MEMORY OF THE WORLD

REGISTER COMPANION

The ***Register Companion*** is intended to provide guidance in completing the form to nominate documentary heritage for inscription on the international register. Definitions of document types are still under preparation, but this version of the Companion is published **as is** to assist in the preparation of nominations ahead of the 2012 deadline.

The Companion will also be published in other languages and these will be uploaded to the website as soon as they are ready.

1   Introduction

This Companion is for everyone who has heard about the UNESCO Memory of the World Programme and is interested in being a part of it, especially by nominating items of documentary heritage for the Memory of the World International Register. You should also refer to the *General Guidelines to Safeguard Documentary Heritage* (http://unesdoc.unesco.org/images/0012/001256/125637e.pdf), especially the Selection Criteria in Section 4.2, although this Companion provides all the information necessary to complete a nomination.

What is the 'Memory of the World' Programme?

It is UNESCO's flagship programme that aims to ensure the preservation and dissemination of valuable archive holdings and library and museum collections worldwide.

It is one of three UNESCO initiatives for protecting and raising awareness of the global cultural heritage. The other two are the *Convention Concerning the Protection of the World Cultural and Natural Heritage,* which maintains the *World Heritage List* of buildings and natural sites of outstanding universal value, and the *Convention for the Safeguarding of the Intangible Heritage* which recognizes and supports the survival of oral traditions and culture. The three approaches complement each other.

MoW relates to the world's *documentary heritage.* The programme has four objectives:

- To facilitate preservation, by the most appropriate techniques
- To assist universal access
- To increase awareness worldwide of the existence and significance of documentary heritage
- To alert governments, decision makers and the public at large that preservation of, and access to, documents of all kinds needs increased efforts, especially in the digital age, which offers truly democratic dimensions in the production of and access to new and existing documents.

MoW began in 1992, in response to UNESCO's growing concern about the state of preservation of, and access to, the world's documentary heritage. MoW was established as a long term approach to changing the way the world's documentary heritage – in libraries, archives, museums and elsewhere – is valued, protected, used and supported by nations, governments, communities and individuals.

Further information: MoW website http://www.unesco.org/webworld/en/mow

In this *Companion* the numbers in brackets refer to numbered sections or paragraphs in the basic **rules** of the programme, the *General Guidelines to Safeguard Documentary Heritage.*

- ➤ Download the *Guidelines:*
- ➤ *http://unesdoc.unesco.org/images/0012/001256/125637e.pdf*
- ➤ You can also ask UNESCO to send you a hard copy version in one of the 6 official languages.

What is a document? What is documentary heritage? **[2.6]**

A **document** is an item that is made up of signs or codes (such as writing) or sounds and/or images (such as a recording, photograph or film), and is (usually) moveable, preservable, and able to be reproduced or copied..

Documentary heritage is a collective term used by MoW to refer to a *single* document of any kind, or a number of documents that form a logical and coherent *group* (such as a *collection*, a *holding* or an archival *fonds*). The size of the group does not matter; what holds the group together does. A *collection* is a self-contained group of individual documents that have been brought together by a particular circumstance, reason or purpose (for example, subject matter, character, provenance, or historical relationships). An archival *fonds* is the whole group of documents made or received by a person or organization in the course of their normal activities and kept for future reference, and in which the administrative context and relationships between records is preserved. A *holding* is a set or larger grouping of defined collections and/or fonds. It is possible that collections, fonds or holdings may have become split between two or more institutions for various reasons.

MoW defines a *document* as having two components or aspects: the information *content* and the *carrier* on which it resides. *Both may be of great variety and, in the context of inscribed documents, of different degrees of importance.*

Generally, in traditional (analogue) text documents, content and carriers form a unit which is usually considered as the *original*. Such documents may owe more of their value to the specific nature of the carrier (for example, the most beautiful, or the one that was produced and/or owned by a renowned person).

In the case of machine-readable documents – all audiovisual documents except analogue photographs and all digital documents – the carrier, although necessary to physically hold the information, is of lesser, and often of no importance in the context of Memory of the World. This is because digital and audiovisual information is generally preserved by migration from one storage platform and carriers to the next. However, there are cases where the content stored on a particular carrier could be the reason for a document's inscription, for example, a phonautogram, or the oldest data on punch cards.

➢ Visual examples of different types of carriers:
  http://www.unesco-ci.org/photos/showgallery.php/cat/522
➢ Examples of endangered heritage:
  http://www.unesco-ci.org/photos/showgallery.php/cat/523

For example:

Text items such as manuscripts (of any age), books, newspapers, posters, correspondence, business records, computer files etc. The textual content may be recorded in ink, pencil, paint, digits or other medium, The carrier may be paper, plastic, papyrus, parchment, palm leaves, bark, stone, fabric, hard disk, data tape or other material.

Non-text items such as drawings, maps, music scores, plans, prints, diagrams or graphics. The recording medium and the carrier may be similarly diverse.

Audiovisual items such as sound discs, magnetic tapes, films, photographs – whether in analogue or digital form, however recorded and in any format. The physical carrier may be paper, various forms of plastic or celluloid, shellac, metal or other material.

Virtual documents, such as websites, which may be an assemblage of data from a variety of sources on a single or multiple computers, or from one or more data carriers on a single computer.

Definitions of document types are being finalized and will be inserted at a later date.

How does MoW work?

MoW fulfils its responsibilities through a UNESCO secretariat (Paris-based) and a network of committees and initiatives that operate in accordance with the programme's *General Guidelines*. You can connect with MoW through whichever committee seems most convenient to you.

MoW has *international*, *regional* and *national* committees and registers. All have separate websites and operate independently but in conformity with the *General Guidelines.* The network is constantly growing, so a good entry portal is the main MoW website at: *http://www.unesco.org/webworld/en/mow*

➢ For example, the Australian National MoW Committee maintains a national register www.amw.org.au and is a member of the Asia Pacific Regional Committee (MOWCAP) www.unesco.mowcap.org. Australian documentary heritage is inscribed on the national, Asia Pacific and International MoW registers.

The main MoW bodies are:

International Advisory Committee (IAC) [5.8]

This is MoW's primary operational body. It advises UNESCO on the planning and implementation of the Programme as a whole, monitors the work of other committees, and recommends to the Director-General of UNESCO all new "inscriptions" (items to be added) to the *International MoW Register.* It is governed by statutes (to be found on the website) and comprises 14 experts, chosen for their authority in the field of managing and safeguarding documentary heritage. They are appointed for fixed terms by the Director-General and serve in a *personal* capacity. The IAC meets in ordinary session every two years. The Paris-based *Secretariat* supports the IAC financially, logistically and administratively as well as the IAC's subsidiary bodies – the *Bureau,* the *Register Sub-committee,* the *Technical Sub-committee* and the *Marketing Sub-Committee.* The roles and terms of reference of each are explained on the website and in the *Guidelines*. There is also a newly formed (2011) Education and Training Working Group.

