



World Library and Information Congress: 70th IFLA General Conference and Council

22-27 August 2004
Buenos Aires, Argentina

Programme: <http://www.ifla.org/IV/ifla70/prog04.htm>

Code Number: 134-E
Meeting: 107. Preservation and Conservation with Audivisual and Multimedia
Simultaneous Interpretation: Yes

Images and sounds in Uruguay

Samira Sambaño

Escuela Universitaria de Bibliotecología (School of Librarianship)
Montevideo, Uruguay
ssambain@internet.com.uy

Abstract:

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

INTRODUCTION

First of all a brief reference on general aspects of Uruguay is offered in order to locate the institutions which will be spoken along the article from the geographical and historical point of view.

The 'República Oriental del Uruguay' (Eastern Republic of Uruguay) is situated to the southeast of South America. It has a total area of 176.215 square kilometers and limits to the north and the northeast with the 'República Federativa del Brasil' (Federative Republic of Brazil), to the south and southeastern with the 'Río de la Plata' (River Plate) and to the west, the 'Río Uruguay' (Uruguay River) separates it from the 'República Argentina' (Argentine Republic).

It has total population of 3:399.438 inhabitants, where 45% reside in Montevideo, the capital of the country. Montevideo is the social, cultural, economic and financial center of the country.

In a nation whose independence is declared in 1825, everything is 'new'. In this rising country, the population is constituted by European immigrants who emigrated to these latitudes because of different reasons. They brought their customs, their music, their beliefs, and still now continue the

bonds with their countries of origin. The Uruguayan settlers watch as an example the culture and customs of Europe (especially France), and travel to get to know the 'old continent'.

This context contributes to the emerging and interchanging of diverse interests, curiosities and disciplines in Montevideo, a cosmopolitan and city port. The technological developments and events go hand in hand with what goes on at a world-wide level. For example, the daguerreotype is invented on August 1839 and in Montevideo the first daguerreotype is taken on February 29th, 1840.

The exhibitions of first films are usual and they are incorporated to the national culture. The still and moving images and the sound are present in Uruguay from its beginning. In this context is where the selected institutions are.

It offers a vision of the institutions of Uruguay which aim is to compile and preserve the audio-visuals that constitute the heritage of the country.

The work focuses on the collection and the preservation showing how they work, which are the difficulties and which the advantages.

Although other institutions possess images and sounds in their archives, a selection based on importance and reach is made. Excellent institutions in this area are considered, standing out by their national reach, such as the 'Archivo Nacional de la Imagen' (National Image Archive) and the 'Museo de la Palabra' (Word Museum), whose commitment is to compile and conserve still and moving images in the first case, and voice in the second case.

STUDIED INSTITUTIONS

ARCHIVO NACIONAL DE LA IMAGEN (NATIONAL IMAGE ARCHIVE)

Introduction

The 'Archivo Nacional de la Imagen' has among its assignments to preserve and make available those still and moving images considered as a documentary record of the cultural heritage of the country.

The Archive has a long history before starting the actual activity and becoming dependant on the 'Servicio Oficial de Difusión, Radiotelevisión y Espectáculos' (SODRE - Official Service of Diffusion, Radio-television and Shows) related to the Ministry of Education and Culture. Its present denomination arises in 1985 after an internal reconstruction of the SODRE.

It is formed at the moment by two divisions: Photo and Cinema Division, and Cinema Art Department.

The Photo and Cinema Division is created in 1912. It arises as the Photograph Section from the Office of Exhibitions, which depended of the Ministry of Industry. Its collection is mainly formed by photographs and films created by the own Institution; it is also enlarged by the acquisition of an important private collection from Mr. John Fitz Patrick, outstanding photographer of that time. Later on, is transferred to the orbit of the Ministry of Foreign Affairs, and in 1935 to the Ministry of Public Instruction and Social Security with the name of Photo and Cinema Division. On November 30th, 1960 by means of law N° 12.801, is finally incorporated to the SODRE.

The Cinema Art Department is created on December 16th, 1943 by resolution of the SODRE Council, becoming the oldest archive of Latin America. Its purpose is to document and study the origin, progress and evolution of the cinematographic art, to preserve the films of historical value, as well as to exhibit and make available the information to the specialists and the general public. In the 50's the Cinema Art Department is considered a leader of the cinematographic activity in the continent.

Collection

The collection is basically formed by still images (photographs) and moving images (films and videorecordings), but also includes documentation on cinema published in different formats like books and pamphlets, periodic publications, press releases, posters, etc.

