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Guidelines for Newspaper Preservation Microfilming

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Guidelines for Newspaper Preservation Microfilming

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APPENDIX

INTRODUCTION

Newspapers are of great interest to a wide variety of library users as an indispensable record of all kinds of information on day to day life in a country or world-wide historical, economic, cultural facts or events. But a newspaper is also a self-destructing item as it is printed with low quality ink on poor quality paper, generally of large size. It may crumble away in twenty or thirty years, or even less, if packaging and storage conditions are not the best in order to preserve it from wear and tear, humidity, light, dust, pollution, etc.

Therefore newspapers should be saved through the transfer of their contents to another medium, in other words to a 35mm unperforated polyester-base safety microfilm.

Many countries have already elaborated standards for preservation microfilming. In 1991, the International Standards Organisation (ISO) published an international standard on *Micrographics – Microfilming of newspapers for Archival Purposes on 35mm Microfilm (ISO 4087,* 2nd edition, 1991)

The IFLA Round Table on Newspapers has decided to prepare a manual of basic **Guidelines for Newspaper Preservation Microfilming**, to provide practical assistance to assist to the great number of members of the library community who have a need for information on microfilming this difficult material.

However, exactly what does preservation microfilming mean? It refers to documents which are generally in, or are in danger of reaching, such a bad physical condition so that their transfer to another medium is necessary to save them from total destruction. Thus preservation microfilms should be the accurate image of the original document. **A preservation microfilm is a substitute for the original**, which may be stored far from the library and far from the wear and tear of use; in some cases the library may even decide to dispose of the original once it has been microfilmed.

Preservation microfilms should always be made in three generations:

- Master negative (1st generation), that is archival master copy;
- Internegative or working negative (2nd generation) to be used for producing further negative or positive copies;
- Duplicate or service film (3rd generation, normally made from the working negative) for library users. It may be a duplicate positive or negative on silver halide film or on diazo film: positive film is normally considered as being more suitable for use on reading machines, negative film as better for use on reader-printers.

Microfilms which are acquired instead of originals in printed form (e.g. subscription of newspapers on microfilm) for library users may therefore be either duplicate positives or duplicate negatives. Such microfilms may be the best solution in case of high cost storage space or lack of storage space, or to be sure to get a complete run of the newspaper.

Newspaper preservation microfilming is a complex task for the library, in particular with regard to activities prior and subsequent to the filming process itself. It is specialised work requiring experience, careful planning and the use of correct equipment for filming, fitting and storage. However, it should always be required for transfer of newspapers belonging to the National Collection which must be preserved from destruction.

The **Guidelines** will aim a mean level for Newspaper Preservation Microfilming in order to be applicable for libraries without considerable resources. The **Guidelines** will follow international standards closely on all significant points. Microfilms that cannot meet the quality level recommended in these **Guidelines** should not be considered as preservation microfilms for archival purposes.

1 HOW TO SET UP A MICROFILMING PROJECT

1.1 Policy decisions

Planning of a microfilming project is essential in order to obtain successful results. Many parameters must be observed: the aims of the project, effects on other departments and staff of the library, evaluation of the whole project, etc.

It is particularly important to avoid duplication of time and finance. Projects should therefore always be well co ordinated within the country and even worldwide. The risk of microfilming the same newspaper does exist. Careful checking of projects and accomplishments in other libraries or by private microfilm publishers is necessary.

Before carrying out of the project several policy decisions should be made: priorities, timescale, costings, treatment, storage of hardcopy, standards, quality control and copyright. For each microfilming project such decisions are to be made at a local level according to local conditions and specific problems.

The following aspects should be considered when setting up a newspaper microfilming project for archival purposes:

- Selection criteria for newspapers and filming priorities
- Financial estimates of a newspaper project
- Treatment and storage of hardcopy originals
- Copyright
- Bibliographic requirements prior to microfilming
- Preparing of items to be filmed
- Preparing of targets for the microfilm
- Choice of filming agency
- Microfilming procedures
- Transportation and security arrangements
- Checking procedures
- Cataloguing and shelfmarking
- Preservation requirements
- Hardcopy originals, checking and preservation after microfilming

All of these except *Microfilming procedures* are to the responsibility of the library staff. *Preparing of targets* may be partly the responsibility of the filming agent.

1.2 Selection criteria for newspapers to be microfilmed and filming priorities

Microfilming priorities are in general:

- Bad physical condition of the item (brittle paper, fading ink, show-through, discoloured, stained, torn, rippled pages…)
- Incomplete files (missing issues, variant editions, supplements, loss of text due to trimming of pages…) If a file cannot be completed, it should be filmed if in bad physical condition or, in some cases, restoring may be a better solution, in particular for files with huge gaps
- Insecure or inadequate storage conditions (heat, cold, damp, infestation, decayed buildings…)
- Lack of storage space for large size items
- Pressure of use of newspaper files
- Availability of certain types of newspapers on microfilm (e.g. all or some national papers, local papers from a given area; special newspapers; finance, sport, fashion, cinema, underground papers etc.

A. ***Backfiles***

a) Physical condition of the item: brittleness or crumbling due to poor quality of paper (acidic paper): fading of printing ink: fragility due to the larger size of the item.

   The physical condition of bindings is not generally taken into account as it is recommended to disbind newspapers before microfilming so as to improve image quality.

b) Intellectual value of the item: newspapers offer a very large amount and variety of information sought by library users. Many newspapers are an essential data source for historians, scholars and researchers in general.

Microfilming will be, if not the only, probably the cheapest way to make newspapers escape from total destruction.

B. ***Current Newspapers***

A library may decide to film some current newspapers (e.g. dailies with several local editions) when storage space becomes a problem, or to take out a subscription to a microfilm copy instead of a hardcopy whenever available.

There are some other good reasons for filming current newspapers:

a) it is a preventative measure: it is less expensive as the paper is in good condition and the files are unbound so preparing and microfilming are much faster (up to 1800 frames per day)
b) it is easier to get missing issues

c) it is the only chance to get lists of changed pages (or the changed pages in original format) of the various editions from the printing offices: it may even be possible to get information about the geographical spread of the editions
d) libraries and newspaper producers are often interested in buying copies on continuous bases

As a general rule, a library with small or restricted financial resources should first consider its retrospective newspaper files when a microfilming project is to be set up. If a library does not keep backfiles, the situation is of course quite different. Microfilming is then a way to reduce needs for storage space and thus to save money, but also improve access facilities. Moreover, photocopies are easily available from a reader-printer.

When a programme has been decided, all titles should be checked in various serials catalogues or databases to know if a microform already is available somewhere. In that case, information about the microfilm should be required: film quality, reduction ratio, comprehensiveness of series, number and price of reels, date of filming, name of filming agency, copyright etc. It may even be useful to request a reel for checking of the film for image quality. (See also List of some catalogues and databases in the Appendix, p.53)

1.3 Financial estimates of a newspaper microfilming project

1.3.1 Timescale and approximate costings

Amount of microfilming to be done: it will depend on available funding (public or private) and on the standards and quality level the microfilm should meet.

To calculate the time needed for a microfilming project deciding factors will be:

- Bibliographic requirements for each newspaper file
- Physical condition of the hardcopy original (binding, paper etc.)
- Comprehensiveness of the files (it is a time-consuming task to search for missing material in other libraries)
- Newspapers published in various editions
- Supplements
- Filming procedures and quality control. The number of frames per camera operator per day may vary from one agency to another (average is 800 to 1200 frames) even if the quality level is the same. It will always depend on the condition of the hardcopy: bound or disbound, very brittle paper etc.

A high level of preparation of the items will speed up filming.

Quality checking is quicker than filming (some 2 or 4 reels per day.)

However, *accurate costings* for each individual file cannot be made before preparing of the items has come to an end and when you know the frame price of the filming agency (see also 1.3.2)

Below examples of calculating costs and amount of microfilming (cf. J.MacDougall – *Newsplan Guidelines for the microfilming of Newspapers* – Dublin, London, National Library of Ireland. The British Newspaper Library, 1994)

TABLE 1

GUIDELINES FOR CALCULATING MICROFILMING COSTS WHERE EACH PAGE REQUIRES A SEPARATE EXPOSURE.

WEEKLY NEWSPAPERS		
PAGES	EXPOSURES PRE YEAR	ESTIMATE PER REEL
4	208	3 years
6	312	2 years
8	416	1 year
10	520	1 year
12	624	1 year
14	728	6 mths
16	832	6 mths
32	1664	3 mths

DAILY NEWSPAPERS		
PAGES	EXPOSURES PER MONTH	ESTIMATE PER REEL
4	104	6 mths
6	156	4 mths
8	208	3 mths
10	260	2 mths
12	312	2 mths
14	364	1 mth
16	416	1 mth

CALCULATIONS FOR NEWSPAPERS WITH MORE PAGES CAN BE USED FOLLOWING THE ABOVE PATTERN

TABLE 2

GUIDELINES FOR ESTIMATING THE AMOUNT OF MICROFILMING FOR UNSEEN FILES		
PUBLISHED	EXPOSURES PER YEAR	
	WEEKLY	DAILY
Up to 1840	208	
1841 – 1900	416	1500
1901 – 1950*	650	2800
1951 – 1970	1250	5500
1971 – 1980	1670	7500
1981 to date	2000	7800*

- During the war years (1914 – 1918, 1939 – 1945) the number of pages and issues of newspapers were significantly reduced.

Newspapers in current production are constantly increasing in size and include more supplements. Any estimate for these can only be approximate.

BLNL suggests that up to 150 exposures = ¼ reel
150 – 350 exposures = ½ reel
350 – 600 exposures = 1 reel

BNF suggests the same number of exposures per reel (1 frame = 1 page per exposure, vertical placement) but according to the type of film used for duplication (i.e. thin polystyrene film) it may be possible to obtain 800 exposures per reel (in fact, a 30m reel can hold a 40m film of that kind)

In order to use the film to a maximum, a reel may hold more than one newspaper title if each file is quite short.

For small size newspapers (usually tabloids) the 2 B frame is recommended (that is 2 pages per exposure, horizontal placement) as it allows to film 1200 pages per reel (1 reel = 600 exposures) on average, which may be more economical, but normally, 2 B frames are more expensive than 1 A frames. Anyway, exposure quality will depend on the size of the newspaper.

BLNL = The British Library Newspaper Library, Colindale Avenue, LONDON NW9 5HE

BNF = Bibliotheque Nationale de France, 58 rue de Richelieu, 75084 PARIS CEDEX 02

1.3.2 Financial estimates of a newspaper preservation microfilming project

When calculating the price of a frame (master negative + 1 duplicate negative and/or 1 duplicate positive), all tasks carried out by library staff should be included in the final price. However it can be very difficult to make accurate estimates.

The filming agents frame price is clearly indicated in his specifications but preparing and checking costs are often quite inaccurate, When adding the cost of activities before and following the filming process, frame price may be twice or three times higher than the filming agents frame price.

However, before carrying out a microfilming project, accurate financial estimates are most important to the success of the project. Projects which fail on that point will give a bad impression of the library staff's ability to manage financial aspects of the tasks to be undertaken by the library, and could lead to cutting of resources in the future. Moreover, if a project fails, users will be deprived of access to microfilms which may be more comprehensive and easier to read than the hardcopy originals.