Regional Committees [5.8]

Regional committees may be geographically based on UNESCO's official regions, or be established on other parameters such as shared cultures or interests. At this stage, there are regional committees for Africa (ARCMOW), Asia Pacific (MOWCAP) and Latin America/Caribbean (MOWLAC). Among other things, their role is to encourage, mentor and monitor national MoW committees, build awareness, organize training workshops, and

maintain regional registers. Each has its own statutes and methods of operation. Like the IAC, appropriate sub-committees are established to progress its work.

National Committees [5.7]

National MoW committees are bodies created and recognized by the UNESCO National Commission in the country concerned. Their activities may include maintaining a national MoW register, training and awareness-raising. Membership and statutes are established by the UNESCO National Commission. Different countries use different approaches. For example, some committees comprise representatives of appropriate institutions and government ministries; others comprise individuals from a variety of professional backgrounds who are appointed for their subject expertise.

> ➢ At the time of writing, there are about 60 national MoW committees operating. See *http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/about-the-programme/national-memory-of-the-world-committees/*

Why the registers? [4]

The registers are the most visible means of achieving the objectives of MoW. They help to make an abstract ideal – the preservation of documentary heritage – accessible and concrete. By progressively identifying, recognizing and highlighting significant and irreplaceable documentary heritage, the larger objectives of preservation, access and awareness are promoted and advanced. The inscription of an item on any MoW register is an **affirmation** by UNESCO of its permanent value and significance. It also raises the stature of the institution that holds the item(s). Over time, the registers will contribute to rebalancing perceptions and understanding of world history by making little known documentary heritage more visible.

Where can I see the registers?

The registers can be seen on line. They are accessible on the UNESCO MoW website or the websites of regional and national committees. Each inscription includes summary information and pictures; if the items have been digitized and are accessible on line there might be a link to them. For more detail, the main sections of the nomination documents themselves can also be read on line. Access to the content of a growing number of items listed on a Memory of the World register is also being developed through a partnership with the World Digital Library, UNESCO and the custodial institutions.

2   The Registers

Why are there different registers?

There are different registers to intensify the work of preserving documentary heritage, and to weave Memory of the World's net more tightly. There are separate **international, regional** and **national** MoW registers.

The inscriptions in each register are based on *essentially* the same criteria, adapted to the cultural setting in which it belongs. Each register is separately administered by the relevant international, regional or national MoW committee. **The fundamental difference among the registers is the *extent of geographic influence* of the documentary heritage that they include.**

The oldest, largest and best known is the *International MoW Register.* It began in 1997 and for many years it was the only MoW register. The other registers have been created more recently.

The world's documentary heritage is so vast and complex that a *single* register would be unwieldy and unworkable. Geographically-based registers also allow *appropriate regional and national expertise* and local resources to be applied to assessing nominations in a way that would never be possible if there was only a single register.

The registers are not intended to be a hierarchy. In UNESCO's eyes, all are equally important and all inscriptions have equal value in the sense that UNESCO endorses/recognizes the significance of every inscription.

Every MoW register has its own nomination process and timeframe. For simplicity, this Companion focuses on the process of nominating to the International MoW Register. However, the same steps and issues apply to all other MoW registers. The regional or national MoW committee concerned can provide the nomination information and forms for its own register.

Why nominate? What is the benefit?

Being inscribed on a MoW register is not an end in itself. It is a beginning.

Inscription on a register publicly affirms the world significance of the documents and makes them better known. They become part of the visible continuum of documents that have had a substantial impact on cultural and social history, causing history to be re-interpreted over time. Inscription encourages accessibility and attracts publicity. It carries the symbolic weight of UNESCO endorsement and the right to use the MoW logo, which is in itself an affirmation of UNESCO's recognition. It is therefore a source of pride and distinction. The stature of your documentary heritage and/or your institution benefits by association with the inscriptions already on the registers; and it visibly justifies government or other expenditure on your institution and the documentary heritage in its care.

There is a strategic value in the inscription of your heritage in one of the registers. It varies according to circumstances. It reflects positively on the organization responsible for its safety, care and preservation. Sometimes it can help to attract sponsorship and funding to protect

heritage under threat. Sometimes it has the effect of making the documentary heritage more secure. There are cases on record where inscription has even saved an entire archival institution from closing and being dismantled.

Who can nominate?

Anyone can nominate an item for inscription in a register.

In practice, most nominations come from institutions, such as libraries, archives or museums, that propose items that are in their own custody. They are best placed to provide the kind of information needed by the Secretariat for assessment purposes. But nominations also come from a range of private and public organizations, from international associations and from private individuals.

If you are nominating an item for inscription to a regional or the international register, it is a good idea to involve your national MoW committee (if there is one) in the process. It is not compulsory – but if your national MoW committee or National Commission for UNESCO supports your nomination, its endorsement will be taken into account in the assessment process.

What's the process? Is it competitive? Are there quotas? Can I get help?

Nomination is not competitive. Every nomination is judged against the criteria. Either it satisfies them or it does not.

Generally, there is currently no overall limit to the number of nominations that will be accepted from each country or organization. For the International MoW Register **only,** there is a limit of two nominations per country in each two-year cycle: this is a practical way of managing the workload. (If more than two nominations are received, the national MoW committee of that country – or if there is none, the UNESCO National Commission and/or relevant regional committee, will be asked to adjudicate on their priority). However, that limit **does not apply** to joint nominations involving a partnership between institutions in two or more countries, and they are not counted as part of the quota of each participating country. UNESCO fosters international cooperation.

If you need help in preparing your nomination you can ask any MoW national or regional committee, or you can ask the Secretariat to refer you to a mentor who can explain the range of information you need to compile and how to compile it (this is called technical help). Of course, there are protocols: the mentor **cannot** prepare your case for you and **cannot e**xpress an opinion on whether your nomination has a good chance of success.

There are deadlines. The international and regional registers, and most national registers, accept nominations on the basis of a two-year cycle. Your nomination must be received before the announced closing date or it will be considered in the following cycle. For example, the closing date for the International MoW Register is normally 31 March in the *even* years – for example 2012 or 2014 – and it is strictly observed. The final decisions on nominations are made in the *odd* years – for example, 2013 or 2015.

