

SAFEGUARDING, PROTECTION AND PRESERVATION OF ANALOGUE ORIGINALS  
OF AUDIOVISUAL ARCHIVES, LIBRARIES AND PRIVATE COLLECTIONS IN TIME OF  
WAR, NATURAL DISASTERS, CULTURAL AND POLITICAL CONFLICTS.



*REPORT: THE OFFICIAL APPROACH OF INTERNATIONAL ARCHIVAL ASSOCIATIONS TO  
THE CONFLICTS.*

By Tedd Urnes

## INTRODUCTION

The official policy of safeguarding, preservation of old books, old films, sound recordings, periodicals, music recordings, videotapes of different formats, is threatened by the introduction of digitalisation. The original materials stored in audiovisual archives worldwide are also objects for international protection in time like wars, armed conflicts, cultural cleansing, natural disasters like earthquakes, flood or accidental fires.

Destructions of public libraries during armed conflicts are not new events. The most famous library destruction is the damage and fire of the Library of Alexandria in ancient Egypt.

Reports of the destructions of public libraries during the Second World War have been published.

Armed conflicts are taking place every year worldwide. Protection of cultural heritage of the nations in armed conflicts needs international attention. How is the international situation in year 2014?

What about the official approach of international archival associations to the conflicts and the damage of cultural heritage of nations? What about setting up a common disaster management and recovery plan administered by the international archival society to avoid the damage of cultural values, old books, original television programmes and films?

## THE GOAL

The main goal of presenting a paper dealing with armed conflicts, military strategies, protection of cultural heritage of any nation, is to highlight the need for international actions against the damage of libraries, archives and cities during an armed conflict. The year is 2014. Official military history of past events like the Second World War and the forgotten war in Korea, are important reports because the reality is documented. Information about the events of the past might give us a reason to take actions to protect the values of the international archival associations? It is not a political action against any of the fighting groups, but an approach to protect the very reasons for running international archival associations.

## THE DESTRUCTION OF THE LIBRARY OF ALEXANDRIA IN EGYPT

What do they have in common towards the history of the library of Alexandria in Egypt: Julius Caesar, the Roman Emperor Aurelian, Pope Theophilus of Alexandria and the Muslim Rashidun? The answer is: They all made attempts to damage the famous library of Alexandria. Among them all, Julius Caesar is the very person who is remembered in connection with the famous library. The reason is his love affair with Cleopatra. The love story between the twenty- one year old girl Cleopatra and Julius Caesar who was about the age of fifty, has been a subject for many books and movies. The Roman Emperor Aurelian is a man remembered only by scholars working with the history of the Roman Empire but not a man known to most of us. The question asked by some or taken for granted by historians, is the statement that the library was destroyed by Julius Caesar only. The experts in the field of ancient history have different opinions about the matter. Let me quote some of the statements about the attempts to damage the library:

Christian Meyer: Caesar. 1982.<sup>1</sup>

" ... He also set fire to the Egyptian men of war in the harbour. The fire destroyed not only the granaries and naval arsenals by the harbour, but Alexandria's famous library; More than four hundred thousand papyrus rools were burnt... "

The number of destroyed papyrus rolls which have been reported by Christian Meyer is also a number stated as a fact by the Major-General J.F. C. Fuller in his book: Julius Caesar. Man, soldier, and tyrant. 1965.<sup>2</sup>

"... so as to prevent Caesar from being supplied and reinforced, Achillas planned to seize them(ships)... to prevent Achillas from seizing the Alexandrian galleys, Caesar ordered them to be burnt. Swept by the wind, the flames ignited the warehouses along the quays in which 400 000 books, apparently belonging to the Library, perished ..." In a note Fuller add further information to the discussion about who destroyed the Library , ... " The library was destroyed by Amrou, Lieutenant of the Caliph Omar, in A.D 651..."

Was the damage of the library an action of the military strategy of Julius Caesar or was the event an accident made by the Roman soldiers only?

Tom Holland is of the opinion that it was only an accident." The Triumph and Tragedy of the Roman Republic" is the title of a book written by Tom Hollland and published in 2003.<sup>3</sup>

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<sup>1</sup> Christian Meier: Caesar .BasicBooks. 1982.P.410

<sup>2</sup> J.F.C.Fuller: Julius Caesar:Man,Soldier, and Tyrant.Da Capo Press.1965.P.248

<sup>3</sup> Tom Holland:Rubicon.The Triumph and Tragedy of the Roman Republic.Abacus.2003.P.329

"... burning the Egyptian fleet in the harbour, the bibliophile Caesar accidentally set fire to the warehouses crammed with priceless books – or possibly the entire Library of Alexandria, a disaster for which Christians and Muslims have been blamed..."

The entire library was burned down by Julius Caesar? The statement is not accepted by other experts in the field of the history of the Library of Alexandria.