Preservation costs of microfilms (special fitted stacks and furniture, maintenance, regular checking of the films, etc) should also be considered, as well as the setting up of a special dark microfilm reading room, purchase and maintenance of readers or reader-printers.

Estimate procedures could be as follows:

1) to calculate the frame (or image) price in three generations (master +working negative + duplicate positive), the total amount of frames should be computed beforehand. Then an estimate of the amount of targets* should be added to that amount;

2) calculating of working hours needed for the preparing and checking of newspaper files to be filmed and of items returned from microfilming;

3) total number of working hours to be multiplied by hourly salary in order to calculate working cost to which cost of packing material (boxes, brown paper, etc) should be added;

4) then addition of the total amount to the amount quoted by the filming agent in his specification so as to calculate to total cost of the entire microfilming project;

5) finally, the total cost of the microfilming project should be divided by the total amount of frames (images + targets) to obtain the true frame price.

When the microfilming project is carried out within the library by its filming unit, normally costs and frame price are more moderate, but in that case, accurate estimates are still difficult to make as the library staff is involved in all stages of the work.

(See also 1.3.1 Timescale and approximate costings)

*On average each reel contains 600 frames and 20 targets.

1.4 Treatment and storage of hardcopy originals

It is important to decide on what will happen to the originals after being microfilmed. If most national libraries are certain to keep the hardcopy originals, then it may be decided by other libraries to dispose of their originals once microfilmed, to save storage space and other preservation costs.

If originals are to be preserved, their physical condition will be the most important factor. When unbound or disbound papers are in a very bad condition, they often need repairing and always need some kind of protection: binding (generally too expensive for items which should not be available for users any more), boxing in acid free cardboard boxes or wrapped in acid free brown paper, stored flat in the best environmental conditions.

1.5 Copyright

Copyright is relevant to both the hard copy and the microfilm. It has to be considered according to legislation in effect within each country. In general, copyright remains the property of the owner of the material filmed and ordered by him (a library, an institution etc) At the same time, the owner of the material is normally in charge of the storage of the material and the corresponding microfilm reels (master negatives and duplicate positives.) On the whole, one should keep close to legislation if the filming agency is a commercial bureau. When filming takes place within the microfilming unit of a library, the library will generally have the copyright. It stores the hardcopy originals as well as the master negatives, the working negatives and the positive copy for the users.

In many countries, copyright law allows a single microfilm copy to be made for preservation purpose without the publisher's permission. If other copies are made for sale, royalties should be paid or a licence sought for from the copyright owner.

Copyright for newspapers is particularly complex, as several parties may own copyright just for an article. The newspaper publisher owns the copyright of the paper itself but journalists or photographers may own copyright on some articles or photos.

Problems may also arise when the newspaper publisher has sold the rights to microfilm his paper to outside organisations or filming agencies (e.g. the French daily *Le Monde* is being microfilmed in the United States by Research Publications.) It is often difficult to know if the contract between the publisher and the filming company stipulates that all supplements (occasional or current) or variant editions will be filmed.

As a general rule, when microfilming material which is not yet public property, it will always be necessary to consider local copyright law. A copyright statement target may be filmed at the beginning of each reel (see also *Sample of Copyright statement target* in the Appendix, p23)

1.6 Bibliographic requirements prior to microfilming

A complete bibliographic record should be set up for each file to be filmed in order to know about the entire run of the newspaper (title changes, interruptions, merging, supplements, variant local editions, etc) so **comprehensive** files should be filmed.

In general, the main edition of a newspaper is filmed but the main edition may vary from one country to another: it may be the first edition or the last edition of the day. So it is important to check that all issues to be filmed belong to the same chronological edition.

If a complete file is not available, missing issues should be sought for through inter-library lending, which is often a difficult task, or by photocopying. In some cases it may be necessary to use some issues from another chronological edition in order to obtain a complete file. If so, these issues should be clearly announced in the bibliographic target. Because of the high cost of microfilming, it is essential to make films which are as comprehensive as possible. Later completing of a microfilm (by splicing) is always a long and expensive process.

(See also *Samples of complete bibliographic records* in the Appendix p 29-30)

The bibliographic record will also be needed for preparing of the bibliographic target (No. 5 in the sequence of targets)

2 PREPARATION PROCEDURES

2.1 Preparing of items to be filmed

2.1.1 *Backfiles*

Items should be brought from the stacks to a workshop within the library for disbinding of bound volumes or, if not bound, for flattening out of the sheets, possibly by ironing at 35° - 40°C, the sheets being slightly dampened. If ironing is not possible because of the very poor condition of the paper, the sheets should be moistened and put between cardboards in a press. An alternative to ironing is to press each issue between two thin sheets of cardboard in a lamination press, which is faster and may give even better results than ironing.

Bound volumes get very stressed during the camera process. To avoid distortions or loss of text in the gutter (or inner margins) of bound volumes, tight bindings should be removed or at least loosened to allow filming of entire contents. As a general rule, newspaper volumes should be disbound to get an optimal image of the pages in full. However, in case of thin bound volumes or glued (not bound or stitched) inner books, a test should be made to know if it is possible to open the volume completely to obtain a full image of both opposite pages. If so, the volume should not be disbound because of the cost and preservation; it should be filmed undisturbed under a glass frame, on which the volume is pressed by a divided, flexible and balanced copy-board (teeter-board). For filming of bound volumes it is recommended to use planetary cameras with a moving carriage.

Restoring of minor damage (tears, broken foldings, etc) should also take place in the workshop as well as careful collating. A *checking form* should be completed here for each unit of issues to record missing issues, mutilations, anomalies in issue numbering, supplement issues, inserts, etc. *The checking form should follow the unit of issues throughout the entire filming process*. A copy of the bibliographic record of each title should be available to the staff in charge of collating. (See also *Sample of Checking Form* in the Appendix, p 27-28).

Microfilming of newspapers should be in **chronological order**. Each unit of issues (e.g. 3, or 6 months or one year) should be packaged in cardboard boxes or wrapped in brown paper, if possible strengthened with boards (preferably, acid free cardboard or brown paper). Disbound volumes may be kept between the boards of the binding and then wrapped in acid-free paper. Each box or parcel should carry minimum information on the contents: title, period, place of publication, shelfmark.

As a general rule, newspapers should be filmed before undergoing any heavy restoration process (e.g. deacidifying and laminating) in order to obtain the best image quality.

2.1.2 *Current Newspapers*

Each unit of issues should be sent direct to the workshop for flattening out and collating. A checking form should be completed for each unit to notify anomalies in issue numbering, supplement issues, inserts, etc. Each unit should be complete.

(See also *Sample of Checking Form* in the Appendix p.27)

2.1.3 *Chronological divisions of filming*

For newspapers the divisions between rolls should be systematic and bibliographically acceptable. The user copy of the film (= service film) should be divided into 30m rolls of convenient amounts, with breaks at half month, end month or end year. Only complete units of 2,3,4,6, or 12 months, or several years, should be on the eventual roll (see *ISO 4087*).

Rolls should never break at inconvenient dates to save film. More than one year can be filmed on one roll but a year should not be split between rolls (e.g. January 1, 1990 – December 31, 1991 *but not* January 1, 1990 – March 15 1991 unless publication ceased on that date).

Rolls should not be overloaded: there should be at least 4mm between the film and the edge of the roll.

2.1.4 *Filming of editions, supplements and inserts*

According to the ISO Standard, newspapers should normally be filmed in full including all sections and supplements. When a newspaper has more than one edition, the principal (or main) edition should be filmed in full. Otherwise, an edition which is considered as typical or representative should be selected for filming, When other editions are microfilmed (e.g. local editions, chronological editions, etc), they should be filmed immediately following the principal edition each day or in chronological series of their own. The editions do not need to be filmed in full, but could be represented by those pages which have changed.

Targetting and labelling of the rolls containing more than one edition of a newspaper must be very clear. The targets on each roll should list the titles of all newspapers on the roll, with edition statement and clearly indicate the link between the "main" edition and its variants. Numbered or lettered sections should be filmed in numerical of alphabetical order followed by unnumbered sections and supplements. Supplemental pages, printed with the newspaper proper, should be filmed at their original place.

2.2 **Preparing of Targets for the microfilm**

2.2.1 ***Targeting instructions and standards***

Targets are separate sheets of paper or board containing technical or bibliographical information which are filmed along with the item and become a part of the film itself. They are used to identify the materials on the film; to add information about them, to provide details about the filming process, and to instruct the user in the correct use of the microfilm.

Some targets are included on every film (such as "Start", "End of Reel") while others are used only when needed. Some targets or parts of targets must be **eye-legible** (readable with the naked eye if the film is held up to light.) Such basic targets giving information about the film and its contents without magnification are:

- Start target
- Continued from another roll target
- Bibliographic target, to ensure that all the bibliographic data necessary for the complete verification of the contents of the film have been recorded such as:
  - Identification
  - Bibliographical description
  - Publishing pattern
  - The microfilming
- Copyright statement, to state copyright or other restrictions on the further reproduction or other restrictions on the use of the film
- Content target, to indicate the contents of the specific roll
- Dividing targets, to subdivide clearly the contents (e.g. weekly, monthly or annual divisions) in lettering readable without magnification
- Continued on next roll target
- End of reel, please rewind target

(See also figure 1 in the appendix *Sequence of the most frequently used international symbols*, p.22)

Basic targets needing magnification are:

- Information target on the origin of the microfilmed file in case of completed series, with a complete list of issues borrowed from other holdings, and name of lending libraries (see samples in the Appendix, p.31, 33)

- Information target on missing page(s) or issue(s) damaged issue (s), non-published periods or issues. Missing sections should be indicated by means of a symbol as given in the list of symbols (see Appendix, p.22 *ISO 9878*; see also figure 5 in the Appendix, p.26.) This target may be part of the *Content target*.

- Technical target, to ensure that correct standards are used (see p.17 and figure 3 in the Appendix p.24.)

- Best copy available target. Symbols used for all or part of the contents of the roll (see figure 1 in the appendix, p.22) This target may be part of the *Content target*.

Repetition of targets

- The Bibliographic target may be repeated in full at the end of the film.