3   Constructing a nomination – a guide to completing the form

An annotated copy of the nomination form for the **International MoW Register** can be found at the end of this document. The form can be downloaded from *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/MoW%20Nomination%20form%20new.doc* and used as an expandable electronic **template**. (Like all forms, it may be amended from time to time).

The annotations explain how each section of the form is to be completed. The information below is an extended commentary on the "heart" of any nomination:

> ➢ The criteria for inscription
> ➢ The "contextual information" that assists the assessment.

The criteria (section 5 of the form)

This is where you present **the case for inscription** by demonstrating how the documentary heritage you are nominating satisfies the criteria. Let us look at them in turn:

Authenticity [4.2.3]

Is the heritage – whether a single document or a group of documents – what it appears to be or claims to be? Is the **provenance –** the history of the documents and the chain of ownership – reliably known? There are endless historical examples of fakes and forgeries – copies or replicas that purport to be originals, deliberate hoaxes or deceptions, "real" documents whose content has been altered, and so on. These documents can take any form.

> ➢ Example: The NOVA *"Viking Deception*" website lists a number of famous hoaxes: *http://www.pbs.org/wgbh/nova/vinland/fakes.html*

Establishing authenticity is not necessarily a simple issue. Digital technology provides vast possibilities for manipulating text, images and sounds in ways that leave no trace of the alteration.

Sometimes originals no longer exist, and establishing authenticity becomes a matter of identifying historical copies, which may in turn have their own original and distinguishing features as, for example, in the case of mediaeval manuscripts. Audiovisual media, in particular, are readily copied and originals may no longer exist. The oldest carrier may not necessarily have the most authentic content. Films and photographs can be altered in a variety of ways to change their content.

World significance; unique and irreplaceable [4.2.4]

These terms are frequently misunderstood, leading to unsustainable and unprovable claims in nominations. They can be interpreted in different ways in different places, or according to whether the viewpoint is from north or south, east or west. The key question is: what **influence** did the documentary heritage have, or does it represent, and how widely was that effect felt geographically? Influence can be direct and immediate, or indirect and subtle and

only discernible over time. Sometimes it can be measured numerically (for example, through an Internet search); sometimes it can be inferred because of events that followed its creation.

It is sometimes said that history is written by the "winners". But at times the "losers" also had a voice and an influence as well, and over time the MoW registers can try to redress that balance.

But in answering the wider question of **value** and **influence**: consider how much would it really matter if the documentary heritage was lost? Would this loss impoverish the global heritage? How much influence has it really had on the course of history? Or does it contain information (such as film footage or audio recordings of extinct species) whose loss would really impoverish the global memory?

> *Examples: Codex from the Marquisate of the Oaxaca valley, Mexico*
>   *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Codices%20from%20the%20Oaxaca%20Valley%20%20Nomination%20Form.pdf*
> *Memory of the Suez Canal, Egypt*
>   *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/egypt_suez_canal.pdf*

Unique means one-of-a-kind – it is not the same as **rare** (see below). It usually applies to an original document, or a document which has defining characteristics that are not shared by any other document which may be similar to it.

Irreplaceable reinforces the value of uniqueness: no copy or surrogate can have the same significance or intrinsic character as the unique original.

The importance of the **carrier** as well as the **content** matters here. There is sometimes a critical relationship between the two, with one shaping the other, and the artefact value of the carrier also has to be appreciated. Some documents (such as those utilizing certain photographic colour processes) cannot be replicated exactly by any known technology. A photographic or digital copy of a mediaeval manuscript is very different object? from the original, even if the textual content can still be read easily.

Individual criteria [4.2.5]

The third test is whether the documentary heritage meets **one or more** of the following criteria. **It does not have to meet all of them,** but it is useful to respond to those that it does meet:

1   Time: What can you say about the ways in which the documentary heritage reflects the time of its creation? Times change: there are periods of political, cultural or social change, of evolution of ideas and beliefs, of revolution and regression, of contact between peoples of contrasting cultures. Does the document(s) help us to better understand a particular period in history?

Documentary heritage does not have to be "old" to be of significance. The concept of antiquity is relative: in some countries, documents dating back 100 years are seen as "recent"; in others, they are seen as "old". Documents from the recent past may be significant for their ability to demonstrate the impact of an important event or movement.

> *Examples: Hittite cuneiform tablets from Bogazköy, Turkey*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/turkey_hittite_cuneiform_tablets_bogazkoy.pdf
> *Tuol Sleng Archive, Cambodia:*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/cambodia_tuol_sleng_genocide_museum_archive.pdf

2   Place: Documentary heritage may be significant because of its cultural and historical value for a particular place or region. Was the location important because of its association with historical events? Did the location influence the nature of those events? Was it the birthplace of political, social or religious movements that had an impact on later history? Did the environment itself influence the way in which those movements developed? How do the documents provide evidence of this?

> *Examples: Construction and Fall of the Berlin Wall and the Two-Plus-Four-Treaty of 1990, Germany*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Germany%20Berlin%20Wall.pdf
> *Commemorative Stela from Nahr el-Kalb, Lebanon*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Commemorative%20stela%20of%20Nahr%20el-Kalb%20Mount%20Lebanon.pdf

3   People: Do the documents have an intrinsic association with the life and work of a person or people or cultural group that have or had some wider, major impact? It may be in any field: literature, music, arts, sciences, politics, religion, sports….? More broadly, do the documents depict wider social or political movements?

> *Examples: The Constantine Collection, Trinidad and Tobago*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/Trinidad%20Constantine.pdf
> *Nikola Tesla's Archive, Serbia*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/serbia_nikola_tesla_archive.pdf

4   Subject and theme: Does the documentary heritage demonstrate an important subject or major theme or development in the march of history? For example, great inventions – everything from the wheel to the internet – have shaped the course of history and the progress and development of nations and societies. The emergence of the concept of the nation state (the basis for the structure of UNESCO) was an historical evolution.

> *Examples: Patent DRP 37435 "Vehicle with gas engine operation" submitted by Carl Benz, Mannheim (29 January 1886 Germany)*
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/germany%20Benz.pdf
> *Human   Rights   Archives: Argentina,   Cambodia,   Dominican   Republic,   etc.*
http://www.unesco.org/webworld/en/mow-register

5   Form and style: Documents have changed their character and proliferated in many directions during the course of history. Carriers are objects as well as containers of information or "content". Sometimes the form and style is related to social or industrial

conventions or to particular periods in history. Is there anything **outstanding** about the form and style of your particular document(s) – aesthetically, industrially? Is it an example of a style now disappeared or disappearing?