The photographic archive contains approximately 75.000 glass negatives and 25.000 celluloid negatives. Some of them are unique in the country and recreate social and cultural events, political and historical facts, from 1870 to the decade of the 60's. From that decade on, the material covers the activity belonging to the SODRE, like music and musicians, dance, shows, etc.

The collection of moving images has a total number of 5.000 national (feature films and short films) and international films, in 35 mm and 16 mm format. Also includes 1.500 videorecordings (U-Matic and VHS).

The collection recreates different periods of the cinema at a national and international level, and also includes educational and documentary films in 16 mm and VHS format. The Archive owns silent films considered as classics. Some of these films are unique documents and have been used for the recovery of famous films of the European cinema by important film archives. An example of this is the existence in the archive of the only colored unit of the German film 'The cabinet of Doctor Caligari' from 1919 (considered the first film of the German expressionism) which made possible the restoration, with the original colours, of the copies that are circulating thorough the world at this moment.

Donations from private and public institutions are the way to enlarge the collection. A really valuable contribution is made by Fernando Pereda, who donates his private collection formed by more than 500 titles which include the beginnings of the European silent cinema (short films and feature films). Also the first feature films and silent films are found, mainly documentary, made by Carlos Alonso that show the social life of the provinces of our country.

Working Process - Preservation –Facilities

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

The next step is the digitalization of the photographs. The copies are retouched using digitalization software, improving scratch problems, etc., but respecting the original content. The digitalized copy is saved in compact discs.

After the digitalization, the photographs are stored in a Depot located in SODRE, specially supplied with air conditioning, dehumidifier, and temperature and humidity measure devices, in order to maintain them constant.

For the description, a primary inventory is made in an electronic spreadsheet with the name of the collection, description of the content and a number indicating the location. In 2004, after the installation of WinIsis software and the adjustment of the data bases, the technical process of the photographs begins.

The work with the moving images is instrumented in a similar way. At first, the decomposition degree is verified. This condition, combined with the importance of the film within the collection, establishes the priorities in the next procedures. Avoiding the principle of decomposition of the films is one of the greatest concerns of the Archive. To achieve this, a regular checking of the collection is made (reviewing the complete collection takes to the employees near two years of uninterrupted work).

At the Laboratory the cleaning and also a minimum restoration of the film are made.

Considering that the restoration is very expensive, the Archive tries, for the non-Uruguayan films, to obtain international cooperation through agreements with other similar institutions. It is remarkable to mention the agreement with the "Cineteca di Bologna" that allowed the restoration of the most valuable collection of the Archive: the collection donated by Pereda whose reference was previously made.

For the Uruguayan films, subsidies from the International Federation of Film Archives (FIAF), Spanish Agency of International Cooperation (AECI) and the Inter-American Development Bank (IDB) have been obtained. In this case, a priority is taken in the case of films of excellent documentary value and in this context has been recovered, for example, the Assumption Speech of the President of Uruguay, Tomás Berreta (1947) and the historical meeting between Presidents Perón and Batlle Berres of Argentina and Uruguay respectively.

Also in cooperation with 'Cinemateca Uruguaya' (Uruguayan Cinema Library), a private institution, 'The small hero of the Stream of Gold' (1929) has been recovered, considered one of the best films that have been produced in our country and the last one belonging to the Uruguayan silent cinema.

In any case, the Archive makes a safety film (of acetate) from the nitrate films. Then, the safety film is treated against the vinegar syndrome, the fungi, as well as the loss of color, etc.

The following step is to store the film in a Depot located in SODRE, specially constructed in accordance to international specifications of security (retaining wall, double wall, etc.) and with suitable environmental conditions (air conditioning, temperature and humidity controlling devices, etc.).

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

A small part of the collection (nitrate films) is conserved in a depot belonging to 'Cinemateca Uruguaya' where an agreement has been settled to this purpose.

Another procedure is the inventory of the films in an electronic spreadsheet with minimum data input, like title and location.

The Archive also counts, for the accomplishment of its objectives, with a Documentation Center (with both specialized Library and Newspaper and Current Periodicals), a View Room and a Museum of the Cinema.

At the present, the lack of economic resources and mainly the lack of specialized personnel to confront the diverse assigned functions is a serious problem. As we know an archive with these characteristics requires a interdisciplinary work of specialized personnel in diverse areas (librarians, archivists, photographers, historians, art critics, etc.)