Philip Freeman is dealing with the subject in his book: " Julius Caesar. 2008."<sup>4</sup>

"... but his troops acted with such haste that the fire soon spread beyond the ships to the docks, warehouses, and uphill to the great Library. Scholars still argue whether or not the fire completely destroyed this treasury of ancient literature, but even if the flames consumed only a fraction of the scrolls, the loss to scholarship remains immeasurable..."

Adrian Goldsworthy is not so sure that the damage of the library made by the soldiers of Julius Caesar was of any importance for the activities of the library and the collection of books.<sup>5</sup>

The Alexandrian Museum and Library was a home to the greatest scholars of the age. The museum was a research center for scientists and writers. Lectures were held for students and visitors during the day in an impressive lecture hall. The evenings were filled with dinners and drinking parties brimmed with learned conversation and biting wit. The fire of the library did not put an end to the social life of the library and to the work of scholars and students.

The information published about the damage of the entire library was made by Plutarchos in his book, " Caesar ", according to Peter Ørstad in his book: " Gaius Julius Cæsar- politikk og moral i det romerske imperium. 1998."<sup>6</sup>

Plutarchos as a main source for the correct information about the damage of the library has been doubted by more than Peter Ørstad. Allan Klynne is the author of the book : "Kleopatra. Liv och Legend ". 2009.<sup>7</sup> He is sceptical about the information given by Plutarchos about the total damage of

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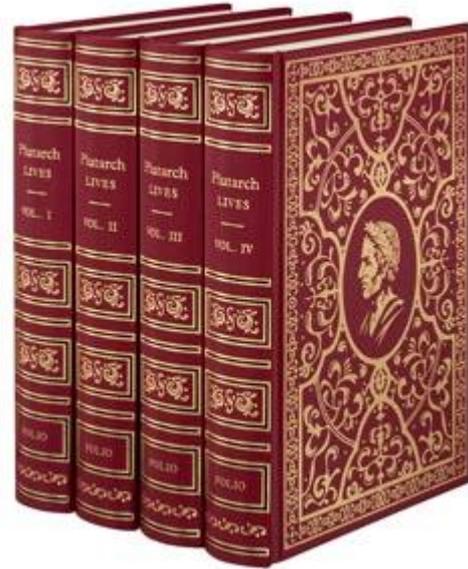
<sup>4</sup> Philip Freeman:Julius Caesar.Simon & Schuster Paperbacks.2008.PP.289,295,296,337

<sup>5</sup> Adrian Goldsworthy:Caesar.The Life of a Colossus.Weidefeld & Nicolson.2006.P.482

<sup>6</sup> Peter Ørsted: Gaius Julius Cæsar.Politikk og moral i det romerske imperium. Spartacus Forlag.2000.P.248

<sup>7</sup> Allan Klynne:Kleopatra.Liv och legend.Prisma.2009.P.99

the library. Let me quote from his book written in Swedish about the issue:



” ... Att också biblioteket i Alexandria med sina 700 000 bokruller blev lågornas rov vid det har tilfallet ar en missuppfatning, som går tillbaka till Plutarchos. Det handlade snarare om 40 000 bokrullar, som av någon anledning låg instuvade i magasinen nere i hamnen, kanske i vantan på transport till Rom. Biblioteket fanns kvar nar Strabon besökte Alexandria några decennier efter branden, och verksamheten fortsatte av allt att döma annu flera sekler in i vår tideräkning...”.

The damage of the library is also a matter of concern for the Australian author, Colleen McCullough.

A reconstructed, fictional, conversation between Julius Caesar and Cleopatra about the library and the burning of the books is to be found in her book: "The October Horse". 2002.<sup>8</sup> The author is supporting the opinion of the misunderstanding of information of the library published by Plutarchos.

The fictional conversation between Julius Caesar and Cleopatra is worth being quoted:

” ... Oh, the book repository has gone!” she cried, wringing her hands, very distressed. ” There is no catalogue; we’ll never know what burned!”...” But the library is in the museum,” he said, ” and the museum is perfectly safe.”... ” Yes, but the librarians are so slow that the books come in far faster than they can be catalogued, so for the last hundred years they’ve been piling up in a special warehouse.It’s gone!”...” How many books are there in the museum?” he asked...” Almost a million”.

Julius Caesar let her know how he wants to solve the problems of getting copies of the burned books.

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<sup>8</sup> Colleen McCullough: The October Horse. Arrow books. 2003. PP. 127-128

The famous Swedish historian, Carl Gustav Grimberg (1875-1941), gives his personal contribution to the misleading information about the damage of the library in his books about the history of the world, Vardshistoria. The Norwegian title is: Menneskenes liv og historie. The fire and the damage of the library are dealt with in book number 5, on page 270. "... during the fight ...Caesar had set fire to the Egyptian fleet ... buildings were set on fire and among them, the famous library..."