> ➢ *Examples: Ancient Naxi Dongba Literature Manuscripts, China*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/china+Ancient+Naxi+Dongba+Literature+Manuscripts.pdf*
> ➢ *Sakubei Yamamoto Collection, Japan*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/japan_sakubei_yamamoto_collection.pdf*

6   Social/spiritual/community significance: This concept is another way of expressing the significance of a document or set of documents in terms of their spiritual or sacred values. It allows a specific community to demonstrate its emotional attachment to the document or documents, or the way in which these contribute to that community's identity and social cohesion in the present.

Application of this criterion must reflect living significance – the documentary heritage must have an emotional hold on people who are alive today. Once those who have revered the documentary heritage for its social/spiritual/community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.

> ➢ *Examples: Illuminated MSS of the Koran, Christian Bible, Buddhists texts, etc., woodblocks and textiles; character-based hand calligraphy; obsolete audiovisual carriers*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/slovakia_basagic_en.pdf*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/korea_tripitaka.pdf*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/denmark_hamburg_bible_bertoldus.pdf*

Contextual information **[4.2.6]**

These are not selection criteria. The following information is needed to provide an intellectual and physical **context** to the nomination – to assist in assessing the nomination, and to establish how the nominated material is stored and managed.

*1   Rarity***:** A **rare** item may or may not be unique or irreplaceable: it is one of a small number of surviving exemplars of a type or class of document. The classic example is the "rare book": thousands of copies may have been printed but only a few copies are known to survive. Each one of these may have unique attributes while still sharing in the common attributes of all surviving copies.

*2   Integrity***:** A document may no longer be whole or complete, or in poor condition, and to that extent will have lost part of its integrity. For example, in the case of a paper document, individual pages may be torn or incomplete or replaced by copies, or they may be missing altogether. The document may have been altered or defaced in other ways. Archival documents may have been removed from their archival series or fonds, thus compromising their integrity.

In the case of *audiovisual media,* many important works survive only in incomplete form, or in "reconstructed" versions that assemble the best material from sources available at the time. Such versions may be superseded by later discoveries.

> ➢ *Example: Metropolis:*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/germany_metropolis.pdf*

3   *Threat:* **[3.6, 4.2.4, 4.3.3, 4.4.2, 5.5]** The survival of all documentary heritage is at risk in the long term. Risk is minimized by good professional practice in handling, storage, preservation and access practice, and by the predictability and security of its custodial situation. MoW is concerned about both the short and the longer term.

Many carriers are physically and electronically vulnerable and the practicalities of preservation are often not popularly understood. Many institutions have very limited resources, facilities and skills to ensure longer-term preservation, and social, political and security conditions may not be conducive to document survival. MoW makes a judgment about the level of threat by taking all these factors into account. Inscription can sometimes significantly improve a document's safety and chances of proper care and long-term survival.

> ➢ *Example: http://www.unesco-ci.org/photos/showgallery.php/cat/523*

4   **Management plan [4.4.2]:** A management plan is highly desirable. If you have a management plan, include it in the nomination. If you do not, give the reasons why you have none.

Management plans can be elaborate or simple but they must be **realistic**. Most institutions do not have an ideal environment or limitless funding and just have to do the best they can for the time being – and it is important that they say so!

An ideal – *repeat, ideal* – management plan would include a statement of the significance of the documentary heritage, refer to the institution's policy and procedures for access and preservation, set out a preservation budget, describe the available conservation expertise and facilities, describe the physical environment in which the documentary heritage is held (for example, air quality, temperature and humidity, shelving, security) and include a disaster preparedness strategy.

The virtue of brevity

Your nomination should be comprehensive, but it should be no longer than is necessary. Filling your nomination with unnecessary repetition or arguments that do not address the criteria only makes the task of assessment more onerous. Your nomination will be judged by its quality, not its quantity. If it exceeds, say, 15 pages, you should check to see whether everything you have included is needed to make the case for inscription. There is no mandatory minimum or maximum length – just use your common sense.

4 The outcome: what happens after you submit a nomination?

The assessment process and feedback

After you lodge a nomination with the UNESCO Secretariat in Paris, it will acknowledge its receipt. At that point the Secretariat may request additional information if it is clear that the nomination form is incomplete.

After the closing date for nominations (31 March in the *even* years), your nomination will be assigned to a member of the *Register Sub-committee* (RSC) to research. S/he will contact referees (both those listed in your nomination and other experts) to assess the claims made against the selection criteria, and will then produce an initial report for the RSC. When the RSC convenes it will discuss the nomination and the report, and reach a preliminary opinion on whether the nomination meets the criteria, or whether (for example) further information is needed from the nominator. Following the meeting you will receive feedback on the RSC's conclusion, and any further information required will be requested. Sometimes this involves a dialogue between the nominator and the UNESCO Secretariat.

Following this phase, the Sub-committee reconvenes to finalize its views on each nomination, which are then conveyed to the MoW *International Advisory Committee* (IAC). In turn, when the IAC convenes, it considers the views of the RSC, and may also reconsider any nomination from first principles. It may, or may not, agree with the views of the RSC in each case. Finally, it arrives at a list of recommended inscriptions that are submitted to the Director-General of UNESCO. The Director-General's decision is final.

Announcement of inscription

Successful nominations are announced in a press release issued by the Director-General, and all nominators are informed of the outcome by letter from the Secretariat. The new inscriptions are promptly listed on the MoW website.

Ceremonies and presentation of certificates with examples

All successful nominators receive an official certificate of inscription. In the absence of any other alternative, this is simply delivered by mail. But that is simply missing an opportunity for promoting the inscription. A formal certificate presentation is potentially a high profile media event that benefits both the recipient institution and UNESCO. As its means permit, the UNESCO Secretariat will be happy to cooperate in such arrangements.

Publicity

Custodians of inscribed heritage are encouraged to publicize their status and to draw public attention to the items that have been inscribed. For example, a number of institutions have placed inscribed items on public display; have digitized them so that they are readily accessible; have promoted the recognition through their website; and have sold reproductions as products. The only limitation is imagination.

Use of the UNESCO/MoW logo

The use of the name and logo of UNESCO is subject to rules laid down by the governing bodies of the Organization and unauthorized use is strictly forbidden. However, custodians of inscribed heritage are entitled to use a personalized UNESCO/MoW logo, and are encouraged to do so. This is sent to custodians on demand. The *Guidelines* and request form for the use of the logo are available on the MoW website:

> ➢ Download these
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/mow_guidelines_on_logo_use_en.pdf*

What if my nomination is rejected? You can apply again…

If your nomination is unsuccessful, you can resubmit a revised version in future rounds. If you are contemplating doing so, you should review the arguments you presented in your previous nomination, and consider whether there is additional information you could offer in support of the nomination. Take into account any feedback you received from the Secretariat; and consider whether there are additional authoritative referees who could support your case.