2.2.2 Sequence of Targets for Newspaper Microfilming

Minimum of 50cm film leader before the first frame

1. *Start target:* Use ISO 7000/0076

2. Continued from another roll: use ISO 7000/0491 (as appropriate)

3. One blank frame. To be use for *Master negative number* and/or *roll number* (if required)

4. Project target (if the film is made within a special microfilming project) (see also figure 4 in the Appendix p.25)

5. *Bibliographic target* (or Identification target):
   - Title of the newspaper (eye-legible)
   - Country and place of publication
   - Described period (dates of issues on the roll)
   - Information on the origin of the file being filmed with list of lending libraries (if no specific target used)
   - Title variations: previous or next titles with dates (as appropriate)
   - Complete edition titles (e.g. 1st edition, evening edition, local editions, etc.) (as appropriate)
   - ISSN no. …(optional)
   - Entire period of publication (if different from dates of issues on the roll)
   - frequency of publications (if varying)
   - pattern of editions (as appropriate)
   - periodical supplements and inserts (as appropriate)
   - name of organisation responsible for microfilming (=commissioners name) in block capitals
   - filming agents name in block capitals
   - date of filming (year)

Further information can be added in this target when needed, See also ISO 4087

6. *Copyright statement* (see also figure 2 in the Appendix, p.23)

7. *Technical target:* resolution chart, scale, reduction ration, b&w or col (see also figure 3 in the Appendix, p.24)

8. *Content target for each roll* (as appropriate)
   - Title of the newspaper (eye-legible)
   - Period contained on the specific roll
   - Information on missing page(s) or issue(s), damaged issue(s), non published periods, best copy available (use ISO symbols for all or part of the contents on the specific roll or along with the film)

9. *Dividing targets,* to precede each week, month or year on the roll (eye-legible)

10. Text for any as needed targets (as appropriate)

11. Filming of the first page of the newspaper (optional)

12. Filming of the last page of the newspaper (optional)

13. Two blank frames (if required)

14. *Repeat frame no.5:* Bibliographic target (if required)

15. *End of roll*, please rewind target: use ISO 7000/0075

16. Continued on next roll: use ISO 7000/0490 (as appropriate)

17. Wind off film, leaving at least 50cm blank film.

3. **MICROFILMING PROCESS**

3.1 **Choice of filming agency**

If a library needs regular use of a microfilming unit, it may be an advantage to set up a workshop within the library. The microfilming staff should then get specific training in newspaper preservation microfilming.

The unit may also be in charge of preparing the files and targets as well as checking and viewing of the films. Beforehand the library must decide whether it only needs a workshop with cameras and technicians or a wider unit including staff to carry out all tasks linked to newspaper microfilming for archival purposes (except bibliographic records and completing of series for which specialist staff should be responsible.)

The setting up of such a microfilming unit is expensive (staff, photographic equipment, various implements, etc) but in time it may turn out to be the best and most efficient solution for the library with regard to quality, cost, and security (the files remain within the library during the entire microfilming process).

Preparing of specifications when the film is committed to a filming agency:

A set of detailed specifications meeting the general requirements of the microfilming project should be set up by the library staff. Specifications should be supplied to those filming agents bidding to carry out the work. It is essential that the filming agent should know and apply the specifications perfectly well throughout the whole filming process. Each filming agent who intends to bid should supply microfilm samples (or some reels of film) from his workshop (master negative, duplicate negative and positive) so the library staff responsible for the filming project should be able to choose the filming agent who meets at best the level required for technical quality and filming cost.

A contract should be drawn up between the library and the filming agent stipulating the tasks which are the responsibility of the library staff and those which are compulsory to the filming agent, especially with regard to specifications and number of copies to deliver (master negative + one duplicate negative and/or one duplicate positive).

The contract should also include specifications for all stages of the work, timescale, price, security, transport and delivery, insurance, as well as a paragraph on clauses of breaking the contract.

Before starting the filming process, the manager of the project should visit the filming agency so as to establish the security of the items during the process, and storage, handling, filming arrangements.

The library should provide the filming agent with general or project instructions concerning use and placement of targets as well as any other information which will be applied to all items. A copy of the guidelines prepared by library staff should be handed over to the filming agent and other information to facilitate his work: instructions on handling of the items, name of the person responsible for reel programming, whether endpapers and covers of bound volumes are to be filmed or not. The guidelines should include standard instructions on targets (see below).

The *checking form* with each unit of issues will provide special written instructions to the filming agent. *The checking form is not to be filmed.*

Whether the library has its own microfilming unit or use a filming agency, a representative of the staff in charge of the filming project should be in regular contact with the manager of the microfilming unit or with the filming agent so as to discuss various options or settle problems which may arise during the filming process. Irregularities may be notified by flags (small strips of paper which are not to be filmed) to guide the camera operator.

Standard targeting instructions: sample checklist

1. Start target
2. Continued from another reel target (as needed)
3. Master negative number (if required)
4. Project target (if required)
5. Bibliographic target
6. Copyright target (as needed)
7. Technical target
8. Content target for each roll
9. Dividing targets, to precede each week, month, or year on the roll (as appropriate)
10. Repeat frame no.5: Bibliographic target
11. End of roll, please rewind
12. Continued on next reel (as needed)

3.2 Microfilming procedures

The responsibility for the entire filming process lies with the filming agent: camera process, development, washing of the films, duplicating, image checking, fitting of the films (preferably on universal rolls fit for all types of readers), fitting of the rolls in boxes, as well as transportation of items and delivery of the rolls back to the library.

Prior to the filming process the library should decide whether a glass frame may be used to flatten out the sheets during the camera process considering the physical condition of the items. Specifications may indicate that the flattening out of the sheets should be done only be ironing of each sheet being slightly dampened or by pressing of each issue between two thin sheets of cardboard in a lamination press.

Microfilm must be 35mm unperforated film with silver gelatin emulsion on a polyester base of at least 4ml (0.10) thick (cf. ISO 10602: 1993, **Photography- Processed Silver Gelatin Type black-and-white Film- Specifications for stability**.)

16mm unperforated film with silver gelatin emulsion on a polyester base may be accepted for small size items (which do not exceed 30 cm).

35mm diazo film may be used for service films (duplicate positive or negative) if stipulated in the specifications. With regard to wear it is a rather strong film and cheaper than the silver gelatin film but it must be stored far from negatives on silver gelatin film as there may be a risk of chemical pollution through ammonia emanation from the diazo film. It has a shorter life expectancy than the silver halide film.

Reduction Ratio: the original should be reduced as little as possible. Because of their large size newspapers should normally be filmed in cine mode, which means one page at a time, and for the same reason 35mm film should be chosen rather than 16mm film.

Position should be 2B (2 pages per image) for filming up to a reduction of 18:1 (usually tabloids) and 1A (1 page per image) for larger papers (usually broadsheets).

Resolution: that is the sharpness of the image on the film. It should aim to be as close as possible to the clearness of the print on the page of the original.

A **technical target** is filmed in the middle of the target sequence on each roll (frame no. 9) It includes five sets of lines in the centre and at each corner. The resolution is measured by putting the film under a microscope and looking at a group of the line pairs. When checking the resolution one should work from the largest down through the patterns until the pair where the space between the lines cannot easily be distinguished. The size of this pair is multiplied by the reduction ratio. The result allows a reading of the line pairs per millimetre. In preservation microfilming 100 line pairs per millimetre is the minimum accepted.

The *Mellon Microfilming Project Manual* recommends that the result should be no less than follows:

Reduction Ratio	Pattern number to be resolved	
	1st Generation	2nd generation
1:20	6.3	5.6
1:15	7.1	6.3
1:10	9.0	8.0

Density: that is the clarity of the background in relation to the printed image. Density is affected by the degree of contrast of the original item and by the illumination of it while filming. Density is checked using a **densitometer** and readings are made at several points throughout the film. Density as well as resolution is important to get a clear, well contrasted image for the user.

Processing and duplicating processing is essential to the final product. It should be carried out as stipulated in ISO 10602: 1993 **Photography-Processed Silver Gelatin Type black-and-white Film-Specifications for stability.**

The master negative should be processed without delay. A sample of film from every processor used to process masters should be sent for an independent *residual hypo testing* (methylene blue test) monthly to measure the amount of residual thiosulphate and other chemical remainings in the film after washing. Recommended standards above must be met if the film is to be considered as being of archival quality. Films which do not pass the test will quickly begin to deteriorate with spots and blemishes. At the time of washing an automatic silver recovery unit may be used as a measure of economy.

The film agent should also make a *frame to frame check* for comprehensiveness, accuracy of the image, poor focussing, missing or duplicate pages etc. If such defects are present on some frames, those affected should be filmed again and spliced into the master negative using *ultrasonic splicing* or thermosplicing (but never Sellotape). The replacement film should contain at least one or two frames on either side of the frame(s) to be replaced.

Normally, only six splices are acceptable on a 30m master film. Splices on duplicate negatives or positives should not be accepted.

Checkers should always wear lint-free gloves when handling master negatives.

A film for archival purposed should be produced in three generations: a master negative from which a duplicate negative is made. Further copies should be made from the second generation film (or working negative), the master being carefully stored in a storage area far from the area where duplicate negatives or positives are stored. A service film (duplicate positive or negative) should always be available for library users.

When films and originals have been returned to the library, *full and proper checking* must be carried out without delay so problems due to filming and processing can be discussed with the filming agent in order to prevent the same problems or other problems occurring with subsequent filming. Furthermore, some agents will accept liability of the work being carried out only within a short time. The time allowed may be required in the contract between the filming agent and the library.

3.3 **Transportation and security arrangements**

The contract between the commissioner (= the library) and the filming agent should include specifications concerning transportation and security of the items to be filmed.

The library should be responsible for the packing of the newspapers (e.g. in cardboard boxes or wrapped in brown paper between the boards of the disbound bindings.) The filming agent is responsible for the transport. Wrapped items should be placed on strong, non-combustible cases to prevent any damage during the transport.

The filming agent is also responsible for the safe storage of the items during the filming process. A detailed list of the items should be handed over to the filming agent at each consignment of items.

The filming agent must insure the items against loss or damage from their departure until their return to the library, including coverage of the cost of procuring and processing a replacement item.

4. MICROFILM CHECKING, CATALOGING AND PRESERVATION

4.1 Checking of the microfilm by the filming agent or the library's microfilming unit.

Working negatives (2nd generation)
Frame to frame viewing of **all** rolls or, if the filming agent is particularly skilled in preservation microfilming, of some rolls so as to detect:

- Over-reduced or blurred images
- Poor lighting, or uneven density
- Incorrect placement of targets or missing targets

- Bibliographical mistakes: issues in wrong order, supplements or inserts filmed with wrong titles or issues, unrelated titles filmed together, etc.
- various technical and physical defects such as fuzzy images, scratching, abrasions, stains, crumpled sheets, chemical impurities, poor quality film (too thin), crude splicing, etc.
- obscured or missing text due to wrong centering of the image or to items non-disbound before filming. Normally, disbinding is necessary to obtain flat sheets easy to photograph in their entirety and thus to get high image quality. Sometimes bindings are very loose so they open well and disbinding becomes useless.
- Frames which are not in same orientation (upside down, mixing modes)
- Inappropriate splits between rolls (e.g. partway through a month or a week)
- Pages or issues to be filmed again. No more than six splicings should be allowed per reel (ultrasonic splicing or thermosplicing.) In some cases this limit may have to be exceeded.

4.2 **Fitting of reels**

- Master negatives should be delivered in black polycarbonate boxes
- Working negatives and/or service films should be delivered in acid-free cardboard boxes (standard size: 100x100x40 mm)

Some filming agents do not deliver reels in strong cardboard boxes so the library staff has to transfer the reels to stronger boxes (in particular those containing service films) which is a time-consuming task. Specifications should therefore stipulate what kind of boxes to be used by the filming agent or microfilming unit.

4.3 **Labelling of boxes**

All boxes should be provided with a shelfmark and a label with minimum information on the contents of the box: title, place of publication, period covered on the roll, name of the commissioning institution.

The label of the master negative should also wear the name of the owner organisation, the master negative number, the name of the project and the year of production.

The duplicate negative (working negative) should be labelled with a call number and the year of production as well as the title, the place of publication, the dates of the contents of the roll and the name of the commissioning institution.

