

2022 Activity Report -Summary

MAJOR PROJECTS: ACHIEVEMENTS IN 2022, OUTLOOK FOR 2023

Amiens conservation centre

The construction, by the end of 2029, of a new Conservation Centre, a centre of excellence for the arts, and the creation of a National Press Conservatory, in preparation from 2022, will guarantee the future of the BnF by enabling it to fulfil its missions in the long term.

In 2021, the BnF adopted the Metropolis of Amiens' proposal that a new facility be built housing a National Press Conservatory and a Collection Conservation Centre. The partnership agreement for the creation of the new conservation facility was signed in Amiens on 4 March 2022, in the presence of the French Minister for Culture.

Architectural, functional and technical programming

In 2022, the programming studies (pre-programme, then detailed architectural, functional and technical programme) were completed. The Ministerial Commission for Building Projects (CMPI) approved the pre-programme in July 2022, and the programme itself in January 2023, within the project's budget.

The architectural, functional and technical programme calls for a building of around 11,000 m² net usable area (NUA), divided into ten or so areas, including storage facilities (6,200 m², including around 5,600 m² of automated storage) and workshops (1,850 m²). The programme makes **the exemplary energy efficiency** of the building a priority: The BnF is committed to obtaining High Environmental Quality for Sustainable Construction (HQE BD) certification and the OsmoZ certification for quality of life and working conditions.

Alongside the programming studies, additional work was carried out, including a feasibility study for the automated storage area and a regulatory and socio-economic assessment of the Amiens project, with the aim of measuring its value creation.

Following approval by the CMPI, the architectural competition will be launched on 9 February 2023, with the aim of appointing a project manager by the end of 2023. The design studies will be carried out in 2024 and 2025. Work will start in 2026 and the building will be handed over before the end of 2029.

Collection projects

In accordance with the plan to locate the collections on the new site, the transfer to the Bussy-Saint-Georges site of self-publishing documents newly entered via legal deposit was undertaken in 2022. This procedure will enable the relocation of around 220 linear metres per year.

Five main collection projects were defined and started in 2022:

- ┆ **the activation of barcodes** in the BnF's information system, which is necessary for the integration of documents in the automated storage facility of the future Centre (4 million documents to be tracked, including 2 million to be created or activated);
- ┆ **the stocktaking/inventory checking** of certain collections;
- ┆ **removal of dust from the collections**, which increased significantly in 2022 thanks to the conclusion of a new contract: more than 8 linear kilometres treated and almost 351,000 documents dusted;
- ┆ **the digitisation and repackaging of the reference press collection;**
- ┆ **the repackaging of certain collections.**

Amiens / BnF cultural partnership

Prepared in 2022 and signed on 9 February 2023, the **cultural cooperation agreement between Amiens and the BnF** has the dual aim of introducing the public in the Hauts-de-France region to the Bibliothèque's rich collections and ensuring that the arrival of the BnF is fully integrated into the cultural policy deployed in the Amiens region.

From spring 2023, this cultural cooperation will begin with three initial projects:

- └ a major exhibition based on the autograph manuscripts of Jules Verne's *Twenty Thousand Leagues Under the Sea* held by the BnF at the Musée de Picardie in Amiens;
- └ the presentation, at a study day in Arras, of the Chansonnier V manuscript, a collection of 301 songs dating from the 13th century, which will be on loan from the BnF for a month;
- └ the launch of a programme for the digital promotion and preservation of a collection belonging to the Société des antiquaires de Picardie (Picardy Antique Dealers' Association – SAP), in partnership with the Université de Picardie Jules Verne (University of Picardy Jules Verne – UPJV).

The BnF will also be taking part in the 27th Rendez-vous de la bande dessinée d'Amiens comic festival, organised by the association *On a marché sur la Bulle*, as well as in events for the reopening of the Lille Institut pour la photographie (Institute of Photography).

Digital legal deposit

The gradual implementation of the collection of natively digital documents, a major technological and heritage challenge, will make it possible to continue carrying out legal deposit, the BnF's primary mission and the historical basis for enriching national heritage collections.

Published on 30 December 2021, French **Law no. 2021-1901 "aimed at strengthening the book economy and reinforcing equity among its stakeholders"** (dubbed the "**Darcos Law**"), introduces, in article 5, the mandatory legal deposit of dematerialised documents. It has the same objective as the legal deposit of physical documents and concerns all media: digital books, music, video, dematerialised multimedia and sound, and also digital photographs, maps, plans and music scores.

In 2022, work began on the future application **texts**, led by the French Ministry of Culture in conjunction with the two other depository institutions: the Centre national du cinéma et de l'image animée (National Centre for Cinema and the Animated Images – CNC) and the Institut national de l'audiovisuel (National Audiovisual Institute – INA). At the same time, technical trials of this digital legal deposit continued on a contractual basis with voluntary publishers and depositors.

• Digital books

The BnF is developing the IT applications needed to implement the **flow input chain** for digital books, with data arriving in batches along with their metadata: the files are preserved in the SPAR long-term archiving system, their registration is checked, a pre-record is automatically generated in the catalogue and the works can be consulted by the public in Gallica intramuros.