5   FAQ

Everything you wanted to know, but were afraid to ask…

Digital documents, databases and websites [4.3]
A digital document is defined by its content, its original file format (or the preservation equivalent thereof) and its resolution (where applicable). If there are clones (in the real meaning of the term), then they are identical in the same way that copies of a book from the same edition are the same. If they rest at different locations, it may be a normal process of a LOCKSS preservation strategy. There is no point in defining where the digital object sits geographically at the time as this may change as a result of the preservation strategy.

A digital document should be called a *version* of the original if the same content is stored in another file format and resolution than the original (for example, an MP 3 of an original linear wave file of, say, 96/24 resolution). This would not be considered to be the original. A wave file, however, of an original CD-Audio stream should be accepted as a preservation equivalent, although, referring to the original bit stream, it is not the same. It is unanimously recommended good practice to convert the audio CD into a wave file of the same resolution. This is the digital equivalent of binding a text into a cover for better protection.

In explaining how the document(s) meet the criteria for inscription, the nominator may wish to cite research or professional literature on digital records and their preservation in support.

Audiovisual documents

Audiovisual media exist in a wide variety of analogue and digital formats. *See specific comments against the criteria in Section 3.* Identifying an "original" or earliest surviving generation is sometimes a matter of judgment.

Artistic, literary and musical works

This is, by its nature, an area of unclear boundaries in which MoW has established its precedents with care.

MoW does not seek to inscribe artistic, literary or musical works as such, based purely on their artistic, literary or musical merit. However, it does inscribe documents that show the genesis of an important single work, group of works or of a whole œuvre, or depict a prominent state of a work, and/or the biographical and societal context of an important artist or work (such as first draft, fair copy, letters that show the beginning, process, or end of an outstanding work, the personal library of an artist, composer or writer, for example, with personal annotations, films or tapes with interviews). The importance can be generated by aesthetic qualities and/or impact on culture and history.

To suggest a hypothetical example, one may nominate a group of letters that reveal the relationship between two Renaissance painters. These are documents. But their actual paintings would be ineligible for nomination *unless* they had significant documentary value and satisfied the criteria for inscription on a MoW register.

> ➢ *Examples of inscriptions: Metropolis, Gutenberg Bible, Astrid Lindgren Archives, Wizard of Oz, Bayeux Tapestry, Gothic architectural drawings, Beethoven's 9th symphony MSS, the Bayasanghori Shahnameh, Carlos Gardel tango recordings, Russian posters, Song of the Nibelungs poem*:

- *http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/access-by-region-and-country/*

Exclusions from the international register [4.2.7]

As a practical necessity, and to avoid offence, experience has shown that certain types of document should not normally be considered for inscription on the International MoW Register. *The two examples below are indicative only.*

Papers of contemporary political leaders and political parties

Normally, these would be relevant to national or regional MoW registers, according to the due decisions of their MoW committees. However, the need to be – and to be seen to be – even-handed and objective can conflict with the current political circumstances in which every MoW committee operates. MoW registers cannot be open to any accusations of political partisanship.

Where a national or regional committee decides to assess such material, the extent of influence needs to be weighed carefully. Is the individual or organization widely influential, for good or ill, in shaping recent history – for example, in starting or ending wars, in shaping social or political systems, or in establishing great insights or principles?

There will clearly be instances when the influence of a past political figure extends beyond national or regional boundaries. The relevant documentary heritage may then need to be assessed against the criteria for the International MoW Register.

National constitutions and similar documents

These may be appropriate candidates for national MoW registers, but would not normally qualify for the international or regional registers because their influence is usually restricted to the country concerned. Exceptions would be documents that have clearly had wide geographic influence, for example in serving as models for other national constitutions, or in pioneering what have since become universally accepted principles.

"Whole institution" nominations [4.5]

While the nomination of a collection, a fonds or a group of collections and fonds (as described in section 1) is welcome, the nomination of the *entire contents* of an archival, library or museum institution is unlikely to be successful, unless it demonstrates a significance, unity and coherence beyond the *coincidence* of material which happens to reside in the same institution. Further, such nominations do not usually meet the test of being closed and finite – the holdings of the institution are constantly changing.

For some institutions, such as official national, city and university archives or national libraries, acquisition of material is determined by legislation; jurisdiction and policy and archival fonds can be interrelated. By definition, MoW registers are very selective and seek to recognize specific heritage of outstanding significance.

Provisional inscriptions [4.7]

Inscriptions may on occasion be approved on a provisional basis to give the nominator the opportunity to answer remaining questions, usually points of clarification on technical or ownership matters. However the IAC tries to avoid provisional inscriptions, so please, if you are asked any questions during the assessment process, try to answer them as clearly as you can.

Monetary value [4.4]

Some items on MoW registers have considerable monetary value. The very fact of achieving inscription may have the effect of enhancing that value in some quarters. However, the monetary value of any item, collection or fonds is **irrelevant** to its significance in the MoW context. The Programme does not take account of such monetary value,

Ownership, custody, copyright and management [4.4]

Nomination and inscription on a MoW register does not in any way affect existing ownership, possession, control or copyright in the documentary heritage. UNESCO does not gain any form of proprietorial interest. However, there is an *implied* commitment by the owners of the heritage that it will be managed and cared for properly. Inscription also means that UNESCO has a continuing and informed right to monitor this commitment and the well-being of the inscribed material, and may periodically contact custodians for this purpose. That is why the nomination document asks you for such details as storage conditions, security and details of the management plan relating to the material Section 4.4 of the *General Guidelines* explains this in more detail.

Review and removal [4.8]

Inscriptions are not immutable. Under certain circumstances inscriptions can be removed entirely from a register, or (as the Programme continues to develop) moved from one register to another (for example, from the international register to a regional register or vice versa). Among the possible reasons are:

- Serious deterioration or damage to the heritage that destroys its significance;
- If the rationale for the inscription is later found to be invalid: for example, if the material is later found not to be authentic;
- Review of an inscription against the selection criteria that suggests that it should be on a different register.

Such a decision would not be taken lightly. It would follow the due process set out in the *General Guidelines.*

What does nomination cost?

Nothing but preparation time. UNESCO does not levy a fee for receiving or processing a MoW nomination.

Why do you have to nominate "originals"? Why won't copies do? [4.5]

The "original" is where maximum information is found and authenticity is verifiable. In most cases there is only one original.

