MEMORY OF THE WORLD (MoW)

STATE OF PRESERVATION REPORT FOR SOUTHEAST ASIA 2020
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This Memory of the World (MoW) State of Preservation Report for Southeast Asia initiative was made possible through the UNESCO-Japanese Funds-in-Trust (JFIT). The survey was facilitated by the UNESCO Bangkok Office, with contributions from Misako Ito, Yufan Hu, Ruohan Zhang, with support from MingKuok Lim (UNESCO Jakarta Office), Mikel Aguirre Idiaquez (UNESCO Phnom Penh Office), Naing Naing Aye (UNESCO Yangon Office), and National MoW Committees. The survey and the State of Preservation Report was developed by Andrew Henderson. UNESCO would like to acknowledge the support of Ray Edmondson, Dianne Macaskill, Panggah Ardiaysyah and Dyah Mitayani who provided input on the survey design. Finally, UNESCO would like to thank all the custodians of the MoW inscriptions for their time to complete the survey and for providing such valuable information.
I. BACKGROUND INFORMATION

I.1. Introduction

The Memory of the World (MoW) registers, at international, regional and national levels, have been a key element of the UNESCO Programme since the first set of General Guidelines to Safeguard Documentary Heritage was compiled and approved in 1995 (Russell, 2020). The MoW Registers were established as a mechanism to identify and raise awareness of significant documentary heritage held in museums, archives and libraries across the world.

In Southeast Asia, there are currently thirty (30) inscriptions on the MoW International Register, recognised for their global significance. However, until now, no data has been collected on the state of preservation of these inscriptions, and it is not clear if they are facing ongoing preservation issues, or if they are accessible to the public, one of the key requirements of the MoW Programme.

In order to address this issue, the UNESCO Bangkok Office, with support from the Japanese Funds-in-Trust (JFIT), initiated the ‘Building Capacity for the Monitoring and Preservation of Documentary Heritage at Risk in Southeast Asia’ Project. As part of the Project, a survey was designed to measure the state of preservation of MoW collections in Southeast Asia, and was sent to custodians of the thirty (30) MoW inscriptions in Southeast Asia. The survey had a high completion rate, with data received from twenty-eight (28) inscriptions (93%) before the end of January 2021.

This report provides a summary of the results of the survey, with recommendations on follow up actions that can be considered. The outcomes of the survey will be followed up by sub-regional training on the preservation of documentary heritage, targeting areas of need identified in the survey. The monitoring survey has been designed to be scalable so that it can be expanded across the Asia-Pacific (in cooperation with MOWCAP) and globally.

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1 One more answer for the inscription ‘The Presidential Papers of Manuel Luis Quezon’ was received during the final review of this report in February 2021. Therefore, it is not included in the figures and charts of the report but the answers are added in the annex.
I.2. Objectives of the Survey

The objectives of the survey were to:

- Assess the state of preservation of documentary heritage from Southeast Asia inscribed on the International MoW register;
- Identify any support needed for preservation/access to MoW inscriptions including training needs, funding gaps, etc. UNESCO/MOWCAP (and other stakeholders) can use this information to develop targeted programs and projects;
- Help UNESCO update its information on the MoW inscriptions and record possible changes in the state of preservation of the inscribed inscriptions over time;
- Share experiences, good practices, knowledge and lessons learnt between memory institutions (archives, museums, libraries etc.) and encourage cooperation between memory institutions in the MoW network;
- Create a scalable survey model that can be expanded across the Asia-Pacific (in cooperation with MOWCAP) and globally.

I.3. Survey Methodology

(i) Development of the contact database

One challenge at the start of the Project was that there was no contact database for the custodians of MoW inscriptions. To address this, a contact database for the custodians of the MoW collections was developed by the UNESCO Bangkok Office using contact information data taken from the MoW nomination forms (available on the UNESCO MoW website) and provided by the National MoW Committees.

(ii) Survey design

The survey questions were developed with reference the MoW General Guidelines, the UNESCO Recommendation concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form (2015), and the UNESCO-ASEAN Member States Action Plan for the Implementation of the Recommendation. The survey was structured around 6 (six) main areas: (1) Background, (2) Preservation,
(3) Access, (4) Outreach, (5) Training and Capacity Building, (6) Other (the full questionnaire can be found in Annex 2). The draft survey was shared with experts from the MOWCAP network for input, and a number of adjustments were made. Finally, a draft was sent to the custodians of the Borobudur Conservation Archive to test the survey.

(iii) Survey tool

Google Forms was used as the survey tool. While a number of options were considered (including SurveyMonkey), as the majority of the contact list used a Google email account already, it was decided to proceed with this option. In addition, the Google Forms allowed the responses to be easily exported into excel.

(iv) Contacting the custodians

A dedicated email was created (survey@mowcap.net) to send out the survey and for correspondence with custodians. Invitations to participate in the survey were sent by Yufan Hu (yu.hu@unesco.org) with the survey@mowcap.net email on copy, along with an official letter from the UNESCO Bangkok Office. In order to help with follow up and communication with the custodians, the UNESCO Communication and Information (CI) staff from the Bangkok, Phnom Penh, Yangon, and Jakarta offices were placed in the communication loop, along with representatives from the various from the National MoW Committees and National Commissions for UNESCO in Southeast Asia. This was important, for two main reasons: (i) it kept all stakeholders at the national level aware of the survey and its objectives; and (ii) it helped with a higher survey completion rate.

(v) Survey completion results

The survey was carried out between November 2020 and January 2021. In total, out of the 30 MoW inscriptions from Southeast Asia, data was received about 28 of the inscriptions (93%). However, six (six) custodians from joint-nominations (collections inscribed by two or more organizations in different countries) did not complete the survey. Annexe 1 provides a table with the full list of collections from Southeast Asia and the responses received.
I.4. Challenges

• **Contact list**: Developing the contact list was a time-consuming and difficult process. Some custodians of collections nominated in the past didn’t have email addresses. While other MoW nomination forms list the contact person in charge of the collection, staff often change.

• **Joint nominations**: Custodian institutions with joint inscriptions often do not have ongoing connections. It is also hard to contact the custodians of collections in Europe and Africa, especially as there are no active regional/national MoW committees to help facilitate the work.

• **Google forms**: Four (4) of the respondent were unable to access Google Forms and were sent a fillable PDF form instead to complete the surveys manually. One challenge with Google Forms is that it does not allow the form to be saved partway through. This means there is a risk some data could be lost in the process.

• **Response and follow up**: The process of reminding custodians to complete the survey was intensive and time-consuming, with a number of email reminders and exchanges needed. There’s no system of notification when the surveys are received, which makes it hard to follow up.
II. RESULTS

II.1. Background

Thirty-three (33) respondents completed the survey between November 2020 and January 2021. Surveys were received from the following eleven (11) countries: Cambodia (2), Germany (1), Indonesia (7), Malaysia (6), Myanmar (3), the Netherlands (3), Philippines (2), Sri Lanka (1), Thailand (5), Timor-Leste (1), and Vietnam (3). See Figure 1.

The majority of the respondents (22 out of 33) were from national government organisations (see Figure 2). Four (4) of the respondents were from universities (12%), two (2) were from state/regional government organizations (6%), while responses were also received from a cultural institute (1), religious organisation (1) and a private collection (1).
In terms of the type of memory institutes holding the MoW inscriptions in Southeast Asia, 34% are libraries, 30% are archives, 15% are archaeological sites, and 12% are museums (see Figure 3). The high number of MoW inscriptions at archaeological sites can be attributed to stone inscriptions, which are a prevalent form of documentary heritage in Southeast Asia. In addition, two collections are located at historical sites (Buddhist temples), showing the connection between built cultural heritage, intangible heritage, and documentary heritage in the region.
II.2. Summary of the Results

Preservation

- Humidity, moisture, and temperature are key environmental Southeast Asia given the tropical climate.

- Microorganisms, pest infestation, and dust are preservation issues that impact collections in Southeast Asia.

- Climate change was raised as a key concern by custodians of the MoW collections, including the potential for it to exacerbate disaster risks in the region.