The already operational chain was successfully tested with two independent publishers, Publie.net and Les Éditions du Net.

• Films and videos

Implemented in partnership with the CNC, the Shared and Innovative Collection, Preservation and Dissemination of Audio-Visual Heritage (MISAOA) programme, which includes the digitisation of the legal deposit of animated images, enables the **deposit per unit** of films released in cinemas and films available on video on demand. Deposits are made via a **common portal**, DELIA, developed by the BnF. Opened in 2022, it has enabled the complete deposit of 14 films and the recording of more than

500 film deposit folders.

In addition, 1,804 video files have been deposited. With regard to the **legal deposit of dematerialised video** (LDDV), the processing of deposit per unit continued. Querying the database of the French agency ISAN (International Standard Audiovisual Number) could make it possible to automatically retrieve metadata for the deposit per unit of commercial video works and, potentially, for non-commercial works.

- **Legal deposit of dematerialised sound (LDDS)**

A total of 5,798 sound recordings by the publishing company Idol have been deposited with the data aggregator Kantar, which manages the Inter-professional Database of Phonographic Producers (BIPP). At the same time, the signing on 30 November 2022 of a **tripartite agreement with Kantar and the major record companies Sony, Universal and Warner**, key partners in the recording industry, will enable trials by batch to begin in 2023.

- **Legal deposit of dematerialised multimedia (LDDM)**

Initial contacts were made with trade unions, publishers and distributors in order to identify partners with whom to carry out the trial. A workshop on archiving video games was also organised with the studios involved (Homoludens, KT-Racing).

More than 1,300 documents – i.e. 75% of the dematerialised multimedia documents received for legal deposit – were entered in 2022 using the existing provisional solutions.

Outlook for 2023

2023 will be devoted to making progress on several workstreams:

- ↳ **a legal workstream**, the aim of which is to finalise and publish the implementing decree for the Darcos Law;
- ↳ **a scientific workstream** to prepare for the ramp-up and gradual implementation of this new legal deposit system: the aim will be to consolidate the schedule for the introduction of digital legal deposit over the coming years, sector by sector, and to conduct a review to prioritise the first entries by linking this new dematerialised legal deposit with physical legal deposit;
- ↳ **a technical workstream** to continue the ramp-up of existing flows, the development of the future "BnF legal deposit" online service and infrastructure work for the input and preservation chains;
- ↳ **an organisational workstream** by which the BnF will continue to adapt its services to this new legal deposit and lead the change with its teams.

Full reopening of the Richelieu site

Owing to the restoration and renovation of this exceptional piece of heritage, the BnF aims to better serve the public, researchers, readers and visitors at its historic site, and to offer everyone access to the wealth and diversity of the Bibliothèque's heritage through knowledge and culture.

The historic birthplace of the BnF, the Richelieu site reopened in its entirety to the public on 19 September 2022 after 12 years of renovation and modernisation work. In the three months that followed, **more than 240,000 readers and visitors** flocked to the site to read, study, contemplate and explore, attracted by the new perspectives offered by this iconic heritage site in the heart of Paris.

The major challenges of the renovation were:

- ↳ refurbishing the buildings and equipment to ensure the safety of the heritage collections and improve the comfort of visitors;
- ↳ improving the visitor experience;

- ↳ consolidating the Richelieu site as a centre of excellence for research into the history of the arts and heritage;
- ↳ opening up the site to as many people as possible, thanks in particular to the new Museum and the refurbished Oval Room, which is open to all free of charge, with no restrictions on access.

For more information on the Richelieu site: <https://www.bnf.fr/fr/la-bnf-richelieu>

The end of the construction work

Following the COVID-19 crisis and a gradual resumption of the construction work, the structural works of the building were completed at the end of 2021, along with the restoration of the listed and classified areas. Due to technical delays, the worksite was handed over in "sub-areas" so that the transfer of collections could begin in November 2021, in line with the opening date of September 2022.

The project ended in 2022 with the completion of the external areas: completion of the restoration of the façades on the rue Vivienne, rue Colbert and rue des Petits-Champs sides; redevelopment of the Vivienne garden as part of the 1% artistic contribution, under the direction of Gilles Clément, Antoine Quénardel and Mirabelle Croizier; addition of a kiosk at the Vivienne entrance, for carrying out Vigipirate security checks.

The final works and the dismantling of the temporary modular units in the Cour d'Honneur were completed thanks to the complete closure of the site for almost three months, from mid-June to mid-September 2022.

Return of the collections

On 30 June 2022, the transfer of all the collections to the Richelieu site was completed: several hundred thousand documents, representing **more than 15 linear kilometres**, were moved, packaged, transported and arranged on shelves or in storage units better suited to their conservation.

In the run-up to the opening of the Museum, it was necessary to step up the preparation of documents for exhibitions (installing bases, framing and assembly of the collections): **more than 3,600 documents** were processed and **3,500 accessories or frames** produced thanks to a dedicated team in the Conservation department and a new external contract, in addition to the 3,640 works which were framed, removed from their frame or assembled by the collections departments.