Where originals do not survive, MoW seeks to ensure that the earliest surviving generation or copy is identified by the nominator. This may be a matter of research and judgment; for example, in the days before printing, manuscripts were copied by hand and may exist in several variant versions, which may be of great antiquity. Closer to the present, the question of identifying an original can become more complex – and even impossible.

In such cases, where documentary heritage may exist in multiple copies and variant versions of equal validity – for example, early printed books or feature films in differing versions or multiple languages – it may be preferable to nominate the **work** that exists in a number of exemplars, rather than one specific item. All exemplars would then be listed in the nomination (or even added afterward, if further exemplars are subsequently located).

> *Examples: Metropolis, Gutenberg Bible :*
> *http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/access-by-region-and-country/*

Why "closed" and "fixed"? (4.5.2)

It is not possible to assess reliably a collection, fonds or group that is in a fluid state, nor could UNESCO award an MoW logo to documentary heritage whose character might change without its knowledge. That is why what is nominated must be finite and precisely defined.

Does the nominator have to own the material being nominated?

No. While it is unusual for nominations to be submitted by parties other than the owner and custodian of the documentary heritage, it is permissible.

Does the nominator or the custodian have to be a public institution?

No. MoW makes no distinction between public or private, commercial or non-commercial organizations, nor between institutions and individuals.

> *Example: Carlos Gardel:*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/uruguay_%20records_carlos_gardel.pdf*
> *Christopher Okigbo Collection:*
> *http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/50+Africa+Okigbo+papers.pdf*

Does material have to be old to be nominated?

No. Age and significance are unrelated.

Nomination form
INTERNATIONAL MEMORY OF THE WORLD REGISTER
Formulaire de proposition d'inscription
Registre international de la Mémoire du monde

1.0 Checklist / Liste de contrôle

Nominees may find the following checklist useful before sending the nomination form to the International Memory of the World Secretariat. The information provided in italics on the form is there for guidance only and should be deleted once the sections have been completed.

Les candidats sont invités à vérifier les informations fournies sur la base de la liste ci-dessous avant d'envoyer leur formulaire de proposition d'inscription au Secrétariat du programme de la Mémoire du monde. Les informations mentionnées en italique sont données à titre indicatif et doivent être supprimées une fois les sections complétées.

☐ Summary completed (section 1)
Résumé dûment complété (section 1)

☐ Nomination and contact details completed (section 2)
Identité, description de l'élément proposé et coordonnées complètes de la personne à contacter dûment renseignées (section 2)

☐ Declaration of Authority signed and dated (section 2)
Déclaration sur l'honneur signée et datée (section 2)

☐ If this is a joint nomination, section 2 appropriately modified, and **all** Declarations of Authority obtained
S'il s'agit d'une proposition conjointe, la section 2 doit être modifiée en conséquence et **toutes** les déclarations sur l'honneur obtenues.

☐ Documentary heritage identified (sections 3.1 – 3.3)
Identification du patrimoine documentaire (sections 3.1 – 3.3)

☐ History/provenance completed (section 3.4)
Histoire/provenance dûment renseignées (section 3.4)

☐ Bibliography completed (section 3.5)
Bibliographie établie (section 3.5)

☐ Names, qualifications and contact details of up to three independent people or organizations recorded (section 3.6)
Noms, qualifications et coordonnées jusqu'à trois personnes indépendantes ou organisations reconnues (section 3.6)

☐ Details of owner completed (section 4.1)
Informations sur le propriétaire (section 4.1)

☐ Details of custodian – if different from owner – completed (section 4.2)
Informations sur le dépositaire – si celui-ci n'est pas le propriétaire (section 4.2)

☐ Details of legal status completed (section 4.3)

Détails complets concernant le statut juridique (section 4.3)

☐ Details of accessibility completed (section 4.4)

Informations sur l'accessibilité (section 4.4)

☐ Details of copyright status completed (section 4.5)

Détails complets concernant les droits d'auteur (section 4.5)

☐ Evidence presented to support fulfilment of the criteria? (section 5)

Les éléments présentés répondent-ils aux critères de sélection ? (section 5)

☐ Additional information provided (section 6)

Informations complémentaires fournies (section 6)

☐ Details of consultation with stakeholders completed (section 7)

Détails concernant la consultation des partenaires dûment fournis (section 7)

☐ Assessment of risk completed (section 8)

Evaluation des risques (section 8)

☐ Summary of Preservation and Access Management Plan completed. If there is no formal Plan attach details about current and/or planned access, storage and custody arrangements (section 9)

Joindre un résumé du plan de gestion de préservation et d'accessibilité. Sinon, fournir de plus amples informations sur les conditions actuelles ou prévues d'accessibilité, de conservation et d'entreposage (section 9)

☐ Any other information provided – if applicable (section 10)

Toute autre information le cas échéant (section 10)

☐ Suitable reproduction quality photographs identified to illustrate the documentary heritage. (300dpi, jpg format, full-colour preferred).

Reproductions photographiques pertinentes et de qualité identifiées pour illustrer le patrimoine documentaire (300 dpi, format JPG, de préférence en couleur)

☐ Copyright permissions forms signed and attached. Agreement to propose item(s) for inclusion on the World Digital Library if inscribed

Joindre les autorisations afférentes aux droits d'auteur signées. Retourner l'accord concernant l'inclusion de l'élément du patrimoine soumis dans la Bibliothèque Numérique Mondiale en cas d'inscription.

Nomination form
International Memory of the World Register
Formulaire de proposition d'inscription
Registre international de la Mémoire du monde

Title of item being proposed
Nom de l'élément proposé

ID Code [*Internal use only*]
ID code [pour usage interne seulement]

1.0 Summary (max 200 words)

1.0 Résumé (200 mots maximum)
Give a brief description of the documentary heritage being nominated and the reasons for proposing it.

Décrivez brièvement le patrimoine documentaire proposé et donnez les raisons de sa proposition.

*This is the "shop window" of your nomination and is best written **last!** It should contain all the essential points you want to make, so that anyone reading it can understand your case even if they do not read the rest of your nomination.*

Cette partie constitue la "vitrine" de votre proposition : elle doit être rédigée, de préférence, en dernier. Elle doit comporter tous les éléments essentiels, de sorte que toute personne qui lira ce résumé puisse saisir votre dossier sans pour autant avoir à lire l'ensemble de votre proposition.

2.0 Nominator

2.0 Auteur de la proposition

2.1 Name of nominator (person or organization)

2.1 Nom de l'auteur de la proposition (individu ou organisation)

2.2 Relationship to the nominated documentary heritage

2.2 Relation avec l'élément considéré du patrimoine documentaire

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2.3 Contact person(s) *(to provide information on nomination)*

2.3 Personne(s) à contacter (et en mesure de fournir des informations sur la proposition)

2.4 Contact details

2.4 Coordonnées complètes de la personne à contacter

Name Nom   *Address Adresse*

Telephone Téléphone   *Facsimile Fax*   *Email Adresse électronique*

2.5 Déclaration sur l'honneur

I certify that I have the authority to nominate the documentary heritage described in this document to the International Memory of the World Register.