Julius Caesar was a man of letter. He was well- educated. Did the damage of the Library of Alexandria influence his policy of education and studies in Rome later on? When he returned to Rome, he made plans to set up a huge public library in Rome contenting the best Greek and Latin works.

#### THE ROMAN EMPEROR AURELINA AND THE DAMAGED OF THE LIBRARY OF ALEXANDRIA

The Roman Emperor Aurelina( AD 270- 275) had to suppress a revolt by the Egyptian Queen Zenobia of Palmyra who ruled Egypt from AD 269 – 274. During the fighting, the Royal Quater of Alexandria was burned to ground. The library was situated in the section of the city which was destroyed by the soldiers of Aurelian. It is assumed that the library was damaged even if the scholars are not quite sure about the result of the burning of the buildings.

#### POPE THEOPHILUS OF ALEXANDRIA AND THE LIBRARY OF ALEXANDRIA

The Great Library, the Library of Alexandria, or the Royal Alexandrian Library was set up in different buildings in the city. The library of the Serapeum Temple was one of the libraries connected to the famous library. The Serapeum housed books of the Great Library. Theophilus of Alexandria was a Coptic Pope. Paganism was made illegal by an edict of the Emperor Theodosius I in AD 391. The temples of Alexandria were closed by Patriarch Teophilus of Alexandria in AD 440. The scholars have different opinions about how many books that were destroyed.

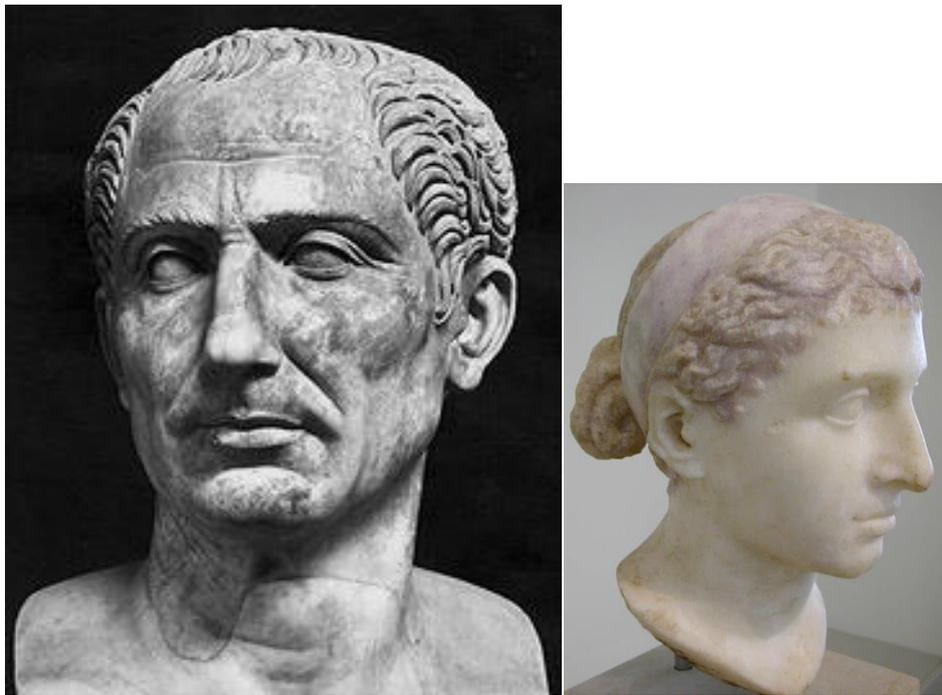
#### MUSLIM CONQUEST OF EGYPT AND THE LIBRARY OF ALEXANDRIA

Alexandria was captured by the Muslim army of Amir ibn al`Aas in AD 642. Abd`l Latif of Baghdad (1162 – 1231) has made a statement that the library was destroyed by Amr, by order of the Caliph Omar. The experts on ancient history differ in opinions about the matter.

The mean reason to add the above mentioned persons is to the list of those who might have contributed to the destruction of the library, is to act in defence of Juilus Caesar. He was not the only one who made actions which resulted in the destruction of the library.

#### INTERNATIONAL ATTENTION AND INFORMATION ABOUT THE LIBRARY

The international attention to the burning of the Library of Alexandria is still a matter of concern to many scholars and librarians worldwide . With reference to the literature quoted the conclusion of the matter is that the burning of the books was done due to an accident, an uncontrolled fire, and not a part of the military strategy of Julius Caesar to occupy the state of Egypt. The information of the damage of the library is based on misunderstanding , lack of critical studies of sources and misinterpretations of facts – and above all: We are all seduced by the performance of the love story between two historical personalites who are very concious of their power: The enigmatic queen of Egypt, Cleopatra and the Roman general, Julius Caesar.