Implementation of on-site and remote digital mediation devices

On-site digital mediation

The BnF designed and set up digital mediation devices to help visitors to explore this heritage site and its collections. The project involved both **fixed devices** to mark out the route through the Museum and the Oval Room, and a mobile **"visitor's guide"** app to help visitors get around the site. Particular attention was paid to accessibility issues: all the videos have a French sign language version, and the visitor's companion includes two routes designed for people with hearing or visual disabilities.

A website dedicated to the Oval Room

A website dedicated to the Oval Room and its collections went online when the Richelieu site reopened. With themed selections, it allows visitors to find out about the site and browse the rich range of documents available. The design of the website, which was created by author and illustrator Cécile Becq in collaboration with the studio Tamanoir, borrows from the codes of the comic strip, a key feature of the Oval Room's content offering. **"La boussole de la salle Ovale"** (The Oval Room Compass) is an interactive device in the form of a scuba diver, designed to help visitors explore the different areas of the room and discover the collections.

Go to <https://salleovale.bnf.fr> for more information

This website is the result of close collaboration between the teams involved in the opening of this new space, in particular the librarians in the Collections Discovery and Research Support department, who welcome, guide and direct visitors in the Oval Room.

Richelieu, the awakening!

To mark the reopening, the BnF organised a series of events, with Anne-Laure Liégeois, director of the theatre company Le Festin, as artistic director.

The **inauguration week** was punctuated by various highlights: a weekend reserved for staff and their families, special tours for partners, particularly international partners, the press and sponsors, before the complete opening to the public during the European Heritage Days on 17 and 18 September. The events were a resounding success, with 18,000 visitors taking part in this "awakening of Richelieu".

The reopening was also accompanied by a number of poster **campaigns in the Paris Métro**: two at the time of the inauguration, and others between the end of September and the end of December, focusing on the BnF Museum. An exhibition dedicated to the reopening of the Richelieu site was held at the Gare du Nord station, and the Pyramides metro station was decorated with posters.

As for BnF éditions, the BnF's publishing house, the reopening of the Richelieu site was an opportunity to publish nine new titles, to launch a new collection ("Cartel") as well as *Le Journal du musée*, devoted to the exhibitions in the Mazarin Gallery. A sales point for these publications was set up on the site when it reopened: it is managed directly by the BnF pending the concession of the space, which will take place at the end of May 2023 following major improvements.

A renewed cultural offering and services for researchers

The reopening of the entire site has necessitated a complete reorganisation of the flow of visitors, readers and researchers, and the management of groups, while ensuring that disabled visitors are well catered for. Opening times, admission charges, reservation procedures, the route around the site and the Museum, and mediation activities have all been reviewed and adapted to Richelieu's new offerings and practices.

New services in the research rooms

The six specialist departments are now divided between **four reading rooms**: Performing Arts; Maps & Plans – Prints & Photography; Manuscripts and Music; Coins, Medals and Antiques.

The **Music department** has moved to the Richelieu site and has found a new dynamic: it now has new facilities – a 40 m² studio equipped with a quarter-tone piano and computer equipment – which will enable workshops on BnF's music collections, as well as new encounters and strengthened partnerships.

To coincide with the reopening, the **operation of the various rooms**, including the Arsenal Library, has been harmonised: new opening hours (weekdays open until 7pm, closed on Monday mornings, which are reserved for groups); quota of 10 documents per reader, whatever the department; a maximum one-hour turnaround time for documents held on site.

A special service for newcomer readers has been set up and staff have been trained in its specific features in order to develop a common culture at the Richelieu site.

The Oval Room

An iconic feature of the site, the Oval Room is now open to all, free of charge and with no age limit. It offers visitors free access to a collection of **20,000 books** (including 9,000 comic books for adults and children) and a wide range of audiovisual material, which can be consulted on special workstations. To cater for all kinds of users, there are both seated workstations and relaxing reading areas. The Room has been a great success since it opened in September, receiving over 120,000 visitors in just one quarter.

The Museum

The Museum offers the public a permanent exhibition of the Bibliothèque's **exceptional antique collections**, as well as a selection of **extraordinary treasures** from the Middle Ages to the present day, drawn from the BnF's collections and displayed in the Mazarin Gallery. The décor and baroque ceiling of this exceptional gallery, painted by Giovanni Francesco Romanelli and Paolo Gismondi for Cardinal de Mazarin, were completely restored during the works. The works on display are chosen based on yearly themes (knowledge in its relationship with power for the opening season, revolutions for the 2023-2024 season, intercultural influences for the 2024-2025 season), with works on paper rotating every four months.

The Mansart Gallery - Pigott Gallery was opened at the end of September to host the *Molière, le jeu du vrai et du faux* (Molière, the Game of True and False) exhibition, part of the Molière cycle celebrating the 400th anniversary of his birth. The exhibition, which attracted nearly 21,000 visitors between September and December 2022, was complemented by two other exhibitions on the playwright's work: one devoted to Dom Juan at the BnF Museum Rotunda, at the Richelieu site, and a second on the theme of *Molière et la musique* (Molière and Music), at the Opéra library-museum.