Services

- Access to the photographic and cinematographic collection of the Archive (general public and investigators).
- Consultations to the Documentation Center.
- Consultations to the Video library, which counts with material in U-Matic and VHS format.

- Photograph Reproduction Service, in digital format or photographic quality paper.
- Film Reproduction Service.
- Access to the View Room, where 35 mm, 16 mm, Super 8 and VHS projections can be viewed.
- Loan of educational and documentary films.
- Special Exhibitions Series. Programs of regular series of films and videorecordings at the SODRE Auditory.
- Publications. For example the collection 'Images', published in 10 volumes, compiles more than 1.000 photographs and illustrations of the Archive, offering a graphical view of the country from 1516 to 1984.
- Support to publications on national cinema.
- Museum of Film Devices, where professional and domestic cinematographic equipment is exhibited (cameras, viewers, sound recorders, projectors, etc.).

Projects

- Digitalization of the collection of photographs. Continuing the digitalization in course and obtaining funds to achieve continuity is intended.
- Computer processing of the collection of the Archive by means of computer. As it was previously mentioned, in 2004 the process of the photographs began. The lack of resources (economic and human) also conspires against this project.

MUSEO DE LA PALABRA (WORD MUSEUM)

Introduction

The 'Museo de la Palabra' has among its objectives to compile and conserve the voice of outstanding personalities at a national and international level.

It is created with the name of 'Archivo de la Palabra' (Word Archive) on November 23rd, 1959 by resolution N° 33.106 of the Board of Directors of the SODRE. It works within the orbit of the Radio Direction of the SODRE.

However, its history begins before that date. If we go back to the creation of the SODRE, which begins with CX6 radio, we can say that the sound is present among its original functions.

Also, the idea of conforming this archive is the result of the sensitivity of some operators from the SODRE Radio, who visualized, when transmitting programs with educational purposes, the importance of conserving this most valuable material for future generations.

As a consequence, the Archive is founded, taking as a reference its similar in Madrid.

Since then to the present time the Museum has gone through several stages. In one first stage the material was exclusively of internal use, in other words, it is used for the programming of the institutional radio. In the period between 1965 and 1985 it remains closed by internal matters of the institution. It reopens in 1985 with the present denomination of 'Museo de la Palabra' but with a different concept from the original one: to make the material available to the general public.

In 1999 several tasks are made to know the real condition of the collection. First, a collecting data process is made in an exhaustive form and then the collection is processed and entered in a data base. Nowadays the whole collection is in a data base.

Collection

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

The main procedure to increase the collection is to obtain the recordings corresponding to the programs broadcasted by SODRE Radio. Also contribute to increase it the donations of individuals and institutions like the 'Archivo de la Palabra de Madrid' (Madrid Word Archive), and the interchange with other national or international radios, like the 'Radio de la Universidad de La Plata' (University of La Plata Radio).

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

At the moment approximately 900 voices are stored, more than 2.000 magnetic tapes, 450 recording hours and 295 recording hours in 250 compact discs.

Working Process - Preservation - Facilities

When a sound recording arrives at the Museum the quality of the audio is verified and the recording is examined to know the condition of the material. In spite of this routine activity, the Museum does not have technical equipment for the restoration of the recordings, if it were necessary. If the recording is damaged and considered of value for the Museum, it is kept awaiting to be able to be restored in a near future.

On the contrary, if the recording is in good condition, its data is verified. In the first place a confirmation that the recorded voice corresponds to the right person takes place. Secondly, data like date, place and reason for the speech is verified or contributed.

Data like name, year, description, duration, location in the band and physical location in the Museum are entered in a data base for its later recovery.

Later, the digitalization is made: first the recording is copied to the computer and then is recorded into a compact disc. All the collection is digitized in WAV and MP3 as a backup copy.

Finally, originals and copies are stored in a room that works as a Depot. Regretfully the place is not properly prepared for the correct preservation of the materials but, in spite of this, it is tried to preserve minimum environmental conditions maintaining a regular temperature.

Services

- Access to the sonorous collection of the Museum (general public and specialists).
- Search by author, year or description in the automated catalogue.
- Free Reproduction Service of Voices from the Museum.

Projects

- To spread the 'Museo de la Palabra'. To continue with the diffusion experience offering internships to students from the Communication Science career of the University of the Republic.
- To extend and update the material available by hiring advanced students from different careers offering scholarships.