4.4 **Cataloguing and shelfmarking**

All relevant catalogues or databases in the library should include information on microfilms which serve as a general substitute for the hardcopy to which most, if not all, users have no access anymore. As a general rule, the library should give access only to the microfilm copy so as to preserve the hardcopy which may be needed for special research requirements or in case of loss or damage to the master negative.

The library staff in charge of a microfilming project therefore should record information on new microfilms available in the library, entering datas either in the same catalogue as the original or making a special record for the microfilm copy, when the title has not been available in the library previously. The record may also include technical data such as number of frame reels for the entire run of the paper or, if the paper is still being published, number per year, reduction ratio, type of film, position, placement, name of filming agency, copyright, etc. If the library contributes to national or international registers of preservation microforms, it should also enter microfilm datas into those registers.

To facilitate access, service film rolls may, be provided with a special shelfmark different to that of the hardcopy. A special register of microfilm shelfmarks may be set up then indicating newspaper title, place of publication, hardcopy shelfmark, microfilm shelfmark. Such a register can be manual or computerised. However, numbering of the films may vary according to practise in each country.

4.5 **Preservation requirements**

4.5.1 **Storage requirements for microfilms**

Clean dustfree stacks especially fitted for microfilm reels:

* master negative	low room temperature (14°-16° C. Relative Humidity 50% preferable, in remote stacks. The master negative should never be stored in the same place as the working negative and the hardcopy when the latter is preserved by the library;
* working negative	low room temperature (16°-18° C. Relative Humidity 50%) possibly in remote stacks if not used regularly for duplication for commercial or library purposes.
* service film	room temperature of 18'-20' C. Relative Humidity 55 %, preferably in stacks near to the general reading-room or to the special reading-room for microforms.

4.5.2 **Storage furniture**

The reels should be stored in cupboards drawers or on ordinary shelves (e.g. In special boxes each one containing 6 reel boxes) allowing conditioned air to circulate. If the master negatives are fitted in hermetically, sealed boxes, they may be stored on ordinary shelves. All storage furniture should be non combustible.

5. HARDCOPY ORIGINALS, CHECKING AND PRESERVATION AFTER MICROFILMING

5.1 Preservation of hardcopy originals

Before returning microfilmed newspapers to the stacks, contents of boxes or parcels should be checked against the checking form with each unit.

If the items are very brittle or damaged and if financial resources of the library are sufficient, such items should undergo some kind of restoration.

Climatic conditions in the stacks should be:

- room temperature16° - 18° C
- relative humidity: 55% - 65%

5.2 Disposal of hardcopy originals

Libraries that are not in charge of the National Collection may decide to dispose of hardcopies in some cases when these are available in microform. However, even a national library may decide to dispose of some issues when the physical condition of the items is particularly bad, since restoration costs will be very high.

In case of lack of storage space, new space may be so expensive that a library cannot afford to preserve hardcopies, particularly as newspapers are bulky materials.

Before any disposal of hardcopies there should be:

- checking of contents of boxes and parcels against the checking form, to be sure that all issues are back from the filming agency or the microfilming unit,
- viewing of the working negative (all reels). It should be carried out before disposal of the corresponding hardcopies. In some cases it may be necessary to refilm some issues or some pages.

Appendix

to

Guidelines for Newspaper Preservation Microfilming

IFLA Round Table on Newspapers

Section on Serial Publications

1996

FIGURE 1 **Sequence of the most commonly used international symbols** (ISO 7000)

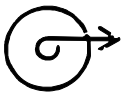
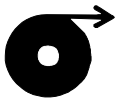
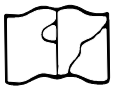
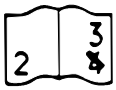
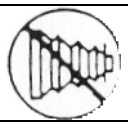
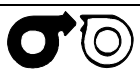
Reference no. in ISO 7000	Symbol	Referent	Application	Location
0075		End of Roll	To signify the end of the microfilm roll	In the last frame at the end of the roll
0076		Beginning of roll	To signify the beginning of the microfilm roll	In the first frame at the beginning of the roll
0077		Original difficult to read	To signify that the original document is difficult to read	Preferably preceding the irregular image
0078		Damaged text. Wrong binding	To signify that the original document is damaged and/or wrongly bound	Preferably preceding the irregular image
0079		Incorrect numbering. Incorrect date	To signify that the given numbering and/or date of a document is incorrect	Preferably preceding the images of the particular document.
0080		Repetition of image	To signify that an image is deliberately repeated	Preferably after the image to be repeated
0081		Missing pages and/or issues	To signify that parts of the reproduced set are missing	Preferably before the irregularity
0486	[Picture of Camera] only	Documents to be filmed	To signify that the documents in the file are to be filmed	Can be indicated with a stamp on the documents or the folder
0487		Documents not to be filmed	To signify that the documents in the file are not to be filmed	Can be indicated with a stamp on the documents or the folder
0488		Original in colour	To signify that the original is in colour	Preferably before the images of the particular document
0489		Microform of first generation in colour	To signify that the microform of first generation is in colour	Must be recorded on the first generation colour microform, preferably at the beginning
0490		Continued on another roll	To signify that the file is continued on another roll	At the end of the roll before the symbol “End of Roll”
0491		Continued from another roll	To signify that the beginning of the file is on another roll	At the beginning of the roll after the symbol “Beginning of Roll”

Figure 2 **Copyright Statement**

THIS FILM IS SUPPLIED BY THE …..……. ONLY ON CONDITION THAT NEITHER IT NOR ANY PART OF IT IS FURTHER REPRODUCED WITHOUT PERMISSION OF THE …… WHO RESERVE THE RIGHT TO MAKE A CHARGE FOR SUCH REPRODUCTION. IF THE MATERIAL FILMED IS ITSELF IN COPYRIGHT THE PERMISSION OF THE OWNERS OF THAT COPYRIGHT WILL ALSO BE REQUIRED FOR SUCH REPRODUCTION. APPLICATION FOR PERMISSION TO REPRODUCE SHOULD BE MADE IN WRITING GIVING DETAILS OF THE PROPOSED REPRODUCTION.

FIGURE 3

TECHNICAL TARGET:
RESOLUTION CHART, SCALE, REDUCTION RATIO,
B&W OR COL

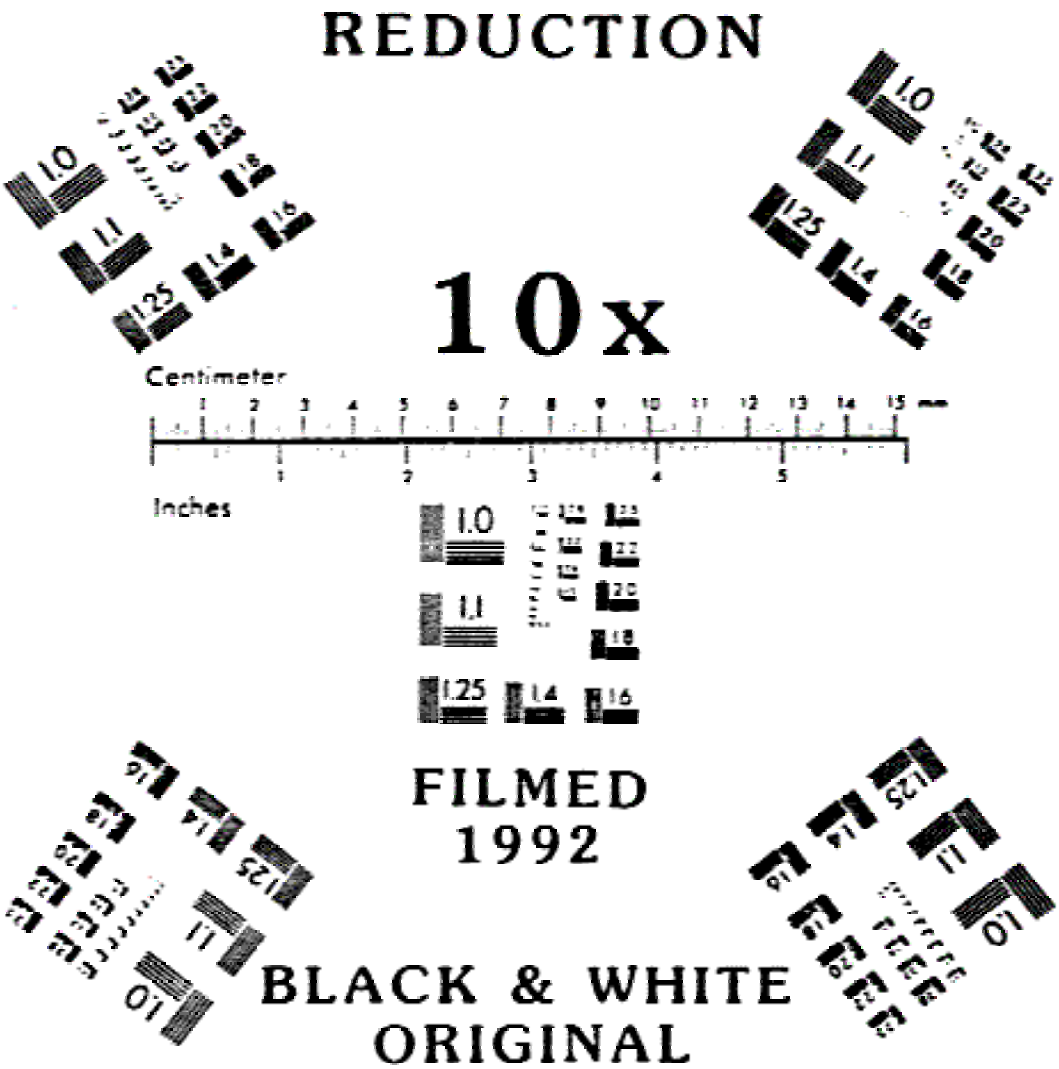


FIGURE 4

PROJECT TARGET

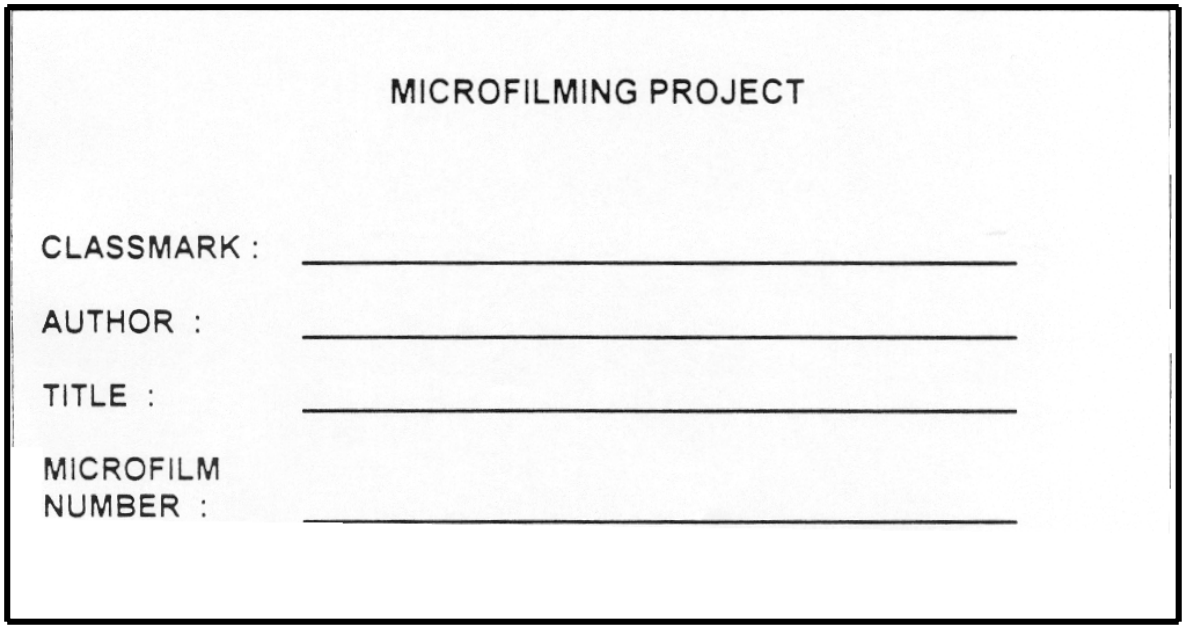


FIGURE 5

SAMPLE WORDING FOR TARGETS FOR MISSING PAGES

Initial sequence target

Pages xx-xx are missing from this copy. Copies of these pages have been supplied on the film from a copy held by The Library, The Town, The County (shelfmark:…….)