Je certifie sur l'honneur proposer le patrimoine documentaire décrit dans ce document au Registre international de la Mémoire du monde

Signature Signature	**Full name (Please PRINT)** Nom (en MAJUSCULES)
	Institution(s), if appropriate Institution, le cas échéant
	Date Date

3.0 Identité et description de l'élément du patrimoine documentaire

3.1 Name and identification details of the items being nominated

3.1 Nom et identification de l'élément proposé

If inscribed, the exact title and institution(s) to appear on the certificate should be given

En cas d'inscription, le nom exact et l'institution apparaîtront sur le certificat qui vous sera fourni

In this part of the form you must describe the document or collection in sufficient detail to make clear precisely what you are nominating. Any collection must be finite (with beginning and end dates) and closed.

Dans cette partie du formulaire, vous devez décrire le document ou la collection de façon suffisamment détaillée pour mettre en évidence les raisons de sa proposition. Une collection doit être limitée (comportant une date de début et de fin) et fermée.

3.2 Catalogue or registration details

3.2 Catalogue ou référencement

Depending on what is being nominated, appending a catalogue can be a useful way of defining a collection. If this is too bulky or impractical, a comprehensive description accompanied by sample catalogue entries, accession or registration numbers or other ways of defining a collection's size and character can be used.

Selon l'élément proposé, il peut être utile d'ajouter un catalogue illustrant la collection. Si la taille ou le volume ne le permettent pas, une description complète et détaillée accompagnée d'extraits de catalogue, de numéros d'accession ou de référencement ou tout autre moyen de décrire la taille et les caractéristiques de la collection peuvent être utilisés.

3.3 Visual documentation if appropriate (for example, photographs, or a DVD of the documentary heritage)

3.3 Documentation visuelle le cas échéant (photographies, DVD du patrimoine documentaire par exemple)

It is useful to append photographs (or in the case of audiovisual material a CD, DVD, USB key of all or some of the material), where this adds additional information, to help the assessors visualize or listen to the collection or document.

Il peut être utile d'ajouter des photographies (ou dans le cas de matériel audiovisuel un CD, un DVD, une clé USB de l'ensemble ou d'une partie de l'élément), lorsqu'ils apportent des informations complémentaires pouvant aider les experts à visualiser (ou écouter) la collection ou le document.

3.4 History/provenance

3.4 Histoire/Provenance

Describe what you know of the history of the collection or document. Your knowledge may not be complete, but give the best description you can.

Décrire ce que vous connaissez de l'histoire de la collection ou du document. Votre connaissance peut être incomplète mais fournissez la meilleure description possible.

3.5 Bibliography

3.5 Bibliographie

A bibliography demonstrates what others have independently said and written about the heritage you are nominating. It is best if you can cite scholars from several countries, rather than just your own country, and if they are authoritative voices clearly independent from both your own institution and UNESCO.

Une bibliographie démontre ce que d'autres ont indépendamment écrit ou dit sur le patrimoine que vous présentez. L'idéal serait que vous citiez des spécialistes de différents pays, autre que le vôtre, et qu'ils fassent autorité, indépendamment de votre institution et de l'UNESCO.

3.6 Names, qualifications and contact details of up to three independent people or organizations with expert knowledge about the values and provenance of the documentary heritage

Nom, qualification et coordonnées jusqu'à trois personnes indépendantes (ou organisations) avec une expertise sur la valeur et l'origine du patrimoine documentaire

Name	Qualifications	Contact details
Nom	Qualifications	Coordonnées
1.		
2.		
3.		

The referees you cite will be asked for their opinions. UNESCO may also contact other authoritative referees so that a good spectrum of opinion is available for assessment purposes.

Ces personnes seront contactées pour donner leur avis. L'UNESCO pourra aussi contacter d'autres personnes faisant autorité afin de constituer une liste d'avis pour une meilleure évaluation.

4.0 Legal information

4.0 Informations juridiques

4.1 Owner of the documentary heritage (name and contact details)

4.1 Propriétaire du patrimoine documentaire (nom et coordonnées)

Name Nom   Address Adresse

Telephone Téléphone   Facsimile Fax   Email Adresse électronique

4.2 Custodian of the documentary heritage (name and contact details if different from the owner)

4.2 Dépositaire du patrimoine documentaire (nom et coordonnées si différent du propriétaire)

Name Nom   Address Adresse

Telephone Téléphone   Facsimile Fax   Email Adresse électronique

4.3 Legal status

4.3 Statut juridique

Provide details of legal and administrative responsibility for the preservation of the documentary heritage

Fournir les informations afférentes à la responsabilité légale et administrative de la préservation du patrimoine documentaire.

4.4 Accessibility

4.4 Accessibilité

Describe how the item(s) / collection may be accessed

Indiquer de quelle manière les éléments / collections sont accessibles

All access restrictions should be explicitly stated below:

Toutes les restrictions doivent être explicitement déclarées ci-dessous:

Encouraging accessibility is a basic objective of MoW. Accordingly, digitization for access purposes is encouraged and you should comment on whether this has been done or is planned. You should also note if there are legal or cultural factors that restrict access.

Encourager l'accessibilité est un objectif fondamental du Programme de la Mémoire du monde. Par conséquent, la numérisation dans le but de faciliter l'accès, est encouragée et vous devez préciser si ce travail est déjà fait ou s'il est prévu. Vous devez également préciser les facteurs culturels ou légaux qui restreignent l'accès.

4.5 Copyright status
4.5 Droits d'auteur

Describe the copyright status of the item(s) / collection
Indiquez les droits d'auteur pour chacun des éléments ou la collection

*Where copyright status is known, it should be stated. However, the copyright status of a document or collection has **no bearing** on its significance and is not taken into account in determining whether it meets the criteria for inscription.*
*Lorsque les droits d'auteur sont connus, ceux-ci doivent être déclarés. Cependant, les droits d'auteur d'un document ou d'une collection **n'ont aucune incidence** sur son importance. Ils ne sont pas pris en compte pour déterminer si les critères d'inscription sont remplis ou non.*

5.0 Assessment against the selection criteria
5.0 Evaluation des critères de sélection

5.1 Authenticity
5.1 Authenticité
Is the documentary heritage what it appears to be? Have identity and provenance been reliably established?
Est-ce que ce patrimoine documentaire est authentique? Son identité et sa provenance sont-elles établies de manière fiable?