SECCIÓN MATERIALES ESPECIALES DE LA BIBLIOTECA NACIONAL (SPECIAL COLLECTIONS SECTION OF THE NATIONAL LIBRARY)

Introduction

The National Library is opened on May 26th 1816 as a Public Library. It works within the orbit of the Ministry of Education and Culture, and among its objectives has the compilation and conservation of the documents that constitute the heritage of the country.

The 'Sección Materiales Especiales' specifically has inside its objectives to compile and to conserve documents with 'special' features.

A few years from its foundation, the National Library had photographs and maps in its collection. Nevertheless, we can say that this section begins to be developed jointly with the 'Instituto Nacional de Investigaciones de Archivos Literarios (INIAL - National Institute of Investigations of Literary Archives) in 1945.

In 1949 the INIAL is settled in the building of the National Library as Resource Center and Literary Museum. In 1964 the INIAL is incorporated to the National Library as the Investigations Department. After an internal reorganization, the Department is divided in five sectors: Documentary Archive, Uruguay Room and Special Collections, Uruguayan History, Uruguayan Philosophy and Uruguayan Literature.

Nowadays, the 'Sección Materiales Especiales' works within the Uruguay Room and Special Collections Department of the Specialized Technical Division from the Subdivision of the National Library.

Collection

In the 'Sección Materiales Especiales' of the Library a valuable number of materials are included like sound discs (115), sound cassettes (106) and sound compact discs, original watercolors (1.100), illustrations (2.700), affiches, posters, engravings (250), drawings, postcards (20.000), slides (1.600), photographs (50.000), films (10), videorecordings, objects, scores (2.200), maps and plans (2.700), old coins (3.500), medals (4.000), microforms, rare books, pamphlets (3.500), magazines (243 titles), newspapers and historical manuscripts (315 bounded volumes).

The way to increase the collection is through purchase, exchange, donation or Legal Deposit Law. Nowadays, donation is the way by which most of the collection is acquired; besides, this collection includes in many cases unique items in the country.

The photograph collection is the biggest within the Section and includes photographs in paper, stereographs (national and foreign) and glass negatives, from the end of XIX century to the present time. The collection of photographs of the War of the Triple Alliance stands out among the others (1865-1870). It has also a small number of daguerreotypes.

Working Process - Preservation – Facilities

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

After that, the technical process takes place. All the materials are catalogued according to the Anglo-American Cataloguing Rules and are indexed using the Subject Heading List of the Pan-American Union. Some documents are classified by the United States Library of Congress Classification System and to others a correlative number is assigned.

Since 2002 the information is entered in different data bases (maps, photographs, illustrations).

Later on the storage process takes place, where the advising of the Bibliographical Conservation Department of the National Library is present. The 'Sección Materiales Especiales' has dehumidifiers and temperature and humidity control devices.

In order to fulfill its objectives, the Section has close relation with others, like Cataloguing, Classification, Uruguay Room, Bounding, Book Pathology and Micrographic Center.

With the Micrographic Center indeed the digitalization work takes place. The maps and plans, photos and manuscripts are digitalized. Also other materials are digitalized upon users request.

Projects

- Digitalization of the collection. This is a project that begins at the end of 2002 and is still on course.

Services

- Access to catalogues (books and pamphlets, maps and plans, photographs, etc.)
- Customer Service. Considering the value of the material, the service is restricted to investigators registered in the Library as such, readers with university level studies, accredited teachers, foreigners and readers who can give proof of being making an investigation of importance.
- Loan Service in the Reading Room. The Room is equipped with different size tables, allowing the consultancy of maps and another type of material. Also has microfilm reader to access to microfilmed publications. When reproductions are available, these are provided instead of the original ones to preserve them.
- Reproduction Service. This service provides a digitalized copy of the requested material in paper or compact disc.
- Products of the National Library. Publications in CD-ROM: a) 'Ancient Montevideo: photographs from the capital of Uruguay in the golden era', compilation of approximately 80 photographs from 1920 to 1930; b) 'Besnes Irigoyen Work in the National Library', shows the work in watercolor of this Spanish drawer where uses and customs of the time are appraised (he lived in Montevideo from 1809 to 1865).

ARCHIVO FOTOGRÁFICO DE MONTEVIDEO (MONTEVIDEO PHOTOGRAPHIC ARCHIVE)

Introduction

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

The present objectives are: a) to conserve and preserve in suitable conditions the collection of glass negatives; b) to digitalize the collection to assure the permanence of the images in another material; c)

to promote and spread the images as widely as possible in order to convert them in a common cultural property; d) to allow the professionals of different disciplines an easy access to the images for the fulfillment of their investigation task and to response the demand of the general public; e) to create an image bank of the present to safeguard the knowledge of Montevideo in its actual state to the future generations through the photography.