- The man-made disaster risks are theft, illicit trafficking of documentary, while armed conflict/civil disturbances are also potential risks.

- A number of custodians are yet to develop a management plan, including preservation and disaster risk plan for their MoW collection.

- Lack of budget to operate, lack of staff/ human resources, lack of adequate repository, and lack of storage boxes/archival material are key issues currently facing the custodians of the MOW collections, and may be exacerbated by the Covid-19 situation, where funding for museums, archives and libraries across the region has been impacted.

Access

- Only 52% of the organizations use archiving/cataloguing description software to manage and provide access to their inscribed MoW documentary heritage.

- 27% of the MoW collections do not have an access policy.

- 15% of collections are not accessible to the public in either physical or digital form.

- A number of Mow Inscriptions have been digitised, have there restrictions on accessing digitised images of the MoW collections (copyright is cited as one of the main reasons to justify the non-provision of access).

- 48% of the digitized MoW documentary heritage is under copyright, while 48% is in the public domain (no copyright status).

- The majority of respondents (88%) do not use Creative Commons license for their MoW collection.
Outreach

- The majority of inscriptions collections do not have a MoW logo (51%), while some organizations that have a logo are not using the official format. This is a big issue as the organizations are not fully benefiting from the inscription on the MoW register, including in mobilizing support for funding (a key issue identified in the survey) and raising visibility.

- 91% of custodians have a social media account(s), showing that social media can be an important avenue to promote the MoW collections for the public.

Training and Capacity Building

- Digitisation (61%) and digital heritage preservation (70%) were identified as custodians as key areas of need. This is reflected in the survey, with not all collections digitised, and limited of digital heritage preservation guidelines.

- Management plan development (52%), disaster risk management (55%) and archives management (42%) are considered key issues. This is also reflected in the survey with a number of collections lacking key management/preservation plans.

- Access policy development (55%), copyright and open access (45%) and collection software (58%) are considered key issues. This is reflected in the survey, with a number of collections currently not accessible in physical or digital form, and limited use of open access principles.

- Applied archives/collection preservation is considered a key issues. This is reflected in the survey, with requests for support on preservation issues.

Other key points:

- Only 24% of the respondents are applying for the UNESCO Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form.

- The majority (76%) of the respondents think that the MoW register is very important to promote the preservation of, and access to, documentary heritage, while 21% think they are important. This shows that the MoW register is still considered a very crucial aspect of the MoW Programme, despite the register being closed for the last four (4) years.
II.3. Preservation

The first part of this section focuses on 4 (four) preservation issues, namely:

a. Environment/climate;
b. Management/organizational;
c. Natural disasters
d. Man-made disasters.

The second part of this section focuses on how the MoW inscriptions are managed, and covers:

a. Management plans;
b. Preservation policy;
c. Disaster management plans.

**Question 1:**

*Has your MoW collection been affected, or at risk from, any of the following preservation issues?*

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**a. Environmental/climate issues**

![Figure 4. Environmental/climate issues](image_url)
Respondents listed the risk as 'high' for humidity (9), moisture (6) and temperature (5). This is understandable given the tropical climate of Southeast Asia, where humidity and moisture are high, along with fluctuating temperatures. Microorganisms (5), pest infestation (7) and dust (6) were listed as moderate issues, which suggests that storage and adequate repositories is an issue.

Selected comments on environment/climate issues received from survey respondents:

- "The room of manuscripts do not have proper dehumidifier which is used to absorb the high humidity that cause collections will be mildew."

- "Moisture and Humidity become the environmental/climate issues because Indonesia is a tropical country."

- "The main climatic problem is the high humidity level because the storage building is in a tropical area. In addition, extreme weather changes cause temperature changes that can affect archives."

- "The impact of moisture, humidity, and temperature to the inscribe MoW documentary heritage in our museum is high due to the climate in the Philippines and the fluctuating temperature in our galleries and repositories when the air-conditioning units are turned on and off. [...]"

b. Management/organizational issues

The management/organizational issues that scored the highest were lack of budget to operate (8), lack of staff/ human resources (6), lack of adequate repository (6), and lack of storage boxes/archival material (6). This lack of budget /staff to operate is a key issue and may be exacerbated by the Covid-19 situation, where funding for museums, archives and libraries across the region has been impacted. More
effort should could be made to leverage the MoW status of these collections to mobilize funding support. Grants/funding could be made available for collections most at need.

Relevant comments on management/organizational issues received from survey respondents:

- “[...] our manpower is shortage (only 3 people responsible for this duty) and amount of documents are huge, the task is unlikely to be finished within a year.”

- “We have adequate number of staff based on our plantilla positions but only a few applicants meet the minimum qualifications particularly in the technical divisions that manages the National Collections. Due to lack of staff/human resource, the maintenance of the inscribed MoW documentary heritage is affected.”

- “Inventory-building in respect of some of the Dutch Archives requires expertise that the National Archives of Sri Lanka does not possess at present. Furthermore, the lack of expertise in managing an HVAC system (once installed) is also a key issue.”

- “[...] we need more instructions and recommendations from UNESCO to improve staffs skills in preservation of the woodblocks.”

- “The problem currently faced is the lack of budget for operational processing activities and improving the quality and quantity of human resources.”

**c. Natural disaster issues (events & risks)**

**c.i. Natural disaster events in the past**

![Natural disaster events](image)

*Figure 6. Natural disaster events*
Three (3) collections have previously had ‘high’ impacts from earthquakes in the past, two (2) from floods and one (1) from a tsunami. Four (4) have had moderate impact from earthquakes, three (3) had damage from floods, and two (2) from hurricanes/storms. Earthquakes are a major disaster risk in many countries in Southeast Asia, as evidenced by past impact on the inscribed collections. It is interesting to note that four (4) respondents listed impacts from climate change.

c.ii. Natural disaster risks

In terms of identified natural disaster risk to the collection, organizations consider climate change (6) a future risk, while earthquakes remain a key threat (4). Hurricanes/storms (4), floods (2) and fire (6) are considered moderate risks. Given the concern around climate changes expressed in the survey, and potential for climate change to exacerbate disaster risks in the region, further work to assess the potential impact and mitigation strategies may be needed (for example, such as “Policy Document on the impacts of Climate Change on World Heritage properties” developed by the World Heritage Centre). Training in disaster risk management for collections at risk may also be required.

Relevant comments on natural disaster issues/events/risks received from survey respondents:

- “The possibility of fire and climate change are the key natural disasters in connection with our MoW documents. However, the risk of fire damage will be reduced after the completion of the renovation of the existing archival facility when an advanced fire security system will be installed.”

- “[...] The possibility for the natural disaster might be occurred such as an change climate, earthquake, tsunami (Jakarta Bay) and due to volcanic eruptions around it (Mount Krakatau and mountains around West Java).”
• “[…] they were flooded in several months in 1974 caused by a storm which destroyed a part of the building storing the heritage.”

• “The Archive Storage Building is in Aceh, Sumatra Island, which is located in an area of tectonic plate faults so that the potential for earthquakes and tsunamis.”

• “[…] we are located in the ring of fire, earthquakes are also experienced in most parts of the country including Metro Manila, where the inscribed MoW documentary heritage is exhibited and stored.”

d. Man-made disaster issues (events & risks)

d.i. Man-made disaster events in the past

![Figure 8. Man-made disaster events](image)

The man-made disaster events that have had high impact in the past are **theft** (3) and **civil disturbances** (3). **Illicit trafficking of documentary heritage** (6) and **armed conflict** (4) have had moderate impact on some collections. A number of countries in the region have been impacted by armed conflict in the past 50 years (for example in Cambodia and Vietnam), and this is reflected in the survey results.
d.ii. Man-made disaster risks

The main threat from man-made disasters is theft (3). Other moderated identified risks are the potential for civil disturbances (4), armed conflict (2) and illicit trafficking of documentary heritage (3). It should be noted that the majority of respondents consider the risks as ‘low’. Further links between the MoW Programme and organisations working in the area of safeguarding heritage from man-made disasters (such as Blue Shield International). Training in protecting documentary heritage against threats of theft/illicit trafficking could also be held. Collections at risk should also be encouraged to register on the IFLA Risk Register for Documentary Cultural Heritage.