5.2 World significance
5.2 Importance mondiale
Is the heritage unique and irreplaceable? Would its disappearance constitute and harmful impoverishment of the heritage of humanity? Has it created great impact over time and/or within a particular cultural area of the world? Has it had great influence (positive or negative) on the course of history?
Ce patrimoine est-il unique et irremplaçable? Sa disparition constituerait-elle un appauvrissement néfaste du patrimoine de l'humanité ? A-t-il eu un impact majeur sur le temps et / ou dans une aire culturelle particulière du monde ? A-t-il eu une influence majeure (positive ou négative) sur le cours de l'histoire?

5.3 Comparative criteria:
5.3 Critères comparatifs :
Does the heritage meet any of the following tests? (It must meet at least one of them.)
Ce patrimoine documentaire répond-t-il aux tests suivants ? (Il doit répondre au moins à l'un d'eux)

1 Time
1 Le temps
Is the document evocative of its time (which may have been a time of crisis, or significant social or cultural change? Does it represent a new discovery? Or is it the "first of its kind"?
Le document est-il représentatif de son époque (qui peut être une période de crise, ou d'important changement social ou culturel ? Représente-t-il une découverte ou est-il le « premier de son genre » ?)

2 Place
2 Le lieu
Does the document contain crucial information about a locality important in world history and culture? For example, was the location itself an important influence on the events or phenomena represented by the document? Does it describe physical environments, cities or institutions that have since vanished?
Le document contient-il des informations déterminantes à propos d'un lieu important pour l'histoire du monde et pour la culture ? Par exemple, le document représente-t-il une influence importante ou un phénomène par le seul fait de sa localisation ? Décrit-il un environnement physique, des villes ou des institutions qui ont disparus depuis ?

3 People
3 Les personnes
Does the cultural context of the document's creation reflect significant aspects of human behaviour, or of social, industrial, artistic or political development? Or does it capture the essence of great movements, transitions, advances or regression? Does it illustrate the lives of prominent individuals in

the above fields?

Le contexte culturel de la création du document reflète-t-il un aspect significatif du comportement humain ou du développement social, industriel, artistique ou politique ? Ou saisit-il l'essence de grands mouvements, de transitions, d'avancées ou de régressions ? Illustre-t-il les vies d'individus éminents dans ces domaines ?

4 Subject and theme
4 Sujet et thème

Does the subject matter of the document represent particular historical or intellectual developments in the natural, social and human sciences? Or in politics, ideology, sport or the arts?

L'objet du document représente-t-il des développements historiques ou intellectuels particuliers dans les sciences naturelles, sociales ou humaines ? Ou dans les domaines politiques, idéologiques, sportifs ou artistiques ?

5 Form and style
5 Forme et style

Does the document have outstanding aesthetic, stylistic or linguistic value? Or is it a typical exemplar of a type of presentation, custom or medium? Is it an example of a disappeared or disappearing carrier or format?

Le document a-t-il une exceptionnelle valeur esthétique, stylistique ou linguistique? Ou est-ce un modèle typique d'un type de présentation, de coutume ou bien les deux ? Est-il un exemple de support ou de format disparu ou en voie de disparition ?

6 Social/ spiritual/ community significance:
6 Importance sociale / spirituelle / communautaire

Application of this criterion must reflect living significance – does documentary heritage have an emotional hold on people who are alive today? Is it venerated as holy or for its mystical qualities, or reverenced for its association with significant people and events?

(Once those who have revered the documentary heritage for its social/ spiritual/ community significance no longer do so, or are no longer living, it loses this specific significance and may eventually acquire historical significance.)

L'application de ce critère doit refléter l'importance du patrimoine documentaire aujourd'hui - Quel impact affectif le patrimoine documentaire a-t-il sur les individus vivants de nos jours ? Est-il vénéré comme un saint ou pour ses qualités mystiques, ou respecté pour son association avec des personnes et des événements importants ?

(Si les personnes qui vénéraient le patrimoine documentaire pour sa signification sociale / spirituelle / communautaire ont disparues, celui-ci perd certes cette importance spécifique mais peut éventuellement acquérir une signification historique.)

6.0 Contextual information

6.0 Information contextuelle

6.1 Rarity
6.1 Rareté

6.2 Integrity
6.2 Intégrité

7.0 Consultation with stakeholders

7.0 Consultation des partenaires

7.1 Provide details of consultation about this nomination with the stakeholders in its significance and preservation.

Fournir les informations sur la consultation des partenaires au sujet de la proposition, de son importance et de sa conservation

Apart from the nominating institution itself, have other organizations or groups been consulted in the process of preparing the nomination – and, if so, did they support it or oppose it, or have useful comments to make?

En dehors de l'institution auteur de la proposition, d'autres organisations ou groupes ont-ils été consultés dans le processus de préparation de la candidature ?- et, si oui, l'ont-ils soutenu, s'y sont-ils opposé ou ont-ils des commentaires utiles à faire ?

8.0 Assessment of risk

8.0 Evaluation des risques

Detail the nature and scope of threats to this documentary heritage.

Précisez la nature et l'étendue des menaces auxquelles l'élément du patrimoine documentaire est exposé*.*

Attach a separate statement if space insufficient.
Joindre une déclaration séparée si l'espace est insuffisant.
Be accurate and honest. If your document(s) is at risk for any reason, say so. UNESCO needs to know its true situation.
Soyez précis et honnête. Si votre document est à risques, précisez-le. L'UNESCO doit connaître sa réelle situation.

9.0 Preservation and Access Management Plan

9.0 Plan de preservation et d'accessibilité

9.1 Is there a management plan in existence for this documentary heritage?

9.1 Existe-t-il un plan de gestion pour ce patrimoine documentaire ?

YES OUI   NO NON

If yes, attach a summary of the plan. If no, please attach further details about current storage and custody of the materials.

Si oui, joignez un résumé du plan. Dans le cas contraire, vous êtes prié d'attacher davantage de renseignements afférents au stockage et au gardiennage des documents.

10.0 Any other information

10.0 Informations complémentaires

Detail any other information that supports the inclusion of this documentary heritage on the International Memory of the World Register. If the nomination is successful, how will you use this to promote the MoW Programme?

Attach a separate statement if space insufficient.

Précisez toute autre information qui appuie l'inscription de ce document au Registre de la Mémoire du monde. Si la proposition est retenue, comment l'utiliseriez-vous pour promouvoir le Programme Mémoire du monde ?

Joindre une déclaration séparée si l'espace est insuffisant.