Target in the film sequence

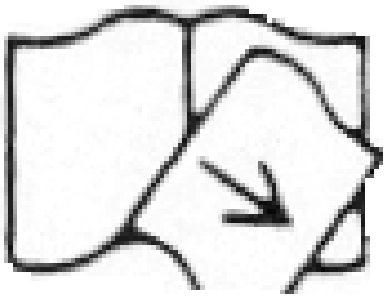
The following page (s) xx-xx have been supplied from a copy held by The Library.
Or
The following page (s) have been supplied from another copy of this title. Please see opening target sequence for full details.

On actual frames

REPLACEMENT PAGE (S)
Placement should be either horizontal or vertical depending on the size of the original

Missing pages target

ISO target



Missing pages

SAMPLE

CHECKING FORM OF DAILY AND WEEKLY NEWSPAPERS

Shelfmark:

Title:

Place of production:

Dates of content:

Issue numbering:

Size (…. x…. cm):

Packaging:	Physical condition of the paper:
Bound:	good:
Debound:	yellowed:
Paperback:	brittled:
In separate issues:	crumbled:

Reproduction Process: Microfilm

Packaging prior to microfilming: box: parcel:

Total number of pages:

Total number of images*

- For large size papers one page generally corresponds with one image. (Please turn over)

NR	DATE	NUMBER OF PAGES	MISSING ISSUES	INCORRECT NUMBERING	SUPPLEMENT SPECIAL ISSUE	BAD PRINTING	DAMAGED ISSUE	LAMINATED	THERMOSIZED	COMMENTS

Total Number of pages:	

SAMPLES OF COMPLETE BIBLIOGRAPHIC RECORDS

Petit (Le) journal. *Quotidien.* 01 janv. 1863 – 26/27 aout 1944 (n° 1 - 29616). - Paris *puis* Clermont-Ferrand, gr.fol. (or 65 x 44 cm)

Pour les suppl. voir : Agriculture (L') moderne. Supplement du Petit Journal **qui devient** Petit (Le) joumal agricole Supplément ... ;- Petit (Le) joumal. Supplément du dimanche qui **devient:** Petit (Le) journal illustré; Petit (Le) joumal militaire, maritime, colonial **et** Petit (Le) joumal illustre de la jeunesse. . - **Pour les almanachs voir :** Almanach du Petit journal **et:** Grand almanach illustré du Petit joumal

Gr-fol-Lc2-3011 (no dates after shelfmark means complete files)

Micr-D-135

Je suis partout. Le grand hebdomadaire de la vie mondiale. 20 nov. 1930 - août 1944 (n° 1 - 677) - Paris, fol. (or 44 x 34 cm)

N'a pas paru de juin 1940 à févr. 1941

Gr-fol-Z-153 → aout 1944 (n° 677); *mq juin 1933, févr. 1937*
(2 months lacking in the file)

Micr-D-35 (microfilm complete)

Nouvelles (Les) littéraires {,artistiques et scientifiques}. Hebdomadaire d'information, de critique et de bibliographie. 21 oct. 1922 - 8 juin 1940 (n° 1-921). 5 avr. 1945(n° 922) - . juil/août 1986 - Paris, gr fol *puis* fol *puis* 4° (or 64 x 44 cm then 44 x 32 cm then 30 x 22 cm)

En 1952 absorbe: Gazette (La) des lettres. Intelligence du monde. **- De déc**. **1984 a janv 1985 paraît avec:** Autre (L') journal - **N'a pas paru de févr. à oct. 1985**

Gr-fol-Z-133 : → 1970

Fol-Z- 1774 : 1971-1982. nov. 1985 → 4-Z-9490 : 1983-nov. 1984

Micr-D-35 (microfilm complete)

GALIGNANI'S MESSENGER

Files in all libraries of reference in France have gaps so it is necessary to search for missing issues in more libraries to know if some lacking periods have already been microfilmed somewhere. In this particular case the British Library Newspaper Library has made a microfilm of various periods and editions of this famous English daily published in Paris from 1814 right up to 1905. Some of the periods are missing in the Bibliotheque Nationale's files while the Bibliotheque Nationale keeps periods that are not available in the British Library. It is therefore important to check beforehand if a newspaper has not been microfilmed already, completely or partly, by another library or agency. See bibliographic records below.

Galignani's messenger <*puis* Galignani (The) messenger> **{or the Spirit of the English journals}.** juil 1814 **-** 1895, - Paris, *4 °puis* fol. *puis* gr fol.

N'a pas paru du 20 sept. 1870 a [?] - **De 1830 a 1885 [?] a paru en 2 ed. :** Morning edition **et :** afternoon edition **qui devient :** County and foreign edition **qui devient .** Evening edition

Fol-Nd-49 . →dec 1818, 1823-1850, *1830-1850, Morning ed , 1839. inc.*
Gr-fol-.Nd-49: mai. 1856-1861, 1868-19 sept. 1870, 14 juil. 1871 →*; 1856-1870, 30 oct. 1870 - 1885, Morning ed. ; 14 juil. -29 oct. 1871, Country and foreign ed.*
Jo-59607: 1851-29 mars 1885 ; *1851 - fevr.1852, Afternoon ed. , mars 1852-1880. Country and foreign ed., 1881-mars 1885, Evening ed.*

then

Daily (The) messenger. 1896 - 1904. 4 fevr 1905 (n s. n° 1) – […].- Paris, gr fol.

Gr-fol-Nd-49: → 30 juil. 1904. 4 fevr. 1905 (n s. n° 1)

Bibliographic entry in **Newspapers and Periodicals for sale on microfilm. -** London. The British Library Newspaper Library, 1987/ 88:

Galignani's Messenger (d) Paris 13 Oct 1824 - 31 March 1825; 1 Oct 1828-31 Aug 1831 (2 reels)
Galignani's Messenger (d) (morning edition) 1 June 1832-7 Oct 1833, 1834-2 Nov 1835, Feb- Dec 1836, 1]an-29 Sept 1838 (7 reels) Paris
Galignani's Messenger (d) (morning and afternoon edition) Jan - June 1937 (1 reel) Paris
Galignani's Messenger (d) (afternoon edition) Paris 1 july-30 Sept 1839, 12 Nov-30 Nov 1840, 16 March 1848 - 16 Mar 1849 (3 reels)
GaIignani's Messenger (Daily Messenger) (d) Paris 15 Apr 1853-18 Sept 1870; 10 March 1871 – 31 Dec 1872; 1 jan 1890 - 30 July 1904 (imperfect) (78 reels)

SAMPLE OF SEQUENCE OF TARGETS FOR NEWSPAPER MICROFILMING

Leader of 50 cm blank film

1. Start symbol 

2. Continued from another roll symbol 

3. Microfilm number: Mf 3561

4. See figure 4

5. LE PETIT JOURNAL
   January 1, 1863 - August 26/27,1944
   France, Paris
   Bibliothèque Nationale de France
   August 1981
   January 1 - June 30, 1866 (n° 1-180)
   Copies held by BNF& ARSENAL: May 20-30, 1866 (n° 141-150)

6. See figure 2

7. Gr-fol-Le2-3011
   LE PETIT JOURNAL
   France, Paris
   January 1 - June 30,1866
   Last edition
   January 1, 1863 - August 26/27, 1944
   Daily
   Microfilmed by A.C.R.P.P.
   For the BIBLIOTHÈQUE NATIONALE DE FRANCE

8. See figure 3

9. LE PETIT JOURNAL
   January 1 June 30, 1866 (n°1 – 180)
   1866 Febr. 2, n° 33 missing
   1866 March 3, n° 62 damaged text

April 1, 1866, n° 91 never published

10. To precede each month on the roll:

    January 1866
    February 1866
    etc.

11. Daily newspaper of conservative tendency

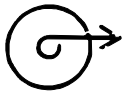
12. Filming of the first page of the newspaper on the roll

    FILM

13. Filming of the last page of newspaper on the roll

14. Two blank frames

15. Repeat Target n° 5

16. End of Roll Symbol 

17. Continued on another roll symbol 

Wind off 50cm of blank film

SAMPLE OF SEQUENCE OF TARGETS FOR NEWSPAPER MICROFILMLNG

Leader of 50 cm blank film

1. Start symbol 

2. Continued from another roll symbol 

3. Microfilm number : BNF Mf 10297

4. See figure 4

5. GALIGNANI'S MESSENGER
   1814 -1895
   France, Paris
   British Library Newspaper Library (1824-1840; 1848-1849; 1853-1895)
   Bibliothèque Nationale de France (1818-1824; 1841-1848; 1850-1852)
   1987 and June 1995

6. See figure 2

7. Gir-fol-Nd-49
   GALIGNANI'S MESSENGER
   France, Paris
   July 1, 1818 - December 31, 1819
   Next title: The Daily Messenger, 1896 - 1904. Febr 1905
   Morning edition
   1814 - 1895
   Daily
   Morning edition (1814)
   Afternoon edition (1830-1885)
   Country and foreign edition (1852-1880)
   Evening edition (1881-1885)
   MICROFILMED BY B.L.N.L.
   FOR THE BRITISH LIBRARY NEWSPAPER LIBRARY
   AND BY A.C.R.P.P.
   FOR THE BIBLIOTHÈQUE NATIONALE DE FRANCE

8. See figure 3

9. GALIGNANI'S MESSENGER
   July 1, 1818 - December 31,1819
   1818 August 12 damaged text
   1818 November 5 missing
   1819 April 14 missing pages 2-3

10. To precede each month on the roll:

    July 1818
    August 1818
    etc.