Relevant comments on man-made disaster issues/events/risks received from survey respondents:

• “Vietnam has also gone through wars, therefore, the collection has been moved back and forth several times and suffered from unfavourable poor preservation conditions. As a result, many records have been damaged so seriously that it is difficult to restore.”

• “Theft can be one of the biggest issue which can harm the project. We have to be able to create a good condition of place that favourable to place all of the items into it. A safe and good place can minimize theft issue if this location.”

• “The risks of theft and illicit trafficking in documentary heritage can be reduced after the installation of advanced security systems under the renovation of the existing archival facility.”

• “There are no recorded or reported man-made disasters in relation to the inscribed MoW documentary heritage under the museum but the above risks are included in the management plan of the institution.”

• “As one of the provinces in Indonesia that has experienced conflict, the Aceh region still has the potential to recur in the future. This certainly can interfere with archives management activities.”
Question 2:

*Do you have an overall management plan for your inscribed MoW documentary heritage?*

Figure 10. Management plan for MoW collection

Figure 10 illustrates that 82% of custodian organizations have an overall management plan for their MoW inscription. As the UNESCO MoW Programme requires inscribed collections to have a management plan, training support may be needed to help the 18% that have not yet developed a plan.

Question 3:

*Do you have a preservation policy for your inscribed MoW documentary heritage?*

Figure 11. Preservation policy for MoW collection

The results presented in Figure 11 show that 82% of the respondents have a preservation policy. Again, for
the remaining 18%, training support may be needed on developing a preservation policy within the overall management plan.

**Question 4:**

*Do you have a disaster management plan (preparedness, mitigation, response) for your inscribed MoW documentary heritage?*  

Figure 12. Disaster management plan (preparedness, mitigation, response) for MoW collection

Figure 12 illustrates that 79% of the respondents have disaster management plan. However, 21% of the respondents do not have disaster management plan, leaving the collections vulnerable to disaster event. Training in developing disaster management plans is therefore needed.

**Question 5:**

*Briefly describe the management system you have in place to care for your inscribed MoW documentary heritage*

Some relevant comments received from survey respondents:

- "We haven’t physical management system yet, but for collection management, the National Library has its own library application. The collections which have been digitized are stored on hard drives and optical..."
disks.”

• “These inscriptions are safeguarding by pagoda trustee under the supervision of the Department of Archaeology and National Museum. To be protected and safeguarding the inscribed MoW documents in Myanmar, these can be identified in legal protection and institutional implementation and involved with local communities and trustee which are named to be integrated management system.”

• “The library falls under the disaster management plan of Leiden University, here a link for a closer description: https://www.universiteitleiden.nl/en/plato/areas-of-expertise/crisis-management”

• Generally speaking, the library falls under the university’s crisis management but every unit has its own crisis management team to take decisions when needed. Library staff is regularly trained to be able to respond to crisis situations appropriately. A gas based fire suppression system is installed.

Question 6:

In your opinion, what are the greatest challenges/threats to the preservation of your inscribed MoW documentary heritage?

Some relevant comments received from survey respondents:

• “The greatest challenge/threat to the preservation of the Royal Photographic Glass Plate Negatives is the fractured/broken glass because it cannot be repaired to its original state. […]”

• “Budget, Human Resource, Infrastructure and Facility, Temperature and Humidity.”

• “The greatest challenge is the lack of a digital copy to ensure that the original is used as less as possible. Digital copies of two-thirds of these records are available in The Hague, but the Sri Lanka National Archives is still in the process of building up the required digital capacity to deposit these digital copies. The microfilms of two-thirds of these records are available, however, due to the lack of a reader copy, cannot be released to the public.”

• “Digitization of the woodblocks in 3D is the greatest challenges for us. In 2019, we completed a research to define the best available technology to do it but we were not satisfied with the sharpness or details of the 3D images.”
• “The challenges and thread in incribe MoW documentary heritage, there can be identified as capacity building and carry capacity for those who person in preservation processes. Sometimes, some administrative measures occurred to delay for implementation.”

• “Due to the materials of the documentary heritage, environmental/climate issues are the greatest threats in the preservation of the inscribed MoW documentary heritage.”

• “The physical storage and digitization with high/ international standard for MoW documentary heritage, and management plan for MoW documentary heritage especially manuscript.”

• “Managing environment control to meet proper standard when air condition system is out of order is the greatest challenge because the repository is very large and also confined space with low air circulation. Therefore, we need knowledge and collaboration from many organizations in order to quickly find how to create an easy air circulated environment.”

• “The greatest threat to our collection are the possibility of an earthquake and the challenge of maintaining the environmental condition (temperature/humidity) due to building / structural damage, especially at the time of quarantine due to the COVID-19 pandemic.”

• “There are some of the biggest threats in preserving the MoW archives, including inadequate human resource competence, low budget, inadequate facilities and infrastructure and developments in information technology. In addition, there are still many archives that have not been processed and digitized, causing obstruction of public services.”

• “Greatest challenges currently become an issue is lack of budget, by having all of the plan with a great management issue but we don’t have a budget to allocate the event and project it means nothing.”

• “Limitation of number of staff, limitation of staff capacity: the museum staffs are not trained in a proper preservation skill, and difficulties of supplies of preservation: the materials are mostly from international, which we have to buy and transport. SO it take time, and monitoring process.”
II.4. Access

**Question 1.**

*Has your inscribed MoW documentary heritage been catalogued (arranged and described)?*

The results presented in Figure 13 show that 88% of the inscriptions have been catalogued, while 6% are in process, and 6% have not been done.

**Question 2.**

*Are the catalogues (or finding aides) available to the public online?*

Figure 14. Finding aides/ catalogue for MoW collection available online
Figure 14 illustrates that 61% of the participants have made the catalogue/finding aides online and available to the public. This means that there are a number of organizations that have created catalogues for their collection, but have not placed them online. They should be encouraged to make this important data available online for the public.

Some relevant comments:

- “Some part of the Archival Documents of King Chulalongkorn’s Transformation of Siam (A.D. 1868 - 1910) are still being cataloged, some has already finished. A few of its finding aides are available to the public online.”

- “Some part of the Royal Photographic Glass Plate Negatives and Original Prints Collection are still being cataloged, some has already finished. A few of the cataloged collection and its finding aides are available to the public online.”

- “Two of the three catalogues are available on an external site (tanap.net).”

**Question 3.**

*Do you use archiving/cataloging description software to manage and provide access to your inscribed MoW documentary heritage?*

Figure 15 shows that only 52% of the organizations use archiving/cataloguing description software to manage and provide access to their inscribed MoW documentary heritage, while 48% do not. This has
implications for collection management and public access. Training is needed in archiving/cataloguing description software to make the collections more accessible to the public and improve their management.

Figure 16 shows the list of the name of the software used for MoW collection:

- EAD / ALMA (3)
- INLIS (Integrated Library System) developed by National Library of Indonesia (3)
- ICA AtoM (2)
- Access management of the Royal Woodblocks of Nguyen Dynasty (1)
- Filemaker Pro (1)
- The In-house developed software is called archival/archive software (1)
- In-house developed software is called archival/archive software, and package software Fotoware (1)
- National Museums Artefacts Registration System (1)
- Kalliope, Kitodo (1)
- Koha System Software (1)
- Imperial Archives of Nguyen Dynasty (1802-1945) (1)
Question 4.

*Do you have an access policy for your inscribed MoW documentary heritage?*

The results presented in Figures 17a and 17b show that 73% have an access policy for their inscribed MoW documentary heritage. 88% of the respondents have made their access policy available for public. Since providing access is a crucial part of the MoW Programme, support may be needed to help custodians develop access policies for their collections.

Question 5.

*Are there any restrictions on access to the physical collection?*
Figure 18 shows that 82% of the respondents have restrictions on access to the physical collection. The reasons for the restrictions are shown below in Figure 19.

![Figure 19. Why restrictions on access to the physical MoW collection are made](image)

The majority of why these restrictions are made because **safety** and **security** issues. Two respondents mention that exceptions are possible to access the physical MoW collection, only with permission of the curator and under strict surveillance.

