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**Special Issue on the "Memory of the World" Programme**

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**Memory of the World - Preserving the Documentary Heritage**

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**Abstract:** *This paper outlines the main features of the "Memory of the World" Programme, a new UNESCO initiative to safeguard endangered documentary heritage, democratize access to it and distribute, on a large scale, products derived from it. This Programme is a new approach which is not intended to replace UNESCO's traditional activities in the field of preservation and conservation of archive and library holdings, but to complement them with vigorous action to raise awareness, stimulate initiatives and develop partnerships to carry out projects under the emblem, "Memory of the World". The criteria used to select projects are set out, together with a brief account of the Programme's technical, legal and financial framework. Seven pilot projects at various states of completion are briefly described. They are a CD-ROM featuring a selection of manuscripts from the National Library in Prague; a disc on the Radzivil Chronicle in Saint Petersburg; another CD-ROM concerning the symbolic figure Saint Sophia, patron saint of the capital of Bulgaria; an inventory of 19th century Latin American newspapers and their state of preservation; an introductory disk on Yemenite manuscripts including the Koranic fragments at Sana'a; a preservation project of astronomical manuscripts of Kandilli Observatory in Istanbul; and an ambitious project called "Memory of Russia".*

**The Second Meeting of the International Advisory Committee for the UNESCO "Memory of the World" Programme - Rapporteur's Comments**

by George Boston.....175-177

**Abstract:** *The author had the honor of being invited to be the Rapporteur for the second meeting of the International Advisory Committee for the UNESCO "Memory of the World" Programme. The meeting was held at UNESCO Headquarters in Paris, 3-5 May 1995. In addition to the official report (which is summarized in this issue of IFLA Journal), the author has produced this article, giving another view of the meeting.*

**UNESCO General Information Programme**

Final Report of the Second Meeting of the International Advisory Committee of the "Memory of the World" Programme, 3-5 May 1995.....178-182

**Abstract:** *The purpose of the meeting was to guide the planning and implementation of the Programme. It also considered the further development of the framework for the Programme. Topics covered include a review of current programme activities; the Memory of the World*

*Register and selection criteria for the World Register; legal questions; professional training; and finance, marketing strategies and awareness raising. Also included are the recommendations made at the meeting.*

### **The Involvement of the IFLA Core Programme for Preservation and Conservation (PAC) in UNESCO's "Memory of the World" Programme**

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**Abstract:** *The article provides a brief overview of the important aspects of IFLA's involvement with the Programme: the preparation of general operating guidelines covering procedures and structures for the administration of the programme by UNESCO (legal and technological questions, procedures for submission of projects, selection criteria, and funding of preservation projects); the creation of an international list of destroyed library collections and archive holdings; and a survey of preservation activities currently in progress.*

### **Selection and Audiovisual Collections**

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**Abstract:** *Selection and appraisal are two of the most essential and important tasks in records and collections management. The volume and nature of audiovisual materials influence the principles of selection and the particular characteristics of audiovisual materials make a difference to the purpose, level and principles of selection involved. Audiovisual materials are looked at and the particular problems they present are shown, including the necessity to keep material as close to the original intention of the producer and the need to retain edited and unedited materials is demonstrated as a matter of course. Selection, however, is imperative in view of the volume of the material, and the costs of storage and preservation. The principles of selection are examined including choosing material according to the terms of reference to the particular collection involved, the unique or rarity value of the material, its integrity and its technical quality. Rights issues are also briefly addressed as these may influence whether material is retained or not. The article is written within the context of the Memory of the World Programme, but is not intended as a recommendation of a set of criteria, but rather as an analysis of the existing conditions and needs of audiovisual archives and collections. It argues that selection in audiovisual archives and collections is at a different level with different purposes, and the different criteria are discussed. The criteria for the Memory of the World selection policy and procedures are introduced and contrasted with the normal procedures which exist in working archives and collections.*

### **The Printed Books Photographic Collection at the British Library**

by Anne E.L. Gilbert and Ilse Sternberg.....191-194

**Abstract:** *This article seeks to trace the history of the photographic works in the printed book collections in the British Library as part of an active acquisitions policy from the advent of photography in 1839 and to assert that the history of photography can be traced and illustrated by these wide-ranging and in-depth collections and that the history of the British Museum and, more precisely, the collections of the Department of Printed Books, once the largest Department of the British Museum, is also closely associated with the history and practice of early photography. The connection between photography and literature, beginning with Fox Talbot's biographical study of a library and including 1) the assertion that, apart from the many uses of photography, the photograph is a narrative and is a representation of society and culture; 2) the importance of the photographically illustrated book as a genre; and*

3) the Victorian use of a favorite family book in which a collection of family photographs are placed for posterity will be highlighted. The collection of books relating to the discovery of photography and texts illustrating the development of theories and processes will also be included. The British Library holds probably the world's largest collection of photographically illustrated books and an account of the project now being undertaken will be outlined, i.e., the process of identifying 1) books containing original photographs; 2) the photographs; 3) the production of a finding list for future use on a database; and 4) preservation policies, etc.

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by Nancy Jimenez.....195-197

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by Philippe Aigrain.....198-202

**Abstract:** *Digital video is a field in which huge industry and government programmes are aiming at building a coherent framework for the coding, comprehension, storage, networking and deliverability of video programmes. Video libraries and archives follow this trend with great interest and try to build pilot projects of digital video libraries, but economical and technical constraints have yet prevented most organizations from building fully operational digital systems. This article emphasizes another face of digital video; the ability to use digital processing of video documents for the indexing, retrieval and access to video documents.*

### **The Value of Integrated Access to Print and AV Collections**

by William Storm.....203-210

**Abstract:** *Administrators of libraries and archives have before them an avoidable series of concerns brought about by the inertia of commercial activity in the digital networking of information. This commercial activity has a direct impact on the fiscal, operational, and political planning of both non-commercial and commercial collections. As these concerns are being addressed, a paramount issue is the integrated access of print and AV information. The rationale and value of pursuing integration as a strategy is explored. Among the points to be illustrated are the long-term commercial and governmental commitments to this delivery system and how that commitment is already influencing non-commercial enterprises such as the US Library of Congress. Commercial experiences in this field are used to show how industrial cultural biases, within and across industries, have at times been self-defeating. An analogy is made with similar circumstances within the worlds of print and AV collections. An "enterprise-wise" solution, the result of collaboration and cooperation of print and AV collection administrators, is advocated from inception. The benefits are enumerated as are the forces at work.*

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