11. Daily newspaper in English published in Paris

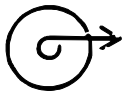
12. Filming of the first page of the newspaper on the roll

    FILM

13. Filming of the last page of newspaper on the roll

14. Two blank frames

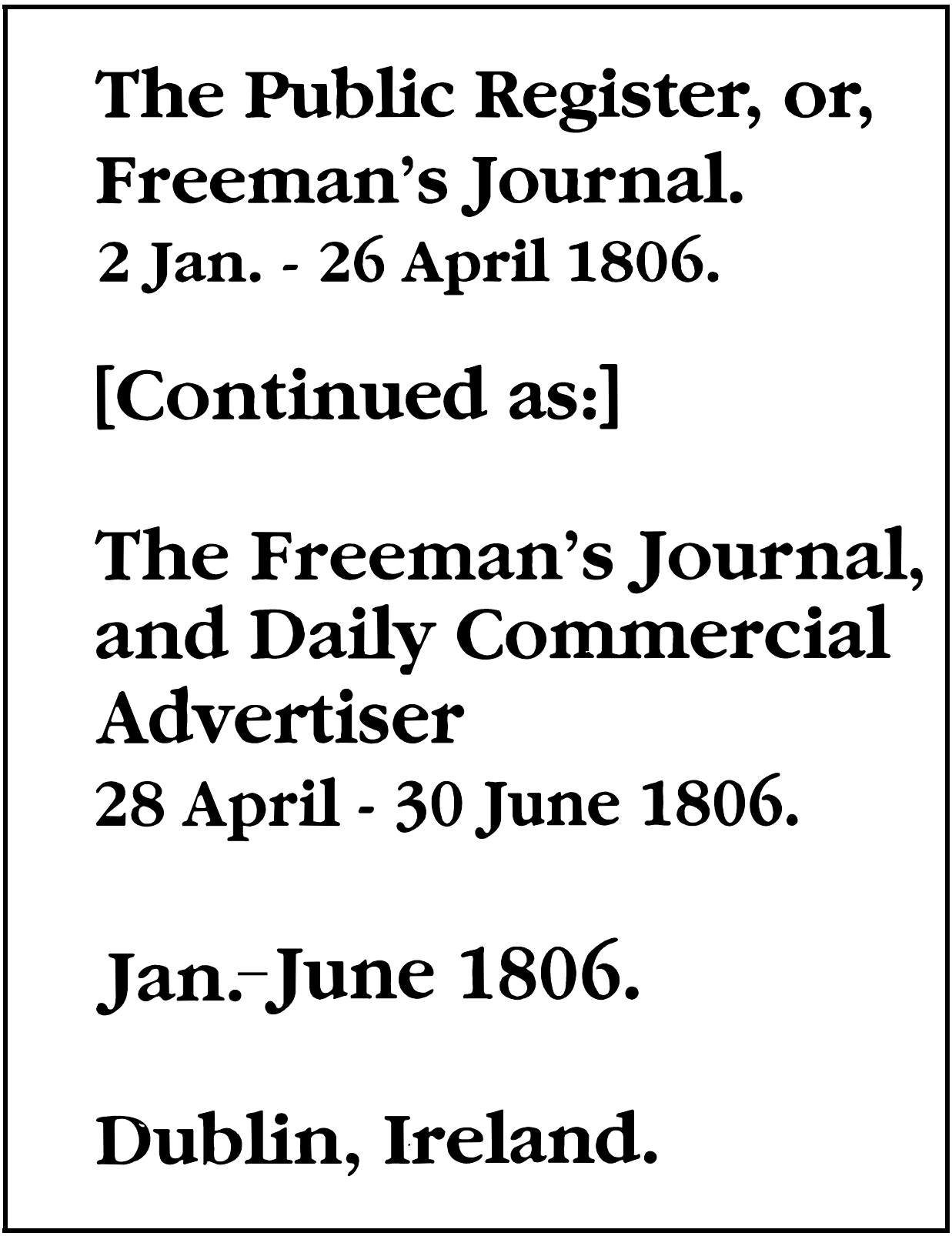
15. Repeat Target n° 5

16. End of Roll Symbol 

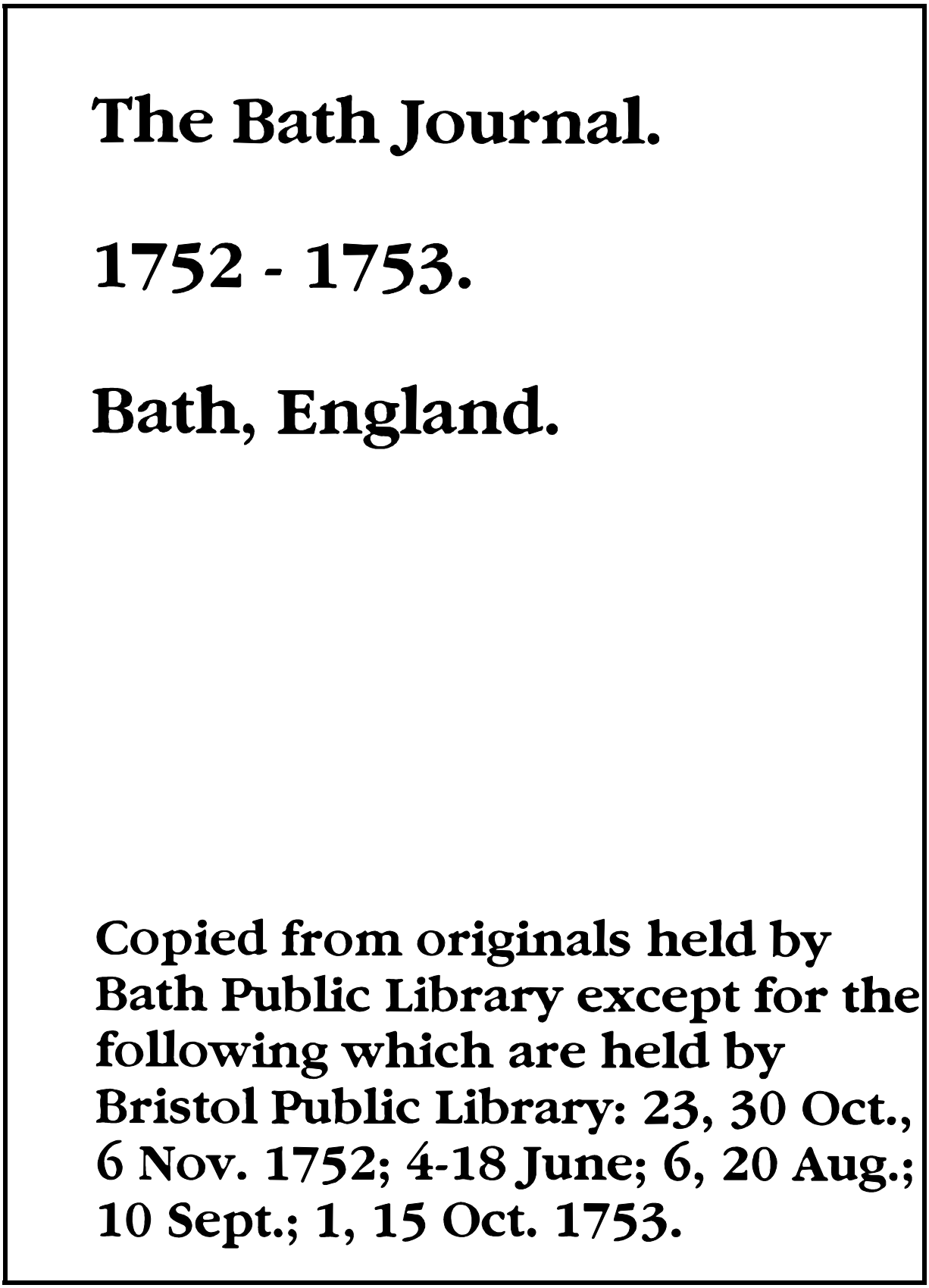
17. Continued on another roll symbol 

Wind off 50cm of blank film

1. *Example of a bibliographic target showing change of title (with dates of last issue f former title and first issue of new title)*

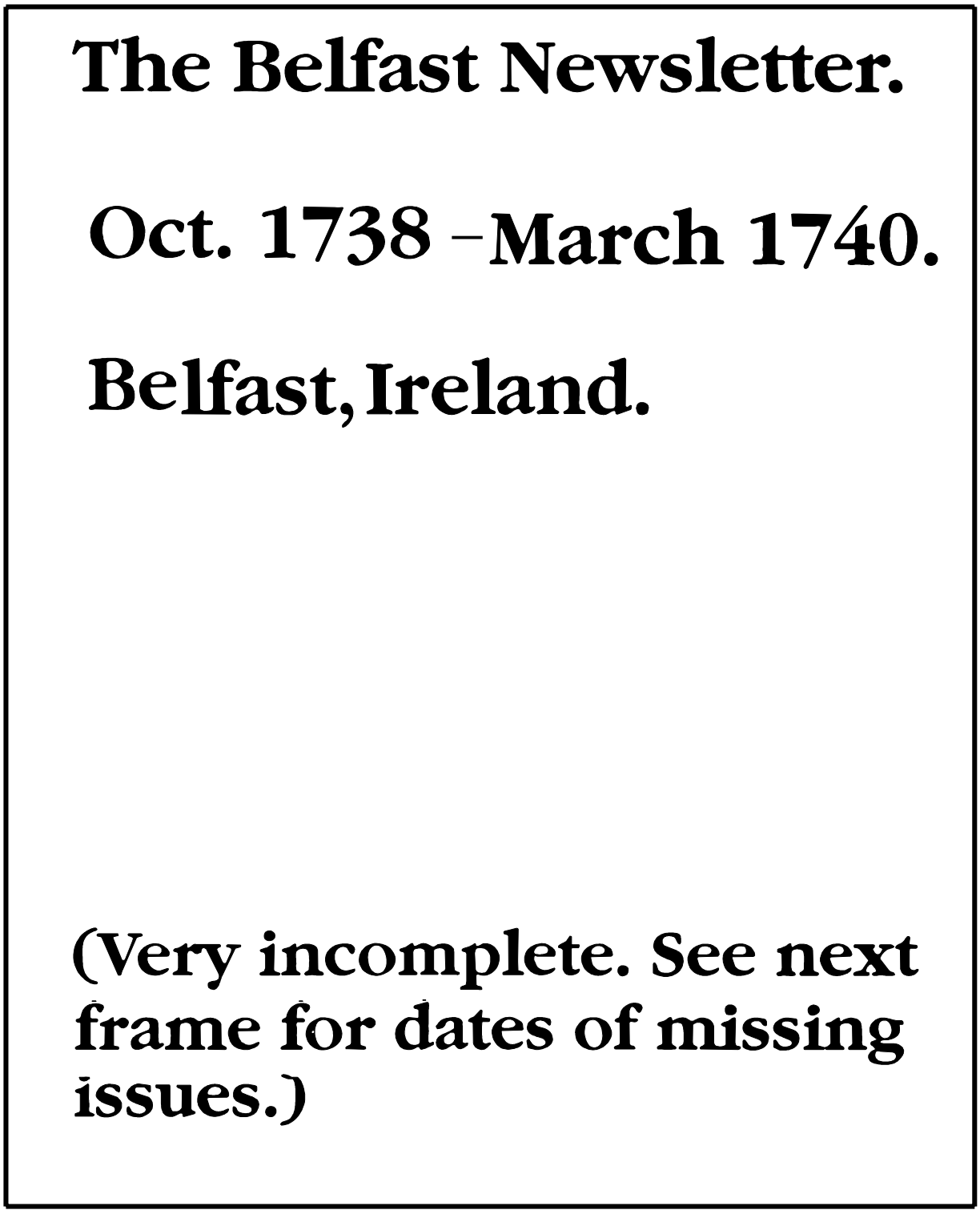


2. *Example of a bibliographic target showing microfilm produced from a composite set.*



Wanting: 27 Aug. 1753.