**Question 6.**

*Has your inscribed MoW documentary heritage been digitized?*

![Figure 20. Digitized MoW collection](image)
The results shown in Figure 20 illustrate that not all of the MoW documentary heritage has been digitized; 67% of the inscriptions have been digitized, 12% have not been digitised, while 21% have been partially digitized. 82% of collections have access restrictions, while only 67% have been digitized, meaning that 15% of collections are not accessible to the public in either physical or digital form, which is not acceptable under the MoW Programme General Guidelines. Support is needed to ensure that all MoW collections are digitised and made available for the public.

**Question 7.**

*Has your inscribed MoW documentary heritage been microfilmed?*

The results displayed in Figure 21 show that more than half (54%) of the MoW collections have not been microfilmed, 34% have been microfilmed, and 12% has been partially microfilmed. While digitization is the priority of many institutions, microfilming is still a good form of collection backup. Given the humid conditions in Southeast Asia, the microfilm copies of the records may be susceptible to degradation from the climate and therefore may face preservation challenges.
Question 8.

*Do you have a preservation strategy for your digitized collection?*

![Preservation strategy for the digitized MoW collection](image)

The results presented in Figure 22 show that 70% (23) of the respondents have a preservation strategy for their digitized MoW collection, and 30% have not (10).

Question 9.

*Are you aware of the UNESCO/PERSIST Guidelines for the selection of digital heritage for long-term preservation?*
Figure 23 shows that 66% of the respondents are aware of the UNESCO/PERSIST Guidelines, while 34% are not. This shows there is a need for increased awareness raising initiatives and training in the UNESCO/PERSIST Guidelines for the selection of digital heritage for long-term preservation.

**Question 10.**

*If your inscribed MoW documentary heritage has been digitized, are the digital documents (images, audios, videos, etc.) available/accessible online to the public?*

The results shown in Figure 24 illustrate that 61% of the respondents have their digitized MoW documentary heritage available online, while 39% have not. This is low number given the importance of digital access for the MoW collections, and considering that 82% of the physical collections are closed to
the public. More effort is needed to help the collections be made accessible online, including support in helping the custodians use publicly accessible archiving/cataloguing description software.

The list of websites for the digitized MoW documentary heritage available online is show in Table 4 below.

<table>
<thead>
<tr>
<th>No</th>
<th>MoW Register</th>
<th>Institutional website address</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Woodblocks of Nguyen Dynasty</td>
<td><a href="http://mocban.vn">http://mocban.vn</a></td>
</tr>
<tr>
<td>2</td>
<td>“The Minute Books of the Council of the Siam Society”, 100 years of recording international cooperation in research and the dissemination of knowledge in the arts and sciences</td>
<td><a href="https://artsandculture.google.com/exhibit/minute-books-of-the-siam-society/jAKSnazYX_NPLA">https://artsandculture.google.com/exhibit/minute-books-of-the-siam-society/jAKSnazYX_NPLA</a></td>
</tr>
<tr>
<td>3</td>
<td>Borobudur Conservation Archive</td>
<td>mow.borobudurpedia.id</td>
</tr>
<tr>
<td>4</td>
<td>The Royal Photographic Glass Plate Negatives and Original Prints Collection</td>
<td><a href="https://archives.nat.go.th/">https://archives.nat.go.th/</a></td>
</tr>
<tr>
<td>5</td>
<td>Asian African Conference Archives</td>
<td><a href="http://www.anri.go.id">www.anri.go.id</a></td>
</tr>
<tr>
<td>6</td>
<td>Archives of the Dutch East India Company (Indonesia)</td>
<td><a href="http://www.sejarah-nusantara.anri.go.id">www.sejarah-nusantara.anri.go.id</a></td>
</tr>
<tr>
<td>7</td>
<td>La Galigo (The Netherlands)</td>
<td><a href="https://digitalcollections.universiteitleiden.nl/igaligo?solr_nav%5Bid%5D=82a41bbe435deadefc22&amp;solr_nav%5Bpage%5D=1&amp;solr_nav%5Boffset%5D=9">https://digitalcollections.universiteitleiden.nl/igaligo?solr_nav%5Bid%5D=82a41bbe435deadefc22&amp;solr_nav%5Bpage%5D=1&amp;solr_nav%5Boffset%5D=9</a></td>
</tr>
<tr>
<td>8</td>
<td>Panji Tales Manuscripts (The Netherlands)</td>
<td><a href="https://digitalcollections.universiteitleiden.nl/panjitalesmanuscripts?solr_nav%5Bid%5D=01d47ee0935a918319b&amp;solr_nav%5Bpage%5D=2&amp;solr_nav%5Boffset%5D=1">https://digitalcollections.universiteitleiden.nl/panjitalesmanuscripts?solr_nav%5Bid%5D=01d47ee0935a918319b&amp;solr_nav%5Bpage%5D=2&amp;solr_nav%5Boffset%5D=1</a></td>
</tr>
<tr>
<td>9</td>
<td>The King Ram Khamhaeng Inscription</td>
<td><a href="https://bit.ly/2LMbBox">https://bit.ly/2LMbBox</a></td>
</tr>
<tr>
<td>10</td>
<td>The Golden Letter of the Burmese King Alaunghaya to King George II of Great Britain (Germany)</td>
<td><a href="http://digitale-sammlungen.gwlb.de/resolve?id=00056452">http://digitale-sammlungen.gwlb.de/resolve?id=00056452</a></td>
</tr>
<tr>
<td>11</td>
<td>Correspondence of the late Sultan of Kedah (1882-1943)</td>
<td><a href="http://ofa.arkib.gov.my/ofa/group/index">http://ofa.arkib.gov.my/ofa/group/index</a></td>
</tr>
<tr>
<td>12</td>
<td>Stone Stele Records of Royal Examinations of the Le and Mac Dynasties (1442-1779)</td>
<td>vanmieu.gov.vn</td>
</tr>
<tr>
<td>13</td>
<td>Tuol Sleng Genocide Museum Archives</td>
<td><a href="http://www.archives.tuolslenq.gov.kh">www.archives.tuolslenq.gov.kh</a></td>
</tr>
<tr>
<td>14</td>
<td>Imperial Archives of Nguyen Dynasty (1802-1945)</td>
<td><a href="http://archives.org.vn">http://archives.org.vn</a></td>
</tr>
<tr>
<td>15</td>
<td>Hikayat Hang Tuah</td>
<td><a href="https://www.aseanlibrary.org">https://www.aseanlibrary.org</a></td>
</tr>
<tr>
<td>16</td>
<td>Panji Tales Manuscripts (Malaysia)</td>
<td><a href="https://upnih.pnm.gov.my/myrepo-public/welcome">https://upnih.pnm.gov.my/myrepo-public/welcome</a></td>
</tr>
<tr>
<td>17</td>
<td>Nāgarākṛtāgama or Description of the Country (1365 AD)</td>
<td><a href="https://kastara.perpusnas.go.id/landing/detail/75458">https://kastara.perpusnas.go.id/landing/detail/75458</a></td>
</tr>
</tbody>
</table>

Table 4. Institutional website addresses
Question 11.

*Are there any restrictions on access to the digitized images of your inscribed MoW documentary heritage?*

Figure 25 illustrates that 48% of the respondents have restrictions on access to the digitized MoW collections, while Figure 26 shows why these restrictions are made. The most commonly shared reasons why these restrictions are made are *copyright issues* (20%), *security* and to *protect privacy* (18%). Overall this shows that there are still a number of restrictions on content. While some may be necessary (such as community/indigenous rights), further work is needed to ensure the collections can be as accessible as possible, in accordance with the UNESCO Recommendation which promotes the principles of open access.

Figure 25. Restrictions on access to the digitized MoW collection

[Bar chart showing reasons for restrictions on access to digitized MoW documentary heritage]

Figure 26. Why restrictions on access to the digitized inscribed MoW documentary heritage are made

[Bar chart showing reasons for restrictions on access to digitized MoW documentary heritage]

Figure 25. Restrictions on access to the digitized MoW collection
Some relevant comments received from survey respondents:

- "As the National Archives falls under the purview of the Ministry of Buddhasasana, Religious and Cultural Affairs, it is necessary to obtain permission from that line ministry."