The AFMVD experienced important changes in 2003 because of two important reasons. One of them is the move to its present location that makes easier the daily work; the other: the Municipal Photograph Center (CMDF) is created, acting as a space that intends to exhibit, promote and spread the photography and investigate from it.

In the new facilities and working in a coordinated and complementary way with the CMDF, the Archive obtains an improvement in the achievement of its goals, mainly the ones related to spreading activities of the material it owns.

For the accomplishment of its objectives, it counts with specialized personnel like archivists, photographers and investigators.

Collection

Its collection is considered one of most important of the country in terms of quality and quantity.

The photographs show the cultural life of Montevideo since 1865 until now. An aspect to emphasize is the extreme concern of the Archive to assign photographers in order to document the present situation of the city.

The subject is common to the archives who document the cities, like avenues, transports, buildings, etc.; and typical as well as distinctive, like the carnival with its '*candombe*' and '*murgas*', the tango, soccer, the Montevideo Promenade, the port and the Old City, beaches and so many other peculiarities.

The Archive possesses 35.000 negatives (the majority in glass negatives and some in polyester) and 4.000 slides.

A complete registration is maintained making possible a good access to the collection. In 1998 the digitalization process begins and with the installation the Cumulus software (the software allows to have a data base of images and descriptions) make possible to the users to make their own searches by subject or by year. Nowadays more than 9.000 photographs can be searched and viewed using this software (5.000 antique ones and 4.000 present ones).

Working Process - Preservation – Facilities

To obtain a better organization of the work, the AFMVD divides the collection in two great periods named: Historical Archive (collection from 1865 to 1970) and Present Memory (collection from 1971 to the date).

The Historical Archive increases its collection through donations from individuals or institutions. Also makes a campaign to obtain donations or the possibility to copy the photographs of value for the collection.

'Recovering a city it is not only improving its streets, its public squares or its drainage: recovering a city is also recovering its memory. For this reason the Municipality of Montevideo, through its Photographic Archive, is preserving since 1998 the most important photographic collection of our city. To achieve this, we are digitalizing more than 30.000

photographs from antique Montevideo, assuring a suitable conservation of the original ones and allowing a fast and easy access to those who wish to consult the images.

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

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

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

Immediately after the digitalization, the negatives are stored in a chamber specially equipped for its conservation. The Chamber has a dehumidifier, and temperature and humidity control devices which are daily verified to assure that the temperature does not vary from 24° C and the humidity does not surpass 50%.

The negatives are conserved inside metal furniture in the Chamber. Previously they are individually stored in acid free paper and grouped by size in a number of 10. The paper used is a photocopy paper that was analyzed by the University of Science, stating that is the one with the most neutral PH available in the local market.

With the material already digitalized, a classification of the images from the macro to the micro is made. This information is then entered in the Cumulus data base. After that first classification, a historical investigation of the images is made in collaboration with investigators, and this information is also entered in the data base.

When this process is finished, the images are ready to be sold to the public, insert them in the institutional web page and use them to make exhibitions, give talks, etc.

The collection named Present Memory operates within the orbit of the CFDM and it is mainly supported by the information recovered from the memory of the city neighborhoods.

This collecting of data is made within the Project 'Nosotros' (Us) which try to rescue the changes of the city, events, constructions from the Municipality of Montevideo, etc. from people's point of view. In other words, photographs that people can feel as their own and that can also feel identified with. This work is made visiting neighborhoods one by one in order to make contact with the community to get them involved and can provide their photographs and experiences to the collection. After this, if it is considered that some issues have been left without covering, the photographers take those pictures. The investigation is complemented with oral heritage by interviewing relevant people of the neighborhood.

A similar process is made to the photographs from the Historical Archive like classification, digitalization, conservation, etc., but these photographs are not for sale to the general public.