#### THE DAMAGE OF THE LIBRARY OF ALEXANDRIA ON MOVIES

Caesar and Cleopatra, is a British film released in 1945. The film was adapted from the play, Caesar and Cleopatra, written by George Bernard Shaw. The damage of the library is highlighted in the film.<sup>9</sup>

The movie "Cleopatra" was released in 1963 contenting accusations against Julius Caesar for having committed a cultural crime destroying the Library of Alexandra.<sup>10</sup>

Two movies- released in 1945 and 1963- are paying attention to the fire and destruction of the library. Research work done on the sources for the screenplays of the films shows that the stories are based upon studies of histories by Plutarch and Suentonius among other ancient sources. Not all scholars and authors who have written books about the event do agree that the library was burnt down.

Lucius Mesterius Plutarchus was a Greek historian, biographer and essayist who is known for the work of two books: " Parallel Lives" and " Moralia". He lived from 46AD to 120AD.

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<sup>9</sup> Movie:Caesar and Cleopatra. 1945.Starring Vivien Leigh and Claude Rains

<sup>10</sup> Movie.Cleopatra.1963.Starring Richard Burton,Elizabeth Taylor,Rex Harrison

The information about the fire and the total damage of the library has been polished by the release of the films mentioned.

In year 2002 a new movie about Julius Caesar was released. The film is a TV mini-series about the life of Julius Caesar from 82BC to his death in 44 BC. The actor Jeremy Sisto is portraying Julius Caesar, Samuela Sardo as Cleopatra and Jay Rodan is portraying Mark Antony. Does the film, Juluis Caesar, contents any new information about the reasons for the damaging of the famous Library of Alexendra? The answer is: No.The dramatic event is not mentioned at all! On the official list of historical inaccuracies of the movie, the fire and the destruction of the library is missing.<sup>11</sup>

The movie: " Rome " (TV series) was released during 2005 to 2007. The event of the burning of the Library of Alexandria is not a subject of the film. The library is not mentioned at all.<sup>12</sup>

The question whether the Royal Alexandrian Library was burnt and destroyed might be a result of a misinterpretation of two Greek words: Bibliothecas and Bibliothea?

Bibliothecas means , " set of books", while Bibliothea means " library".

#### PROTECTION OF CULTURAL PROPERTY IN THE EVENT OF ARMED CONFLICT

In international laws, the determination to protect artistic and cultural heritage appeared in 16th and 17th centuries onward. In ancient times, the right to " spoils of war" of the victor was associated with the destruction of cultural property remaining on the conquered site.

What about armed conflicts of the 20th century and year 2014?

It is not the task of this paper to evaluate all international laws introduced to protect cultural properties, libraries, memorial sites, radio – and television companies and informations tools like newspapers and films.

On May 14, 1954, in The Netherlands, in the city of Hague, the Hague Convention for the Protection of Cultural Property in Event of Armed Conflicts was signed. The law entered into force August 7, 1956 .

In year 2014 the law was signed by 126 states.

#### THE SECOND WORLD WAR AND THE KOREAN WAR

The Second World War and the Korean War have been selected as objects of further researchs about the military strategies in armed conflicts resulting in the destructions of libraries, burning of books and the damage of public information tools like radio, television, movies, photos and memorial sites.

The question has to be asked again: Was the damage of public libraries during the WWII and the Korean War a result of accidents that took place during the fightings or was the damage a strategy decided by the generals before the fighting started?

#### LIBRARIES DAMAGED DURING WORLD WAR II

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<sup>11</sup> Movie: Julius Caesar.2002.

<sup>12</sup> Movie:Rome.(TV series).2005-2007.

An incomplete report of libraries which were damaged has been published. The list is including the following countries: Belgium, China, Czechoslovakia, France, Germany, Hungary, Italy, Japan, Netherlands, Poland, Romania, Serbia, Soviet Union and United Kingdom.

Those countries on the list which have reported the total damage of a certain library have been selected for the presentation.

Belgium: Public Library of Tournay, China: Institute of Technology of He-pei, Tien –chin, Medical College of He-pei, Pao-ting, Czechoslovakia: Library of the Faculty of Natural Sciences and Ancient library of Jan Hodejovsky, France: Municipal Library of Beauvais, The University and the Municipal Libraries of Caen, The Municipal Library of Dieppe, The Library of the Societe Commerciale in Le Havre and The Tours Municipal Library, Germany: Library of the Reichstag, Poland: Raczynski Library, Serbia: The National Library of Serbia in Belgrade, United Kingdom: The Central Library of Coventry and The Central Lending Library of Liverpool.

Additional information about the lost of books and manuscripts:

Italy: About 2 million printed works and 39,000 manuscripts are reported lost, Czechoslovakia: The total losses of books, manuscripts and incunabula are estimated at 2,000,000 volumes, Germany: About a third of books in German libraries were reported lost, Poland: About 15 million volumes were lost at a total 22, 5 million volumes available,

The Hague Convention of 1907 went largely unobserved as the Nazis engaged in wide-scale looting and cultural plunder. The Russians generals reprised the destruction of cultural sites on the Eastern Front by reclaiming and appropriating German " trophy art ". The American military leaders wanted to play a vital role in preserving the cultural heritage of Europe despite an active participation of firebombing of German cities and the total destruction the Benedictine monastery of Monte Cassino in Italy in 1944.