- "The digital Diponegoro-page is still under construction, the TIFs have not yet been uploaded [...], but with the permission of the curator the scans can already be accessed on demand."

**Question 12.**

*What is the copyright status of your inscribed MoW documentary heritage?*

![Figure 27. Copyright status of MoW collection](https://example.com)

Figure 27 illustrates that 48% of the inscribed MoW documentary heritage is under copyright, while 52% is in the public domain.

**Question 13.**

*What is the copyright status of the digital images of your inscribed MoW documentary heritage?*
The results presented in Figure 28 show that 48% of the digitized MoW documentary heritage is under copyright, while 48% is in the public domain (no copyright status), while one respondent (3%) is unsure. Given that a 48% of collections are under copyright, and that 20% of the digitized images of MoW inscriptions are not accessible due to copyright reasons, further work in promoting open access licenses is needed.

**Question 14.**

*Do you use a Creative Commons license for your inscribed MoW documentary heritage? If yes, which license do you use?*
Figure 29 shows that most of the respondents (88%) do not use Creative Commons license for their MoW collection. 9% of the respondents (3) uses Attribution-NonCommercial-NoDerivs CC BY-NC-ND, while 3% uses Attribution-NonCommercial CC BY-NC. Training in Creative Commons license, building on the results of the UNESCO Bangkok Webinars held in 2020, and targeting specifically the custodians of the MoW collections is urgently needed.
II.5. Outreach

Section 4 focuses on questions on outreach

Question 1.

*Do you have a logo for your MoW collection? Note: Inscribed collections are eligible to use an official UNESCO MOW logo as per the [UNESCO Memory of the World Program Guidelines on Logo Use](#)*

![Figure 30. Logo for MoW collection](image)

The results presented in Figure 30 show that the majority of inscriptions do not have a MoW logo, while some organizations that have a logo are not using the official format. This is a big issue as the organizations are not fully benefiting from the inscription on the MoW register, including in mobilizing support for funding (a key issue identified in the survey) and raising visibility. The UNESCO Bangkok Office may wish to send the logo form to all custodians who don’t have logo and request them to fill out. Then, the UNESCO HQ should issue the logos in a timely manner.

The images of the logos uploaded by respondents are shown at Annex 5.
Question 2.

*Please list any publications/research that has been completed about your inscribed collection (up to three).*

A number of MoW custodian organisations have developed publications on their inscriptions. The full list of publication is shown at Annex 3.

Question 3.

*Have you held any exhibitions (physical or online) about your MoW collection?*

![Figure 31. Past exhibitions (physical or online) on MoW collection](image)

The results presented in Figure 31 show that 77% of the respondents have held exhibitions (physical and online) about their MoW collection, while 17% have not.

Question 4.

*Is the inscribed documentary heritage inscription highlighted on your institutional website? If yes, please share the website address.*
Figure 32 illustrates that 58% of the respondents have highlighted their MoW collection on their institutional website, while 42% have not. The list of the website is shown on Table 2. The issuance of the MoW logo may help increase the profile of the collections.

<table>
<thead>
<tr>
<th>No</th>
<th>MoW Register</th>
<th>Institutional website</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Woodblocks of Nguyen Dynasty</td>
<td><a href="http://mocban.vn">http://mocban.vn</a></td>
</tr>
<tr>
<td>2</td>
<td>Maha Lawkamarazein or Kuthodaw Inscription Shrines</td>
<td><a href="http://www.moculture.gov.mm">http://www.moculture.gov.mm</a></td>
</tr>
<tr>
<td>3</td>
<td>Myazedi Quadrilingual Stone Inscription</td>
<td><a href="http://www.moculture.gov.mm">http://www.moculture.gov.mm</a></td>
</tr>
<tr>
<td>4</td>
<td>King Bayinnaung Bell Inscription</td>
<td><a href="http://www.moculture.gov.mm">http://www.moculture.gov.mm</a></td>
</tr>
<tr>
<td>5</td>
<td>“The Minute Books of the Council of the Siam Society”, 100 years of recording international cooperation in research and the dissemination of knowledge in the arts and sciences</td>
<td><a href="https://thesiamsociety.org/about-us/">https://thesiamsociety.org/about-us/</a></td>
</tr>
<tr>
<td>6</td>
<td>Borobudur Conservation Archive</td>
<td><a href="https://borobudur-exhibition.com/">https://borobudur-exhibition.com/</a></td>
</tr>
<tr>
<td>7</td>
<td>Babad Diponegoro or Autobiographical Chronicle of Prince Diponegoro (1785-1855). A Javanese nobleman, Indonesian national hero and pan-Islamist (Indonesia)</td>
<td><a href="http://preservasi.perpusnas.go.id/menu/mow">http://preservasi.perpusnas.go.id/menu/mow</a></td>
</tr>
<tr>
<td>8</td>
<td>Panji Tales Manuscripts (Indonesia)</td>
<td><a href="http://preservasi.perpusnas.go.id/menu/mow">http://preservasi.perpusnas.go.id/menu/mow</a></td>
</tr>
<tr>
<td>9</td>
<td>The Royal Photographic Glass Plate Negatives and Original Prints Collection</td>
<td><a href="https://www.nat.go.th/">https://www.nat.go.th/</a></td>
</tr>
<tr>
<td>10</td>
<td>José Maceda Collection</td>
<td><a href="https://upethnom.com/">https://upethnom.com/</a></td>
</tr>
<tr>
<td>11</td>
<td>The King Ram Khamhaeng Inscription</td>
<td><a href="https://bit.ly/3sIXuAG">https://bit.ly/3sIXuAG</a></td>
</tr>
<tr>
<td>12</td>
<td>The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain</td>
<td><a href="http://der-goldene-brief.gwlb.de/">http://der-goldene-brief.gwlb.de/</a></td>
</tr>
<tr>
<td>13</td>
<td>On the Birth of a Nation: Turning points</td>
<td><a href="https://blank.leftblank.com">https://blank.leftblank.com</a></td>
</tr>
<tr>
<td>14</td>
<td>Tuol Sleng Genocide Museum Archives</td>
<td><a href="https://tuolsleng.gov.kh/">https://tuolsleng.gov.kh/</a></td>
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</tr>
<tr>
<td>18</td>
<td>Nāgarakṛtāgama or Description of the Country (1365 AD)</td>
<td><a href="http://preservasi.perpusnas.go.id/menu/mow">http://preservasi.perpusnas.go.id/menu/mow</a></td>
</tr>
</tbody>
</table>

Table 2. List of institutional website highlighting MoW collection
Question 5.

*Do you have a social media account(s)? If yes, please share the social media details.*

Figure 33 shows that the majority of the respondents (91%) have a social media account(s). The list of social media addresses is shown at Annex 4. Social media is an important tool used by almost all of the custodian, and can be an important avenue to promote the MoW collections for the public.

Question 6.

*Has the inscription of your collection on the MOW register led to any tangible outcomes?*
Figures 34 to 37 show the tangible outcomes led by the MoW register on:

a. Increased funding for preservation/access

![Bar chart showing increased funding](image)

> Figure 34. Tangible outcome: Increased funding for preservation/access

b. Increased staffing

![Bar chart showing increased staffing](image)

> Figure 35. Tangible outcome: Increased staffing
c. Increased awareness of the collection amongst the public and the institution managers

![Graph showing increased awareness](image1)

Figure 36. Tangible outcome: Increased awareness of the collection amongst the public and the institution managers

d. Increased use of the collection by the public/researchers

![Graph showing increased use](image2)

Figure 37. Tangible outcome: Increased use of the collection by the public/researchers
e. Other outcomes

The results show that the MoW inscription has led to a number of important tangible outcomes, including increased use of the collection (48%), increased awareness of the collection (27%), increased funding for preservation/access (18%) and increased staffing (6%).

