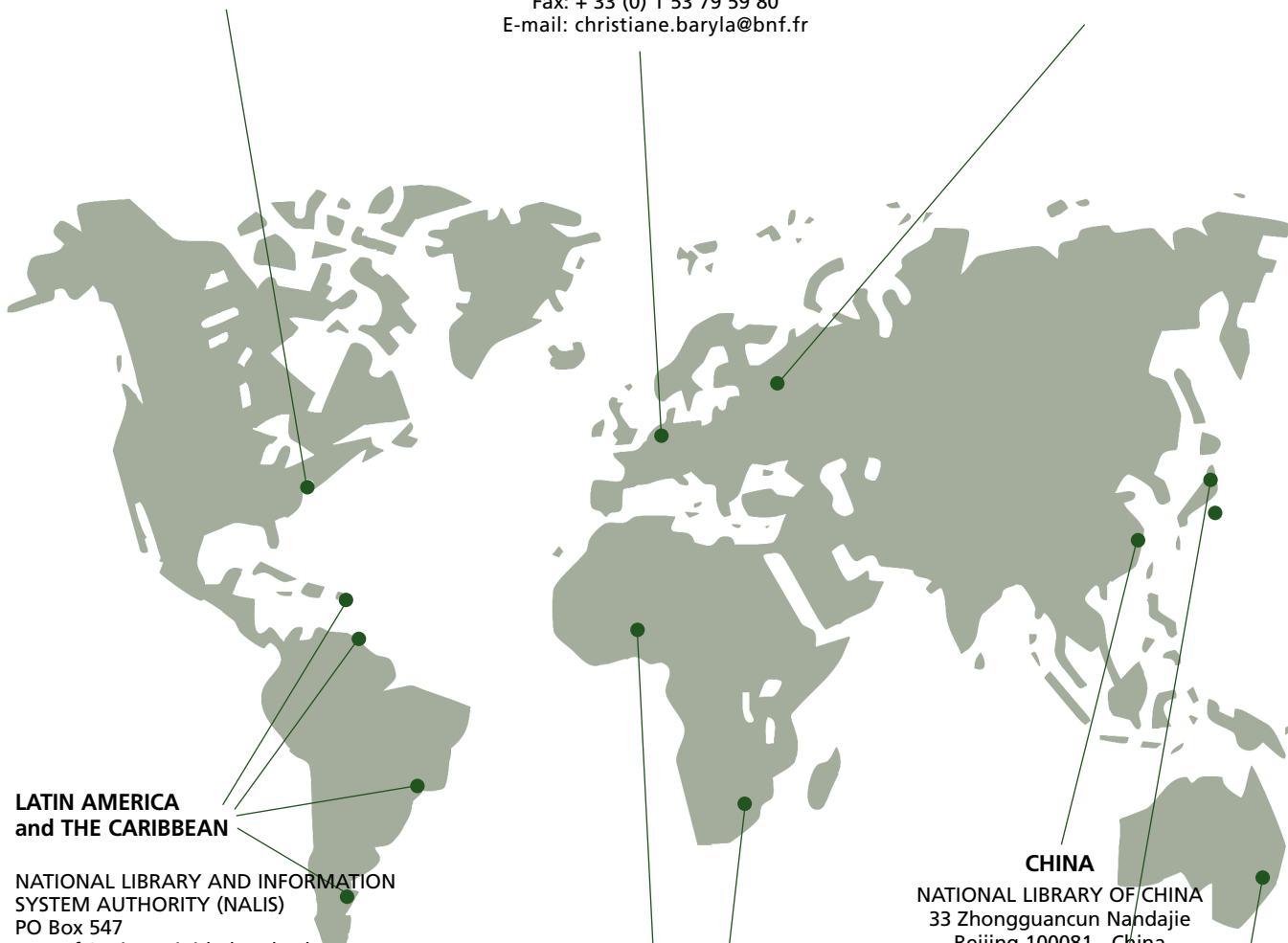
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