Cultural property officers were employed by the American and the British armies to locate and to preserve buildings and movable art threatened during the conflict.

#### THE MOVIE: THE MONUMENTS MEN

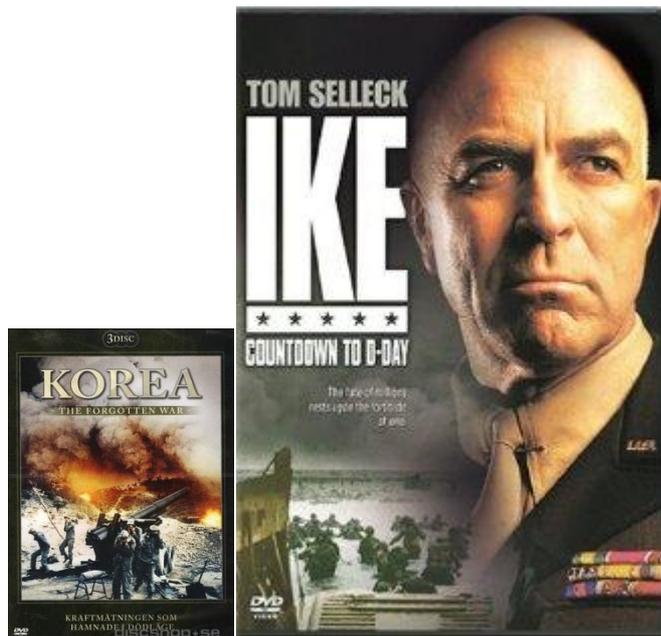
" ...about 3 million books were saved ... " according to a statement made in the movie : " The Monuments Men ". The movie was released in 2014. The film follows an Allied group tasked with finding and saving pieces of art and culturally important items during the WWII. George Clooney has directed the film.

The problem for any officer, who is taking part in the fighting, is to decide when his soldiers are an object of threat from the enemy. When a sniper is located in action in a building of great historical importance, it is not an easy task to protect the building. He has to stop the work of the sniper.

During the battle of Seoul in the Korean War, the buildings had to go if snipers were discovered in action in a building. The whole building was blown up.

In the documentary : " Korea War: The forgotten war(1996) ", an American sergeant is interviewed about his personal experience during the war. Jim "JC" McKee is his name. The American attack on the city of Seoul is a subject of his story. "... The marines blow up the buildings. We were quite

destructive...” He is referring to the street fighting of Seoul where snipers had hidden themselves in buildings. The city of Seoul was more or less destroyed during the different attacks on the city.



THE SUPREME ALLIED COMMANDER OF THE ALLIED EXPEDITIONARY FORCE(SHAEF):DWIGHT D. EISENHOWER : COMMENTS ABOUT MILITARY CONCEPTS WITH REFERENCE TO PROTECTION OF CULTURAL HERITAGE

What is the meaning of the concepts of: " Military necessity ", or " military convenience " and " personal convenience" with reference to actions decided by the commanding officer during the battle?

In the movie: " IKE: CONTERDOWN TO D-DAY( 2004) ", a fictional conversation between the British Prime Minister Winston S. Churchill and the American general Dwight D. Eisenhower takes place. The main issue of the talk is the strategy to win the war. Dwight D. Eiserhower reveals his critical attitude to the British destruction of old German cities as a tool to win the war.The British Cabinet had agreed to the policy of " area bombing" of German cities in 1942. Dwight d. Eisenhower wanted to begin with combined operations demanding a close cooperation between the air force, the marine and the army. Selfish generals who were advocates for a strategy set up with priority of their own soldiers or air planes or battleships, were not wanted to fight the war. The critical comments to the bombing of old German cities described in the movie, is an information about the wish to protect the cultural heritage of Europe.

Area bombing of German cities and of factories in the occupied France went on till the end of the war. Critical questions have been asked about the main reason for the bombing of Dresden in 1945. Was the city of Dresden a defined military target or was the attack initiated to destroy the German moral only? The bombing of Dresden by the British Royal Air Force (RAF) and the United States Army Air Forces (USAAF) took place between February 13 to 15, 1945. The decision of bombing the city

was a controversial issue in 1945. The event is still a matter of discussion among historians.



The city of Dresden after the bombing of the city in 1945.



Even if Dwight D. Eisenhower is portrayed as critical to the British policy of "area bombing" in the movie "IKE. CONTERDOWN TO D-DAY", the order of bombing Dresden came from the British Prime Minister, Winston S. Churchill and the US Allied Commander, Dwight D. Eisenhower.