Some relevant comments received from survey respondents:

- “Increasing the cultural and historical awareness and curiosity of Vietnamese youth.”
- “Raising public awareness on keeping document archive.”
- “Raising awareness to the public that Indonesia has many manuscripts which contain the historical values.”
- “Increased rate of joint projects, conversation, and linkages with other archives with similar collections who are already inscribed or would like to know more about how to apply for MoW Register (MOWR).”
- “All items pertaining to Diponegoro have received more attention; there has also been a web(exhibition) in connection with a book launch: https://www.bibliotheek.universiteitleiden.nl/nieuws/2020/11/online-tentoonstelling-de-wraak-van-diponegoro”
- “The inscription on the MoW register was a co-effort with institutions abroad. This successful application has entailed a special relationship with the National Library in Jakarta that manifests itself, among others, in a follow-up digitization project of other Malay manuscripts and joint-efforts to make more Malay manuscripts broadly accessible. Currently the use of IIIF is being discussed.”
• “Increase awareness of the collection annual Cambodia book fair.”

• “Increased the public awareness about Memory of the World.”

• “Increased the policy maker to understand the value of documentary heritage. Ex. More discussion on how to support from government.”

• “Increased the relation to other local and international archive.”

• “Increased using technology in preservation, conservation and digitization etc.”
II.6. Training and Capacity Building

Section 5 focuses on questions on training and capacity building.

**Question 1.**

*What training is needed to better manage the preservation and access of your MoW collection?*

Figures 38 to 47 show what training is needed most to better manage the preservation and access of the respondents’ MoW collection:

a. **Applied preservation/conservation training**

![Figure 38. Training needed: Applied preservation/conservation](image)
b. Digitization training

Figure 39. Training needed: Digitization training

c. Digital heritage preservation training

Figure 40. Training needed: Digital heritage preservation training
d. Archives management training

![Training needed: Archives management training](image)

Figure 41. Training needed: Archives management training

e. Cataloguing (archival description) training

![Training needed: Cataloguing (archival description) training](image)

Figure 42. Training needed: Cataloguing (archival description) training
f. Database/archival description software training

![Figure 43. Training needed: Database/archival description software training](image)

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g. Copyright and open access training

![Figure 44. Training needed: Copyright and open access training](image)
g. Management plans development training

Figure 45. Training needed: Management plans development training

h. Access policies development training

Figure 46. Training needed: Access policies development training
i. Disaster risk management training

The highest response rate on training needed was training on **digital heritage preservation** (70%), the second was **digitization** (61 %), followed by **copyright/open access** (58%), **applied conservation** (58%), **management plans development** (55%), **disaster risk management** (55%), and **access policy** (55%). The
lowest rate (31%) is cataloguing (archival description) training.

j. Other trainings needed

Some respondents also added other trainings needed to better manage the preservation and access of their MoW collection:

- “Community funding absorption for outreaches of the heritage.”
- “Training for Physical and digital storage management.”
- “Training for care and handling the manuscripts.”
- “Exhibition and Publication Training.”
- “Training in seventeenth and eighteenth-century Dutch language.”
- “Training on current social media apps to promote the document.”
- “Communication skill for staff, both live and online communication.”
- “The data management of preservation.”
- “Training and awareness needs to be done to the staff and management to ensure the preservation of Sejarah Melayu manuscripts and the entire rest of the manuscript.”

Question 2.

Do you need any external help or information in managing the preservation of your collection or document?

- “We need recommendations on 3D digitalization technology for micro-detail heritage models.”
- “Technical and financial support for capacity building training”
- “Assistance in migrating analogue to digital and in making the documentary heritage accessible to the
public through online as well as copyright and open access policies.”

• “Yes, we do need all trainings as stated above.”

• “Yes, because we have various types of archives. The collection consists of 71,851 sheets of photo, 6,043 sheets of as-built drawing, 7,024 plates of negative glass, 13,512 slides of positive film, 65,741 exposes of negative film, 21 reels of celluloid film and 425 numbers of project documents.”

• “We need your concern about: (1) The caring and physical handling in accordance with international standard (UNESCO), and (2) The digitizing collections in accordance with international standard (UNESCO).”

• “Advisor for environment management in archival repository and Methods for preservation of digitized collection.”

• “Management/Repairment/Conservation of Negative Glass Plates in various states of damage/deterioration.”

• “It would be helpful to have more dialogue with other institutions for benchmarking and improving our policies and procedure in collections management and disaster risk management.”

• “Yes, in funding, training, and digitization.”

• “To support the management of the MoW Archives, it is necessary to have cooperation with various parties both domestic and foreign, especially with archival institutions. Other institutions that keep MoW archives as well as donor agencies.”

• “Some Dutch East India Company records have not been reconstructed adequately, for which expect knowledge is necessary that goes beyond knowledge of archival description standards.”

• “Leiden University Libraries are in the lucky situation to have their own restoration workshop with highly qualified staff.”

• “Normally, it has the conservators and staff to look after the King ram Khamphaeng Inscription but it would be great if we can exchange the ideas and knowledge of the international preservation.”

• “Yes, we do we need extreme help and information in managing the preservation of our collection since we don’t have materials and experts to serve this job.”

• “Yes, we need short-term training and courses.”

• “Technical support on who to preserve stone items.”
• "We need external help on the preservation skill and preservation management for:
  - New acquisitions, registration, etc
  - Cleaning document paper, negative, microfilm, etc (with chemical and natural material and methods)
  - Temperature and humanity control and management
  - Disaster plan management."

• "MOW can share its experience in preserving, managing, and providing access to similar Digital Heritage."

• "It would be great to receive assistance for creating digital media to disseminate the content and knowledge from The Epigraphic Archives of Wat Pho."
II.7. Other Comments

Question 1.

*Are you applying the UNESCO Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form (2015) at your memory institute?*

![Figure 48. Memory institution applying for the UNESCO Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form (2015)](image)

Figure 48 shows that 24% of the respondents are applying for the *UNESCO Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form (2015)*, 30% are not, and 45% are unsure. Further effort is needed to support memory organisations implement the UNESCO Recommendation, including following up the implementation of the *UNESCO-ASEAN Member States Action Plan for the Implementation of the Recommendation*.

Question 2.

*In your opinion how important are the MoW registers to promote the preservation of, and access to documentary heritage?*
The majority (76%) of the respondents think that the MoW register is very important to promote the preservation of, and access to, documentary heritage, while 21% think they are important. This shows that the MoW register is still considered a very crucial aspect of the MoW Programme, despite the register being closed for the last four (4) years.

**Question 3.**

*Please add any comments relating to this survey or on the MoW program in general*

- “This survey is very useful to know about physic condition for our manuscripts collection which has been registered by UNESCO as MoW, how to handle and also to maintain (the preservation) and it’s whether the institution has concerned with its registered collections and following up afterwards.”

- “This survey is absolutely useful for both inscribed MoW documentary heritage and the organizations responsible for the heritage because the survey encourages us to reflect on the significant of the inscribed MoW documentary heritage and its overall management; i.e. preservation, access, outreach and risk management. After complete this survey, organization responsible for inscribed MoW documentary heritage can improve their management regarding inscribed MoW documentary heritage to be more
effective. Also, it would be very helpful for country’s member if MoW program organizes various training and capability building from the result of our survey. We will be totally grateful.”

• “This survey is very helpful in improving the quality of MoW archives management so that it becomes better quality. In addition, it becomes an evaluation material for the custodian of the MoW Archives to improve the archive management system for the better.”

• “This is commendable exercise, and a learning experience for us as well.”

• “The survey is quite necessary to have updated information of the inscribed MOW heritages. For a longtime, we have not received any requests or recommendations from UNESCO or MOW, therefore we do preservation, conservation and outreach in our way.”

• “This is a very good programme for safeguarding the documentary heritages. Ministry of Religious Affairs and Culture has been endeavored for the protecting, safeguarding and preservation of Myanmar cultural heritage. Department of Archaeology and National Museum is focal department for preserving, protecting and managing the Myanmar cultural heritage including tangible, intangible and documentary heritage. UNESCO first introduced to the memory of the world programme in Myanmar in 2011 through training workshop for the local stakeholders.”