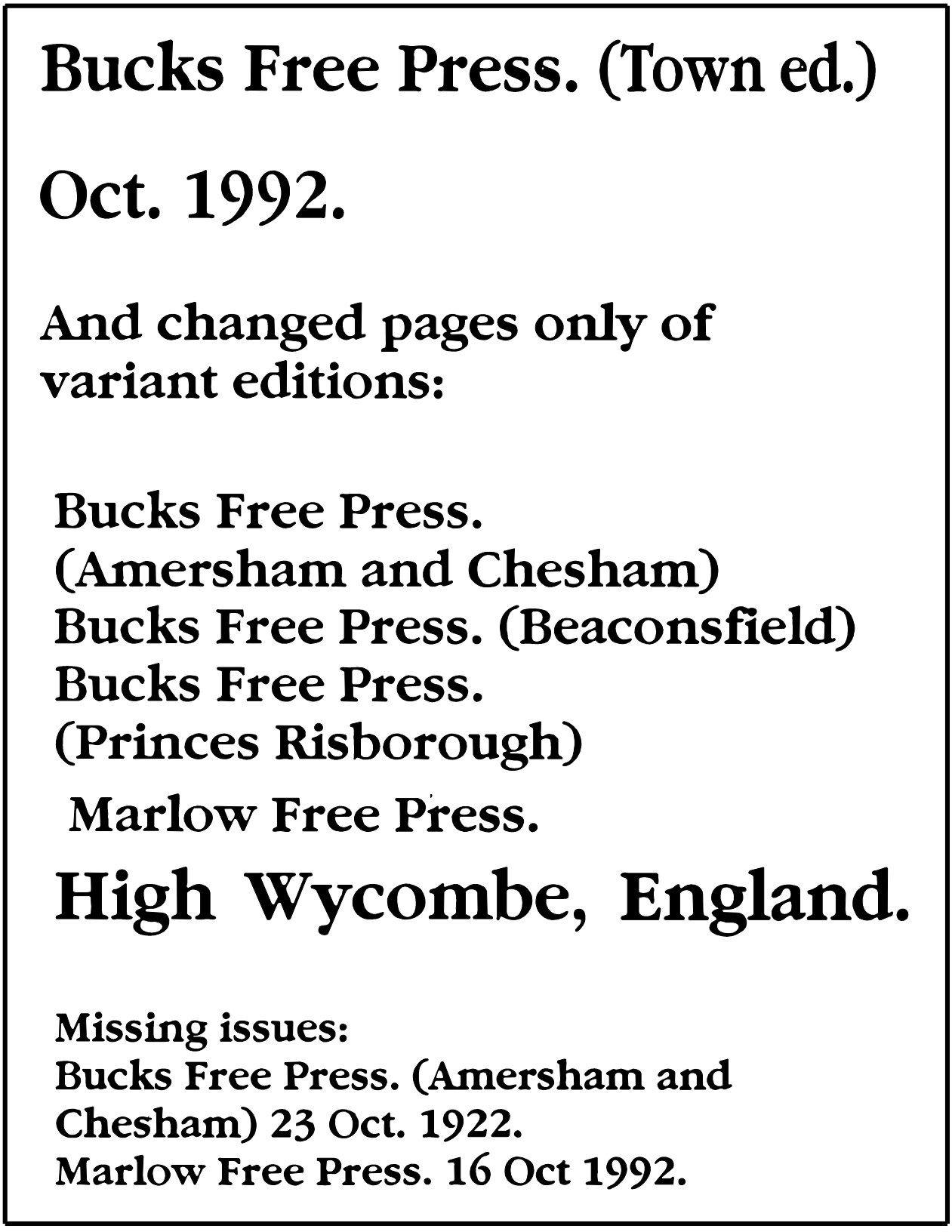
3. *Example of a bibliographic target showing a microfilm produced of a very incomplete set for which the holdings information is held on a separate target*



Very incomplete:

1 – 112	**Wanting**
113 – 114	**3, 6 Oct 1738**
115 – 132	**Wanting**
133	**12 Dec 1738**
134 – 135	**Wanting**
136	**22 Dec 1738**
137 – 140	**Wanting**
141	**Wanting**
142 – 144	**Wanting**
145	**23 Jan. 1739**
146 – 151	**Wanting**
152 – 154	**16 – 23 Feb. 1739**
155	**Wanting**
156	**2 March 1739**
157	**Wanting**
158 – 159	**9, 13 March 1739**
160 – 252	**Wanting**
253 – 255	**5 – 12 Feb 1740**
256 – 258	**Wanting**
259 – 261	**4 March 1740**
262 – end of year	**Wanting**

4. *Example of a bibliographic target showing a microfilm of a main edition and changed pages only of variant editions.*



FINLAND: Bibliographic target for newspaper with several editions

Lehden kuvaus koskee / Described period: **01.01.1992 - 31.12.1992**

Nimeke / Title:
HELSINGIN SANOMAT

HELSINKI

Näytenumerot/ Specimen issues:
HELSINGIN SANOMAT 07.07.1904
HELSINGIN SANOMAT 24.09.1904
HELSINGIN SANOMAT 28.09.1904

Limestymisaika / Period of publication: **07.07.1904 –**

Edeltäjä / Forerunner:
PÄIVÄLEHTI

Limestymistiheys / Frequency: 7/ vilikko / week

Painokset/ Editions:
1. painos / edition ***** (UUDENMAAN ULKOPUOLELLE)
2. painos / edition ***** (UUSIMAA**)**
3. painos / edition **** **(**HKI-ESPOO-VANTAA-KAUNIAINEN)
4. painos / edition *** (PÄÄKAUPUNKISEUTU (LÄHIALUEET))
5. painos / edition ** (PÄÄKAUPUNKISEUTU (LÄHIALUEET))
6. painos / edition * (PÄÄKAUPUNKISEUTU (LÄHIALUEET))

Jatkuvat liitteet/ Periodical Supplements:
KUUKAUSILIITE (24 / vuosi / year)

Levikki/ Circulation: 486856

Sunnuntainumeroiden levikki/ Circulation on Sundays: 576681

FINLAND: Filming agent's name and address and date of filming (information included in the *Bibliographic target*)

HELSINGIN YLIOPISTON KIRJASTO
MIKROKUVAUS - JA
KONSERVOINTILAITOS/
HELSINKI UNIVERSITY LIBRARY
CENTRE FOR MICROFILMING AND CONSERVATION

KUVANNUT/FILMED BY

HELSINGIN YLIOPISTON AV-KESKUS/
UNIVERSITY OF HELSINKI
AUDIO VISUAL CENTRE

MIKKELI, SUOMI/FINLAND

1995

FINLAND: Content Target (for each roll)

HELSINGIN
SANOMAT

HELSINK
SUOMI/FINLAND

3/04.01.1992 -
13.01.1992/12

MF 38628

Part of CONTENT TARGET: Missing Issues

PUUTTUVAT NUMEROT/
MISSING ISSUES

17/30 04 1975
4/28 01.1976

RELACION DE INCIDENCIAS

EIPOVENIR diario democratico progresista – N 1(1 en 1882)-n 1509 (30 sep 1885) –Madrid El Porvenir, 1882-1885 –56 cm
Diario excepto lunes – Numerosos errores en la numeracion (054)

Comprende
1882 n 1-313
1883 n 314-673 : F n 413 de 10 abr n 465 de 4 jun)
1884 n 674-1031 : F n 706 de 4 feb)
1885 n 1032-1509

Identification Target

MINISTERIO DE CULTURA

BIBLIOTECA NACIONAL

FONDO: PRENSA

TITULO: EL PORVENIR

FECHAS: DEL 1 ENERO 1882

AL 30 JUNIO 1882

ROLLO No: 1

REDUCCION: 20

FECHA: 23-05-95

ESCALA FOTOGRAPHICA

Microfilmado por: ETD

CONTENT TARGET (for each roll)

MINISTERIO DE CULTURA

BIBLIOTECA NACIONAL

FONDO: PRENSA

TITULO: **EL PORVENIR** DEL 1 ENERO 1882 AL 30 JUNIO 1882

1

FECHAS:

ROLLO No:

DEPARTEMENT DES PERIODIOUES - CONTROLE DES MICROFILMS

TITRE

Sous-Titre

Ville

Periode microfilmé: Du _____ Au _____

Microfilmé en: 19 _____ Nombre de Bobines: _____

Fournisseur ACRPP ☐ Autre: _____

Collection: B.N. ☐ Cote: Autre:

No	Date et Numro du Document	Qualite du Microfilm	
		C	Commentaire
1	Du _____ No _____ Au _____ No _____ Année		
2	Du _____ No _____ Au _____ No _____ Année		
3	Du _____ No _____ Au _____ No _____ Année		
4	Du _____ No _____ Au _____ No _____ Année		
5	Du _____ No _____ Au _____ No _____ Année		
6	Du _____ No _____ Au _____ No _____ Année		
7	Du _____ No _____ Au _____ No _____ Année		

8	Du _____ No _____ Au _____ No _____ Année _____		
9	Du _____ No _____ Au _____ No _____ Année _____		
10	Du _____ No _____ Au _____ No _____ Année _____		

CHECKING FORM FOR MICROFILM CONTROL frame to frame viewing

No	DATE	PAGE	DENSITE CLAIRE SOMBRE		FILM FLOU	FILM AAYE	VERSO TRANSPARAIT		TACHE NOIRE BLANCHE		PLIURE	PAGE COUPEE	AUTRES

USERS' CLAIM

BIBLIOTHÈQUE NATIONALE

DEPARTEMENT DES PERIODIQUES - Juin 1991
- Service Public -

MICROFILMS

Depuis 30 ans la Bibliothèque Nationale communique des microfilms : les films anciens sont parfois défectueux ou détériorés par l 'usage.

AIDEZ-NOUS A REPERER LES TITRES DONT LE MICROFILM SERAIT A REFAIRE.

Lorsque vous constatez des défauts:

- soit en consultant les microfilms: ☐

- soit en prenant connaissance des tirages que vous avez demandis

Veuillez remplir la gri11e ci-dessous

TITRE:	La Presse	COTE:	Per.Micr. D100
Année, mois:	1899 guillet	No de bobine:	146

Marges intérieures illisibles	☐	Ford trop sombre	☐
Reflet de lumière sur la page	☐	Fond trop clair	☐
Film rayé	☐	Encre trop pâle	☐

Autres observations : marque le 30 juillet

Année, mois, et jour des images que vous estimez illisibles:

Afin de pouvoir être informé de la suite donnée à votre réclamation, veuillez inscrire ci-dessous:

Votre nom:	DELAGE
Votre Adresse:	6, rue Geiler 67000 Strasbourg
Votre No. de téléphone:	88.35.32.70
Date:	25 février 1994

USERS' CLAIM

BIBLIOTHÈQUE NATIONALE

DEPARTEMENT DES PERIODIQUES - Juin 1991

- Service Public -

MICROFILMS

Depuis 30 ans la Bibliothèque Nationale communique des microfilms : les films anciens sont parfois défectueux ou détériorés par l 'usage.