Services

- Consultation of the historical collection (general public and investigators)
- Search by subject or by year in the catalogue of digitalized images.
- Permanent Exhibition Room of historical photographs and from contemporary authors.
- Historical Exhibitions (antique photograph exhibition).
- Promotion and spread of Photography activities.
- 'Fotoviaje' (Phototrip). Project of didactic visits for pupils and students.
- Photographers Fair. Takes place three times a year (May, September and December), being a place where photographers come together to show their works with the possibility of selling their pieces of work.
- Photograph Reproduction Service. Sale of copies in photographic quality paper or laser paper.
- Products of the Archive: a) a CD-ROM publication 'Impressions of a century' containing 225 photographs divided in 15 subjects of 15 photos each one, where every subject is headed by a text and each photography has its own text; b) Images of the Archive in poster format (until now six photographs are published).

Projects

- Accessing to the catalogue of digitalized images through Internet by year or by subject, with the possibility of purchase them.
- The creation of the 'Primer Sala Exclusiva de Fotografía' (First Exclusive Photography Room), with the aim of having a place where the work generated by the AFMVD and the CMDF is showed, as well as works from excellent photographers. It is also included the possibility of having Satellite Rooms in order to take the photography to Montevideo neighborhoods.
- 'Proyecto Espacio Memoria Audiovisual' (Audiovisual Memory Space Project). Its purpose is to organize, digitalize, preserve and facilitate the access to the important historical and cultural value collection from the video library of channel 'City TV', belonging to the Municipality of Montevideo. This ambitious project was recently submitted to the Municipality authorities, and its concretion will depend on obtaining support of public and/or private institutions, as well as international organizations.

TO CONCLUDE

As we saw, Uruguay has a long tradition of conservation and preservation of still and moving images and sounds, as a way of showing the cultural expression and national identity.

'New media' is quickly incorporated by Uruguayans like their own. An interest in it is showed by the creation of documents, but also by the people, when the media is used as a means of entertainment or to express ideas.

Nevertheless, this history of our usage and customs, documented in these formats, faces today certain risks. Risks are generated by intrinsic danger of the materials, but also emerge from the institutions.

In some cases the absence of valuing by the authorities for this documentation contributes to the increasing degradation of the services.

Conditions of work are minimum, and often adverse. The lack of material and specialized human resources has been constantly present in the last years.

Difficulties are so many, but always is present the desire to confront the adversity and to obtain, through cooperation or subsidies, small but great achievements. Nevertheless, we know that these specific efforts help but do not solve deeper problems.

When speaking to the people who work in these services, we can feel the consciousness, enthusiasm and affection they have towards their work, to continue showing us the images and sounds from Uruguay... and from the whole world.

References

¹ Intendencia Municipal de Montevideo. *La memoria de la ciudad*. [on line]. Montevideo : IMM, 2004 [cited in June 2004]. Available on Internet: <http://www.montevideo.gub.uy/fotografia/inicio/inicio.htm>

Bibliography

Biblioteca Nacional (Uruguay). *Biblioteca Nacional: historia, organización, servicios*. 3a. ed. Montevideo : Biblioteca Nacional, 1997. 25 p.

Biblioteca Nacional (Uruguay). *Rutina de la Sección Materiales Especiales de la Biblioteca Nacional de Uruguay*. Montevideo : Biblioteca Nacional, 2002. 19 p.

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

Information about the studied institutions

Archivo Fotográfico de Montevideo (Montevideo Photographic Archive)

Address: San José 1360 - CP 11.100 - Montevideo - Uruguay

Telephone: (598-2) 1950 ext.1113

E-mail: afmvd@prensa.imm.gub.uy

Web page: <http://www.montevideo.gub.uy/fotografia/index.html>

Arch. Susana Banfi - In charge of the AFMVD and the Digitalization Project

Phot. Daniel Sosa - In charge of CMDF and the Digitalization Project

Archivo Nacional de la Imagen (National Image Archive)

Address: Sarandí 430 - 450, P.1 - CP 11.000 - Montevideo – Uruguay

Telephone: (598-2) 9155493

Fax: (598-2) 9163240

E-mail: mugni@nbcnet.com.uy

Juan José Mugni - Director of the National Image Archive

Sección Materiales Especiales de la Biblioteca Nacional (Special Collections Section of the National Library)

Address: 18 de Julio 1790 - CP 11.400 - Montevideo - Uruguay

Telephone: (598-2)4030346

Lic. Adriana de León - Head of the Special Collections Section

Lic. Inés Nessi – Librarian of the Special Collections Section

Museo de la Palabra (Word Museum)

Address: Sarandí 450, P.4 -CP 11.000 - Montevideo - Uruguay

Telephone: (598-2) 9154576

E-mail: museodelapalabra@hotmail.com

Soc. Ingrid Rodríguez Fontes - In charge of the Direction of the Word Museum