The main reason for the bombing of Dresden was military targets and a wish to support the Russians according to statements made in the movie : " Dresden:The Inferno ( 2006)".



The Norwegian title of the movie is: "Dresden- tredje rikets siste dager".

The destruction of cultural sites is accepted from a military point of view provided that they have been identified as military objectives.

It is not an easy task for an officer who is active making quick decisions while the fighting is going on, to see the difference between, "Military necessity", and "personal convenience". It is matter of life or death for him and his soldiers.

The Allied decided to bomb the old monastery at the top of Monte Cassino, close to Rome, Italy, in 1944. The monastery was set up in year 524. German soldiers had been seen at the site. Therefore the attack was made. The battle went on from January 17 to May 18, 1944. About 55000 Allied soldiers were lost. The German army lost about 20000 soldiers. The monastery was completely damaged. The German soldiers had moved the cultural treasures which were stored in the monastery to a safe place before the battle of Monte Cassino started.

The monastery was rebuilt after the war.



Dwight D. Eisenhower ( 1890 – 1969) was elected the 3th President of United States ( 1953-1961).

”... Don’t join the book burners. Don’t think you’re going to conceal faults by concealing evidence that they ever existed. Don’t be afraid to go in your library and read every book...” Statements made after the war by :

-Dwight D. Eisenhower-

#### THE RULES OF WAR AND INFORMATION ABOUT THE RULES FOR NORWEGIAN SOLDIERS IN YEAR 2014

The Norwegian newspaper: ” Klassekampen ”, has published an alarming report made by the Red Cross about the standard of information of the rules of war given to Norwegian soldiers in year 2014.<sup>13</sup>

About 63 per cent have answered that they knew little about the rules of war. The general secretary of the Red Cross in Norway, Åse Havelid , is worried about the revealing result of the report.

#### THE POLICY FOR ETERNAL LIFE OF ORIGINAL MATERIAL STORED IN AUDIOVISUAL ARCHIVES AND SOME RECOMMENDATIONS FOR THE PROTECTION OF THE COLLECTIONS IN TIMES OF WAR OR ARMED CONFLICTS.

##### THE POLICY OF THE PROTECTION OF THE ORIGINAL TAPES AND FILMS AND SOUND TRACKS

If you want to set up a plan for the audiovisual collections aiming at an eternal life for the tapes, films and sound recordings, the aim is too ambitious. From a technical point of view, there is no eternal life for your collections. Television programmes produced on different types of tapes are fading . The duration of the material is very limited. We do not know the date and the exact year for the final use of the products. But the fight is going on every day, every year to postpone the damage of the materials stored in the archives because it is a matter of protection of the audiovisual heritage of thenation. The matter and the fight are a political issue. Storage policy of the materials is an important policy for any audiovisual archive. In some countries like Barbados, the establishment of a stable storage system is crucial for the future of the archive. It does not make sense spending time and money on making the best system for access to the content of the collections if the materials wanted are gone due to lack of good storage conditions.

##### OLD TAPES-OLD FILMS-STORAGE REQUIREMENTS

Original materials like old tapes, old films and sound recordings and soundtracks cannot be stored in buildings and rooms where the temperture and the relative humidity do not satisfy the

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<sup>13</sup> Klassekampen, May 21,2014,P.6

recommended standards for the storage. In times of wars and armed conflicts the old tapes must be moved to sites where the materials will be protected.

Tapes must be stored in rooms where the temperature is about 16C+/-2, (50 - 60F). The relative humidity must be about 30 – 40 per cent.

Films must be stored in rooms where the temperature is about -5C (23F) and the relative humidity is about 15 – 30 per cent.

The lower the temperature of the room is the slower is the fading process.

If the films, the shots, have to be used daily for production reasons, the recommendations for the storage are: Temperature: 21C (70f) and the relative humidity of the room must show about 25 – 60 per cent.<sup>14</sup>

The storage standard recommended by the former head of the film archive of the Swedish Film Institute, Jon Wengstrøm, differ some from the standard mentioned. He is recommending -6C with the relative humidity of 35 per cent for films and for viewing films: +6C with the relative humidity of 35 per cent.

#### FIAT/IFTA – BROADCAST ARCHIVES – RECOMMENDATIONS

For endangered broadcasting archives, FIAT/IFTA is recommending the following storage conditions:

Storage conditions for film: 12c with 30 per cent relative humidity. Storage conditions for video: 18c with 35 per cent relative humidity.

Separate storage rooms for film and video.

#### VINEGAR SYNDROME

Films affected by the vinegar syndrome: Separate storage from the rest of the collections and separate conditions for films and sound tapes in plastic bags.

An official plan to save the original materials in an armed conflict or in times of war must be set up by the government of the country. It is too late to search for a site to put the materials when the war is on.

In some mountainous countries like Norway, old caves and old mining industries closed have been recommended for the storage of both books, tapes and films if the minings have been rebuilt for the new purposes with reference to the required standard for temperture and humidity.