• “Our documentary heritage are protected and preserved by the different government institution like libraries, archives, museum, monasteries, and individuals. Each department and NGO’s has their own authority, mandate and independence and governance structure. Therefore, Myanmar national committee is being established to jointly preserve and safeguard the documentary heritage under the same framework. The organizational chart and the term of reference for National Committee had been drafted, and the draft is submitting to the cabinets to get the permission for establishing now.”

• “In the future, Ministry of Religious Affairs and Culture will continue to collaborate with UNESCO, MoW International Committee and MOWCAP on documentary heritage preservation, safeguarding and MoW registration.”

• “We would like to thank you for inviting the National Museum of the Philippines to participate in the first periodic reporting survey for Memory of the World inscriptions. We look forward to the possible sharing of experiences, good practices, and lessons learnt between memory institutions and the establishment of networks and partnerships in the MoW network.”

• “It reminds us of some important issues that we did not consider before.”

• “Very important. because in Indonesia there are a lot of ancient and historic manuscripts that need
preservation, digitization, and publication."

- "This survey is absolutely useful for both inscribed MoW documentary heritage and the organizations responsible for the heritage because the survey encourages us to reflect on the significant of the inscribed MoW documentary heritage and its overall management; i.e. preservation, access, outreach and risk management."

- "After complete this survey, organization responsible for inscribed MoW documentary heritage can improve their management regarding inscribed MoW documentary heritage to be more effective."

- "Also, it would be very helpful for country’s member if MoW program organizes various training and capability building from the result of our survey. We will be totally grateful."

- "We hope to see the result of the survey and the possible actions/programs related to this."

- "This survey is very helpful in improving the quality of MoW archives management so that it becomes better quality. In addition, it becomes an evaluation material for the owner of the MoW Archives to improve the archive management system for the better."

- "This questionnaire made me realize how many aspects of preservation, accessibility and sustainability are linked to one item. I learnt a lot. A few of the questions were difficult for me to answer, as they were about aspects that not necessarily fall under my tasks as curator (eg. 26 + 27). I tried to ask colleagues where possible. Also, alas, I couldn’t upload the UNESCO logo that we received in connection with our UNESCO-exhibition 2019 (on Diponegoro, the Panji manuscripts and La Galigo). However, I am attaching the descriptions used during the exhibition incl. the logo. In order to meet the deadline I am submitting the questionnaire now but will gladly send a copy of the logo in a mail from work as soon as possible. My sincere apologies."

- "Some questions I found difficult to answer with yes or no. I will gladly elaborate more if need be - our library is very proud and happy to have three (!) items in our collections that have been accepted into the UNESCO Memory of the World register."

- "The MoW program is crucial for the preservation of cultural heritage in the entire world - and especially the manuscript culture needs this support badly, in particular in the countries that face disasters and poverty and other obstacles. Institutions in rich western countries not necessarily need financial support (not yet), they need the attention, the protection by an highly regarded ‘logo’ such as the UNESCO logo. That we haven’t put our three on our library website is a shame, and I apologize - and I will make sure that it will be done real soon."
• “The preservation of the MoW not only in physical problems, maybe it should be more advices how to deliver the knowledge of the MoW in the future.”

• “Exchange of experts programs, more online training/courses and mobile and regional Subject Matter Experts/fasilitator.”

• “It is good to do survey during the Covid 19 time, to wake up people, custodians on the importance of the MoW document, by the way, to introduce the MoW program.”

• “The Museum is implementing various aspects of the Recommendation, such as preservation, access and awareness building of its documentary heritage, and in networking and cooperation with MoW at international and regional levels.”

• “This is a very useful program to preserve and promote the value of documentary heritage in all countries. The program helps to raise awareness of the government and people about the values of the heritage.”

• “A humanitarian program, without distance, irrespective of national, regional or political organization. All citizens of the world can enjoy the benefits of this program.”

• “The establishment of this Memory of the World (MoW) program is actually very helpful for all types of libraries and every repository which preserved the collection of manuscripts. I agreed with the vision of the MoW that the world’s documentary heritage belongs to all, should be fully preserved and protected for all and, with due recognition of cultural mores and practicalities, should be permanently accessible to all without hindrance. Therefore the three mission of the MoW such as to facilitate preservation, by the most appropriate techniques, of the world’s documentary heritage; to assist universal access to documentary heritage; and to increase worldwide awareness of the existence and significance of documentary heritage should be appreciated by all librarians, curators and archivists. Organizing various types of programs such as 100 years of Architecture-Photography, Memory of Poland, Memory of Russia, etc. also help most of the custodian and efforts to preserve the heritage of a nation and educate the younger generation about the value of civilization, and nation.”

• “Please diversify the questionnaire language.”

• “The survey is partly urging the organization responsible for inscribed MoW documentary heritage to recognize the significance of maintenance and conservation of the heritage. Also, the survey makes us relearn of what we have already done in the past.”
## III. RECOMMENDATIONS

### III.1. Survey process

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short term (1 year)</strong></td>
<td><strong>MOWCAP</strong> to develop a full contact database of custodians of regionally inscribed collections from the Asia-Pacific that can be periodically updated. The database should allow the custodians or National MoW Committees to update their contact information directly (with a login/password).</td>
<td><strong>MOWCAP</strong> Custodians of inscriptions <strong>UNESCO MoW Secretariat</strong></td>
</tr>
</tbody>
</table>

| **Medium (1-2 years)**                                                 | **UNESCO MoW Secretariat** to develop a global contact database of custodians of internationally inscribed collections that can be periodically updated. The database should allow the custodians or National MoW Committees to update their contact information directly (with a login/password). | **UNESCO MoW Secretariat** |

| **Longer term (2-5 years)**                                           | A database/monitoring system, such as the one used by the UNESCO World Heritage Centre, should be developed by the MoW Secretariat to improve the survey process, and ensure data can be monitored over time. This should be integrated with the contact system. | **UNESCO MoW Secretariat** |

| **General**                                                           | An online training workshops should be held on how to complete the survey before future surveys are undertaken. Guidelines/videos on how to complete the survey should be developed and which can be placed online (the UNESCO World Heritage has a good model that could be used. See: http://whc.unesco.org/en/prcycle3). | **UNESCO Regional and National MoW Committees** |
Reporting for joint inscriptions is difficult, with collections held by different repositories that often do not have contact with one another. **In this regard, the periodic reporting is an opportunity** to facilitate increased cooperation between the custodians.

<table>
<thead>
<tr>
<th></th>
<th>For joint inscriptions, all custodians should be placed on one communication channel when the request to complete the survey is made (for example all respective memory custodians are on copy on the one email rather than individually).</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i)</td>
<td>The letter from UNESCO requesting the survey be completed should be addressed to all custodians holding the material (eg. a joint responsibility to complete).</td>
</tr>
<tr>
<td>(ii)</td>
<td>If needed, UNESCO can help facilitate online training workshops specifically for the custodians of joint nominations. This could have a plenary session, followed by break out meetings with each joint inscription team. This could become an important forum for increased collaboration, and may lead to other outcomes (joint exhibitions, websites etc).</td>
</tr>
<tr>
<td>(iii)</td>
<td>The database designed by UNESCO MoW Secretariat should be designed to handle join inscriptions. The World Heritage program also has joined inscriptions between different countries, so the functionality/model they use could be adopted for the MoW.</td>
</tr>
</tbody>
</table>

UNESCO Regional and National MoW Committees
Custodians of joint inscriptions
## III.2. Preservation