AIDEZ-NOUS A REPERER LES TITRES DONT LE MICROFILM SERAIT A REFAIRE.

Lorsque vous constatez des défauts:

- soit en consultant les microfilms: ☐

- soit en prenant connaissance des tirages que vous avez demandis

Veuillez remplir la gri11e ci-dessous

TITRE:	La Presse	COTE:	Per D100
Année, mois:	novembre 1927	No de bobine:	216

Marges intérieures illisibles	☐	Ford trop sombre	☐
Reflet de lumière sur la page	☐	Fond trop clair	☐
Film rayé	☐	Encre trop pâle	☐

Autres observations :

Année, mois, et jour des images que vous estimez illisibles:

Afin de pouvoir être informé de la suite donnée à votre réclamation, veuillez inscrire ci-dessous:

Votre nom: Fonck Gérard

Votre Adresse: 11 rue Bernard Perpuite Reims 51100

Votre No. de téléphone:

Date: 22/6/91

MICROGRAPHIC TERMS

GLOSSARY

Film generations:

Preservation master negative
Negative film produced to archival standards and stored under archival conditions. Also referred to as first generation film or security film.

Duplicate negative
Negative film produced from the master and used thereafter to produce further copies. Also referred to as second generation film, printing master, internegative or working negative.

Positive microfilm
Positive film produced from the duplicate negative or made directly from the master negative and used for reader use. Also referred to as third generation film (if not made from the master negative) or service film.

Types of film base

Acetate
Safety film with a base composed principally of cellulose acetate or triacetate.

Diazo
A slow print film or paper, sensitised by means of diazonium salts. Generally produces non-reversible images, i.e. a positive image will produce another positive, a negative will produce another negative. May be used instead of silver halide for **positives**.

Silver halide
Film coated with a compound of silver and one of the following elements known as halogens: chlorine, bromine, iodine and fluorine. **Only film now accepted for preservation master and duplicate negatives**.

Vesicular
Film which has the light sensitive element suspended in a plastic layer and which upon exposure creates strains within the layer in the form of a latent image. The strains are released and the latent image made visual by heating the plastic layer. The image becomes permanent when the layer cools down.

Technical terms

Blemish
A film defect caused by ageing or other factors that appears as microscopic spots, usually reddish or yellowish in colour.

Contrast
An expression of the relationship between the high and low brightness of a subject or between the high and low density of a photographic image.

Density.
The light-absorbing or light-reflecting characteristics of an image.

Density (background)
The opacity of the non-information area of microform.

Emulsion
A single or multilayered coating consisting of light-sensitive materials in a medium carried as a thin layer on a film base.

Fixing
The removal of undeveloped silver gelatin from film. Through the use of a fixer solution, light- sensitive crystals are dissolved in water and washed away. This permanently fixes the image on the film negative and prevents further reaction with light.

Fog
Non image photographic density. A defect can be caused by (1) the action of stray light during exposure, (2) improperly compounded processing solutions, or (3) wrongly stored or outdated materials.

Frame
The part of the microfilm exposed to light during an exposure, consisting of the image area, frame margin and frame line.

Light box
A device for inspecting film, which provides illumination evenly dispersed over the viewing area.

Methylene blue test
A test to ensure all chemicals have been correctly washed from the film during processing. A chemical dye (methylene blue) forms during the test.

Reduction ratio
The relationship (ratio) between the dimensions of the original and those of the microimage, expressed as 1:24, 1:8, etc.

Residual thiosulphate ion
Ammonium or sodium thiosulphate (hypo) remaining in film after washing.

Resolution
The ability to record fine detail; a measure of the sharpness of an image, expressed as the number of line pairs per mm, discernible in an image.

Resolution chart test
A chart containing a number of increasingly smaller resolution test patterns. The pattern is a set of horizontal and vertical lines of specific size and spacing.

Splice
A joint made by **ultrasonic** or heat welding two pieces of film together so they will function as a single piece when passing through apparatus.

Target
Sheets of paper or board containing technical or bibliographic information which are filmed along with the item and become part of the film itself.

STANDARDS

ISO 4087: Micrographics – Microfilming of Newspapers for Archival Purposes on 35mm Microfilm. 2nd edition, 1991 <Contains Normative References on Micrographics>

ISO 10602: Photography – Processed Silver-Gelatin Type black and white Film. 1993

ISO International Symbols 7000/… (See list of most important symbols in the Appendix to the Guidelines)

AFNOR. Recueil de normes françaises. Supports d'informations Micrographie. 5e edition. – Paris, AFNOR, 1992

British Standard BS 5847, "Specification for 35mm Microcopying of Newspapers for Archival Purposes". –London

Verfilmung von Zeitungen. Mikrofilmtechnik. Aufname auf Film 35mm. DIN 19057. – Berlin, Beuth, 1985

(Normally, Standards referred to in the *Guidelines* are ISO Standards.)

LIST OF SOME CATALOGUES AND DATASBASES OF MICROFORMS

Catalogues:

ACRPP. Journaux et revues sur microfilms. 15e édition. – Paris/Marne-la-Vallée, ACRPP, 1995. – XIII, 273 p.

ARMELL. Catalogue des documents disponibles sur microfilm mars 1987 – juillet 1994. – Sablé, ARMELL, 1994. – 40 p.

Mikrofilmarchiv der deutschsprachingen Presse. Microfilm Archives of the German Language Press. 9. **Bestandsverzeichnis**. – Dortmund, 1994. – 453 p.

Presse régionale française. Catalogue collectif des périodiques microfilmés. 2e edition, 1990. – Massy, Centre national de coopération des bibliothèques publiques/ Direction du Livre et de la Lecture, 1990. – 257 p.

Serials in microform. Catalogue 1995. – University Microfilms Inc., Ann Arbor MI, 1995. – 1384 p.

Databases:

OCLC, United States

BN-OPALE, Bibliothèque Nationale de France, Paris

BLAISE, The British Library, London.

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ALA Target Packet for Use in Preservation Microfilming <Debra McKern, Sherry Byrne> - Chicago, London, American Library Association, 1991.

Bibliothèque Nationale de France. Cahier des Clauses Techniques Particulières: Reprodution – Paris 1986 and 1991.

La Conservation, principes et réalités. – Paris, Editions du Circle de la Librairie, 1995.

Current Perspectives on Newspaper Preservation and Access, Report of the 2nd National Newsplan Conference, Durham, 7-8 April 1994. – Newscastle-upon-Tyne, Information North for Newsplan, 1994.

Direction du Livre et de la Lecture. Conseils pour la préparation d'un programme de microfilmage de journaux. – Paris, Direction du Livre et de la Lecture, 1993

Gwinn (Nancy E.) ed. – Preservation Microfilming: A Guide for Librarians and Archivists - Chicago, London, American Library Association, 1987.

MacDougall (Jennifer). – Newsplan. Guidelines for the Microfilming of Newspapers. – Dublin, London, National Library of Ireland, The British Library Newspaper Library, 1994.

Mellon Microfilming Project. Microfilming Manual. – London, Mellon Microfilming Project, National Preservation Office, The British Library, 1992.

National Preservation Office. Guide to Preservation Microfilming. – London, National Preservation Office, British Library, 2000.

Newspaper Preservation Microfilming at Helsinki University Library. Guidelines. – Mekkeli, Centre of Microfilming and Conservation, Helsinki University Library, 1994.

Newsplan. Guidelines. –The British Library Newspaper Library, October 1991.

Newsplan Conference '94. *Linc News* (Library and Information Co-operative Council), London, Spring 1994 (no. 14) and *International Preservation News,* IFLA PAC, April 1995 (no. 9): 14.

NEWSPLAN. Millennia and Grids. The Digital Challenges. 3rd National NEWSPLAN Conference, Durham, 16-17 March, 1998. Newcastle-upon-Tyne, Information North for NEWSPLAN, 1998.

Direction du Livre et de la Lecture, Bureau de Patrimoine, Paris *Note technique 93-598:* **La Preservation des Journaux.** – Technical Information updated in 1994.

RLG Preservation Microfilming Handbook <Editor Nancy E. Elkington>. –Mountain View (California), The Research Libraries Group, inc., March 1992

Schreiber (Klaus). Zeitungsverfilmung. Prinzipien und Erfahrungen. Die Grunsatze fur die Verfilmung histrisch wertvoller Zeitungen des Förderprograms der Deutschen Forschungsgemeinschaft mit Kommentaren aus der Praxis. – Berlin, Deutsches Bibliotheksinstitut DBI, 1991

Spreitzer (Francis), ed. Microforms in Libraries: a Manual for Evaluation and Management. Chicago, American Library Association, 1985

U.S. Library of Congress. Preservation Microfilming Office. Specifications for the Microfilming of Newspapers in the Library of Congress. Silver Spring, Maryland: Association for Information and image management, 1982.

The United States Newspaper Program. Planning Guide and Resource Notebook. – Washington DC, Library of Congress, Serial Record Division, 1991

United States Newspaper Program Annual conference, Library of Congress, washington, 24-26 April 1995. Organised by the National Endowment for humanities, The Library of Congress and the OCLC Online Computer Library center.

Zeitungswörterbuch. Sachwörterbuch für den bibliothekarishen Umgang mit Zeitungen. Hrsg. von Hans Bohrmann und Wilbert Ubbens im Auftrage der Zeitungskommission des DBI. –Berlin, Deutsches Bibliotheksinstitut DBI, 1994

MICROFORM STORAGE

"La Conservation entre Microfilmage et Numérisation." *Journées patrimoniales, Château de Sablé, 8-9 novembre 1993.* Bibliothèque Nationale de France, ARMELL.

"Directives pour l'archivage des films traités. Stabilité en conservation des films diazoïques." *Supports d'informations Micrographie.* Receuil de Normes Françaises. AFNOR, Paris 1992, p.354-370.

Environmental Controls: Resource Packet, Albany, NY: The New York State Program for the Conservation and Preservation of Library Research Materials, The University of the State of New York; The State Education Department, The New York State Library, Division of Library Development, 1990

Fages (Bernard), Phillipe Vallas. "Les transfert de support." *La conservation, Principes et Réalités*, Paris, 1995, p.281-304.

Goulard (Claude). La Conservation des Microformes. Paris, CNRS, 1983.

Maintenance des Matériels de Micrographie. Principes de base. Unesco/ IFLA/ ICA, Paris, 1991.

Reilly (James M.), Peter Z. Adelstein, and Douglas W. Nishimura. Preservation of Safety Film: Final Report to the Office of Preservation, National Endowment for the Humanities. Grant # PS-20159-88. Rochester, NY: Image Permanence Institute, Rochester Institute of Technology, 1991.

Reilly (James M.) and Kaspars M. Cupriks. Sulfiding Protection for Silver Images: Final Report to the Office of Preservation, National Endowment for the Humanities. Grant # PS-20152-87. Rochester, NY: Image Permanence Institute, Rochester Institute of Technology, 1991.

Rouyer (Phillipe). "La Conservation entre microfilmage et numérisation" *Bulletin des Bibliothèques deFrance,* Paris, 1994, vol. 39, no.1: 76-77.

Willis (Don). A Hybrid Systems Approach to Preservation of Printed Materials. The Commission on Preservation and Access, Washington, November 1992.