#### THE NORWEGIAN BROADCASTING CORPORATION (NRK)-ORIGINAL MATERIALS

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<sup>14</sup> Anne Hanford:Guidelines for establishing and maintaining television programme archives.1992.P.99

NRK has forwarded original materials to the National Archive/Library situated in Mo i Rana in the northern part of Norway without any demand for a permanent long term storage of the materials. The official agreement between Nrk and the National Library is limited to access of the content of the tapes and films produced by NRK. This means that a lot of the old two inch tapes have been wiped with permission of NRK due to the fact that no viewing machines for the two inch tapes are in production any more or for sale in the open market. The question to the National Library is: What about original materials on films, sound recordings, written documents, old books? No value at all? What about the storage of the only copies of programmes stored on VHS cassettes? The viewing machines for the tapes are out of production a long time ago.

#### SWEDEN – GRANGESBERG – STORAGE OF PRIVATE FILMS

In year 2005, February 8, I went to Grangesberg in Sweden. Grangesberg is situated in Ludvika Municipality in Dalarna County. The purpose of the visit was to chair a seminar for the archivists and librarians who were working with storage, preservation and cataloguing of private films made by non professional filmmakers. The National Library of Sweden is responsible for the facility since 2011. The archival film collection is housing the Swedish peoples' cultural history as expressed via the film media. Grangesberg was a mining town. The town was dominated by iron-ore extraction at Grangesberg ore field. The mining industry was closed in 1990. But the minings could be used for storage of old films. In times of war, caves and minings situated close to cities should be rebuilt to store audiovisual materials like old two inch tapes , one inch tapes, films of different types and sound recordings. The recommended standards for the tempertaure and relative humidity for long term storage of audiovisual materials must not be neglected.

#### LONG TERM STORAGE- STORAGE CONDITIONS RECOMMENTED

The standard recommendation for long term storage is: The temperture and the relative humidity of the rooms must be stable all the time – no radical and quick changes during the year due to bad weather conditions must take place. Respect and concern for the importance of the films are important as an official policy of any film archive. Feature movies made by Ingmar Bergman and 16mm films made by unknown producers, must get the same respect and treatment of the staff of the archive.<sup>15</sup>

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<sup>15</sup> Jon Wengstrøm: Filmarkivet. Se-Ett avsendarperspektiv (Published page42: " Skosmørja eller arkivdokument?" Om filmarkivet. Se och den digitale filmhistorien, Mats Jønsson & Pelle Snickars, editors. National Library of Sweden. 2012).

## THE OFFICIAL APPROACH OF INTERNATIONAL MEDIA ASSOCIATIONS TOWARDS THE DAMAGE OF CULTURAL HERITAGE OF THE NATION IN TIMES OF WAR AND ARMED CONFLICTS

The following international associations have been contacted about the official policy of the association towards destructions of libraries, audiovisual heritage, monuments, books, old tapes, films and historical buildings.

- AMIA: Association of Moving Image Archivists
- The International Federation of Television Archives (FIAT/IFTA)
- International Association of Sound and Audiovisual Archives (IASA)
- International Federation of Film Archives (FIAF)
- International Federation of Library Associations and Institutions (IFLA)
- International Council on Archives (ICA)

Personal attitude and expectations regarding the work of the listed associations in the field of support to libraries damaged due to armed conflicts were negative. My experience as board member of FIAT/IFTA from year 1990, President, vice-president, general secretary and chairman of commissions was not a positive experience dealing with issues that might be classified as political issues. The board had critical talks about the selection of countries for the annual conference of the federation. We approach any country with a non political evaluation because the federation is a non political organization. We did not evaluate the official politics of the country with regard to whether the government was chairing a liberal, conservative, socialist or communist politics. We had talks about the South Africa and the Apartheid politics and about neo fascists groups working in Austria. Even if we disagree with the official politics of the country, we set up the annual conference with regards to the work of the audiovisual archives done in the country.

The main question to be asked to-day with reference to the selection of countries wanted to host the annual conference, is the official policy to support the libraries and the archives and the members of the association. If the members dislike the lack of support of the libraries in fields like freedom of speech, freedom of information, human rights, an active policy of censorship chaired by the government, lack of reliable content of information in the archives, any international association should make official statement to protect the aim and the values of the association.

Let me put in in this way: The content of the audiovisual archives is a source for future research, studies, education, television and radio productions and for personal development as a citizen in a society where you have to make decisions in different fields all the time. Censorship in any form is the first step to the destruction of the society. The value and the content of the archives are jeopardizing. You cannot trust the facts you get from the library because the government has a wish to control the facts. This is my private opinions about the development of the content of audiovisual archives only.

WHAT ABOUT THE POLICY OF THE INTERNATIONAL ASSOCIATIONS CONTACTED IN YEAR 2014?

My approach to the issue of the work of the international associations in the fields mentioned was not a positive approach. Was my negative assumption to the work of the international associations a correct one in year 2014? The answer is: No. My negative attitude and opinions need a correction. The year is 2014 – not 2000. Changes have taken place.

FIAT/IFTA

Let me begin with FIAT/IFTA: The year 2012 is a historical year for the federation because of the bold changes of the work of the new board of the federation.

” SAVE YOUR ARCHIVE”

” Save your Archive ” is a program launched at the 2012 world conference in London. A fund has been set up aimed at safeguarding audiovisual archives that suffered from damage because of wars, armed conflicts, and other actions. Financial support will be provided annually to small number of well defined projects, focused on preservation, digitalization and valorization of archival content.

Support may include professional advice, equipment, training as well as direct funding. The program is part of FIAT/IFTA core mission to serve the archival community and to promote cooperation among the members. The initiative is shared with UNESCO and within Coordinating Council of Audiovisual Archive Associations (CCAAA) joint actions and developed regarding the project.

[save@fietifta.org](mailto:save@fietifta.org)

IFLA

International Federation of Library Associations and Institutions (IFLA) have created a risk register for documentary heritage. The draft questionnaire for the risk register has been forwarded CCAAA for evaluation.

AMIA

AMIA is an affiliated organization within the United States Committee of the Blue Shield (USCBS). AMIA has been involved since its formation. Through our work with Coordinating Council of Audiovisual Archive Associations (CCAAA), AMIA have regular contact with the international council of the Blue Shield.

IASA

IASA is a member of CCAAA where matters concerning the damage of archives worldwide will be dealt with. CCAAA is a member of Blue Shield. The board of IASA has not made any policy statement of the matters in the field of damaging of archives due to political and armed conflicts. The task of IASA would be raise awareness and motivate institutions and individuals to be active in their country. The national Blue Shield organisations are working in many countries. An official recommendation to join the nation Blue Shield organisation within countries, who are member of IASA, is a goal. The organisation of the practice of disaster preparation and recovery is a national matter or a regional matter.

CO-ORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS (CCAAA)

CCAAA is aiming at " ... the recognition of the audiovisual heritage as part of the world's cultural and documentary heritage..." and is also focusing on the issue " ... the audiovisual heritage is an endangered part of the cultural and documentary heritage ...".

The members of CCAAA are:

ARSC: Association for Recorded Sound Collections.

AMIA: Association of Moving Image Archivists.

IASA: International Association of Sound and Audiovisual Archives.

FIAF: International Federation of Film Archives .

ICA: International Council of Archives.

FIAT/IFTA: International Federation of Television Archives.

IFLA: International Federation of Library Associations and Institutions.

SEAPAVAA: Southeast Asia-Pacific Audiovisual Archive Association.

FOCAL: Federation of Commercial Audiovisual Archives.

With reference to the aims of CCAAA, issues of destructions of libraries and cultural institutions made during an armed conflict should be of great interest for the board of CCAAA. Official statements should be made and published as a part of the work of CCAAA.

## CONCLUSION

The latest information about the work of international association in the field of protecting libraries, cultural treasures, audiovisual heritage, historical sites, is positive news. The tools used are set up for those who want to fight for values of great importance to any society: Access to reliable information, preservation of the audiovisual heritage, historical sites and buildings and above all: Financial support to those libraries that have problems in keeping up the standard because of the damage of the sites done during an armed conflict.

The Syrian Civil War – also known as “ The Syrian Uprising ” has lasted for at least three years. Reports of destructions of cultural heritage are published in newspapers worldwide. About 200 000 items of cultural importance have been moved to a safe site. UNESCO is informed about the tragic situation in the country. Historical sites are reported damaged by the fighting forces. UNESCO has already made public statements to stop the damage of historical monuments. International Council on Monuments and Sites (ICOMOS) in France is worried about the development in Syria. The Syrian-French archaeologist and Secretary General of ICOMOS, Samir Abdulac, have made statements about the situation in Syrian.<sup>16</sup>

What about the board of CCAAA?

The challenge for the boards of FIAT/IFTA, AMIA, FIAF, IFLA, ICA is the use of the tools set up for an international cooperation to protect the value of the libraries and any other information body – and finally: What about the fight for the content of the information bodies with reference to the freedom of speech, freedom of information, human rights and the fight against any form of censorship forced on the libraries and the librarians? What about the robbery of cultural heritage in Syria of year 2014?<sup>17</sup>

Tedd Urnes

Teddview Audiovisual Archival Management (TAAM)

August 7, 2014

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<sup>16</sup> Kristin Solberg: Krigen truer kulturarven i Syria. Aftenposten, 15.juni 2014.

<sup>17</sup> Filip Roshauw/Merete Skogrand: Finansierer terror med kunstsalg. Dagbladet, 27.juni 2014.