### III.2.a  Environment/climate

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short term</strong></td>
<td>A dedicated ‘resources’ page should be established on the UNESCO Bangkok or MOWCAP website.</td>
<td>UNESCO Bangkok MOWCAP</td>
</tr>
<tr>
<td>Already there are a number of resources on preservation from environmental or climate challenges that may be of use for custodians of MoW collections in Southeast Asia. However, this information has not been compiled and made accessible online.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>General</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humidity, moisture, and temperature are key environmental Southeast Asia given the tropical climate.</td>
<td>UNESCO, MOWCAP and other organizations to support with trainings/guidelines to help address preservation issues relating to humidity/moisture/temperature. Custodians apply solutions and recommendations from the trainings/guidelines to their respective MoW collections as required.</td>
<td>Custodians of inscriptions UNESCO IFLA ICA MOWCAP</td>
</tr>
<tr>
<td>Microorganisms, pest infestation, and dust are preservation issues that impact collections in Southeast Asia.</td>
<td>UNESCO, MOWCAP and other organizations to support with trainings/guidelines to help address preservation issues relating microorganisms, pest infestation. Custodians apply solutions and recommendations from the trainings/guidelines to their respective MoW collections as required.</td>
<td>Custodians of inscriptions UNESCO IFLA ICA MOWCAP</td>
</tr>
</tbody>
</table>
### III.2.b  Management/organizational issues

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short term</strong></td>
<td></td>
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</tr>
<tr>
<td>Lack of budget to operate, lack of staff/human resources, lack of adequate repository, and lack of storage boxes/archival material are key issues currently facing the custodians of the MoW collections, and may be exacerbated by the COVID-19 situation, where funding for museums, archives and libraries across the region has been impacted.</td>
<td>More effort should could be made to leverage the MoW status of these collections to mobilize funding support. Custodians should ensure that the collection has an official MoW logo (currently many do not have this). The logo is an important visibility tool to show decision makers/stakeholder that the collection is important and should be adequately funded.</td>
<td>Custodians of inscriptions Member States</td>
</tr>
<tr>
<td></td>
<td>Information on the 2021 MOWCAP small grants can be sent to the custodians of the MoW collections.</td>
<td>MOWCAP</td>
</tr>
<tr>
<td><strong>Medium term/longer term</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funding and training support are needed for a number of custodians of MoW in the region</td>
<td>UNESCO, along with key stakeholders and the private sector, can support with projects and funds mobilization for MoW collections at risk.</td>
<td>UNESCO Custodians of inscriptions Member States MOWCAP</td>
</tr>
</tbody>
</table>

### III.2.c  Natural disasters

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
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<tbody>
<tr>
<td><strong>Short term</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earthquakes, hurricanes/storms, floods and fire are considered the key natural disaster risks for collections in Southeast Asia.</td>
<td>Mitigating these risks can be included into training programs. Custodians with collections at risk should also be encouraged to register on the IFLA Risk Register for Documentary Cultural Heritage.</td>
<td>Custodians of inscriptions UNESCO ICA Blue Shield MOWCAP IFLA for the second recommendation</td>
</tr>
<tr>
<td>Already there are a number of resources on disaster risk management that may be of use for custodians of MoW collections in Southeast Asia. However, this information has not been compiled and made accessible online</td>
<td>A dedicated ‘resources’ page should be established on the UNESCO Bangkok or MOWCAP website. Custodians apply solutions and recommendations from the training.</td>
<td>Custodians of inscriptions UNESCO Bangkok MOWCAP</td>
</tr>
<tr>
<td><strong>Medium term/longer term</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Climate change was raised as a key concern by custodians of the MoW collections, including the potential for it to exacerbate disaster risks in the region.</td>
<td>Further work to assess the potential impact and mitigation strategies for climate change may be needed (for example, such as “Policy Document on the impacts of Climate Change on World Heritage properties” developed by the World Heritage Centre).</td>
<td>UNESCO MOWCAP IFLA ICA</td>
</tr>
</tbody>
</table>
### III.2.d  Man-made disasters

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
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<tbody>
<tr>
<td><strong>Short term</strong></td>
<td></td>
<td></td>
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<tr>
<td>The man-made disaster risks are theft, illicit trafficking of documentary, while armed conflict/civil disturbances are also potential risks.</td>
<td>Trainings/seminar on protecting documentary heritage against illicit trafficking could be held. Custodians apply solutions and recommendations from the training.</td>
<td>Custodians of inscriptions UNESCO ICA MOWCAP Blue Shield</td>
</tr>
<tr>
<td></td>
<td>Custodians with collections at risk should also be encouraged to register on the IFLA Risk Register for Documentary Cultural Heritage</td>
<td>IFLA</td>
</tr>
<tr>
<td><strong>Medium term/longer term</strong></td>
<td></td>
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<tr>
<td>The man-made disaster risks are theft, illicit trafficking of documentary, while armed conflict/civil disturbances are also potential risks.</td>
<td>Further links between the MoW Programme and organisations working in the area of safeguarding heritage from man-made disasters (such as Blue Shield International) should be developed. Links between the MoW and UNESCO’s conventions on illicit trafficking and protection of cultural heritage against conflict should be made (e.g. the International Convention Against Illicit Traffic of Cultural Property (1970) 1995 Convention on Stolen or Illegally Exported Cultural Objects (1995) and the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict).</td>
<td>UNESCO MOWCAP Blue Shield</td>
</tr>
</tbody>
</table>

### III.2.e  Management plans

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<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
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<tr>
<td><strong>Short term</strong></td>
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<tr>
<td>A number of custodians are yet to develop a management plan, including preservation and disaster risk plan for their MoW collection.</td>
<td>Trainings/seminar on developing management plans, preservation plans and disaster risk plans should be developed. Custodians apply solutions and recommendations from the training to their respective MoW collections as required.</td>
<td>Custodians of inscriptions UNESCO Bangkok or MOWCAP ICA IFLA UNESCO MOWCAP</td>
</tr>
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<td></td>
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<tr>
<td>Already there are a number of resources on developing management/preservation and DRR plans that may be of use for custodians of MoW collections in Southeast Asia. However, this information has not been compiled and made accessible online.</td>
<td>A dedicated ‘resources’ page should be established on the UNESCO Bangkok or MOWCAP website.</td>
<td>UNESCO Bangkok MOWCAP</td>
</tr>
</tbody>
</table>
## III.3. Access

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<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
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<tbody>
<tr>
<td><strong>Short term</strong></td>
<td><strong>Training is needed in archiving/cataloguing description software to make the collections more accessible to the public and improve their management.</strong> Custodians apply solutions and recommendations from the training to their respective MoW collections as required.</td>
<td>Custodians of inscriptions UNESCO ICA IFLA MOWCAP</td>
</tr>
<tr>
<td>Only 52% of the organizations use archiving/cataloguing description software to manage and provide access to their inscribed MoW documentary heritage. This has implications for collection management and public access.</td>
<td></td>
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<tr>
<td>27% of the MoW collections do not have an access policy. Since providing access is a crucial part of the MoW Programme, support may be needed to help custodians develop access policies for their collections.</td>
<td><strong>Training is needed in developing access policies for the MoW collections (this can include updating existing access policies to meet new global standards such as the UNESCO Recommendation on Documentary Heritage).</strong> Custodians develop access policies that they create to their respective MoW collections.</td>
<td>Custodians of inscriptions UNESCO National MoW Committees OpenGLAM MOWCAP</td>
</tr>
<tr>
<td>15% of collections are not accessible to the public in either physical or digital form, while there are a number of restrictions on accessing digitised images of the MoW collections (copyright is cited as one of the main reasons to justify the non-provision of access) This issue is compounded by the lack of use of open licences (88% do not use open licenses)</td>
<td><strong>Training is needed on creating access to MoW collections. This should include a number of modules, including:</strong> 1. The overall objective of the MoW programme and 2015 Recommendation, and why open access is important 2. The tools to help facilitate access, including creating/updating access policies, platforms/software to share collections online, dealing with copyright and open licenses. 3. Custodians apply recommendations from the training to their respective MoW collections as required.</td>
<td>UNESCO Custodians of inscriptions OpenGLAM Creative Commons National MoW Committees MOWCAP</td>
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</tbody>
</table>
### III.4. Outreach

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
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<tbody>
<tr>
<td>Short term</td>
<td></td>
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<tr>
<td>The results presented in Figure 30 show that the majority of</td>
<td>The custodians of inscriptions who don’t have a logo should request it to</td>
<td>Custodians of inscriptions</td>
</tr>
<tr>
<td>the majority of inscriptions collections do not have a MoW logo,</td>
<td>UNESCO Secretariat.</td>
<td></td>
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<tr>
<td>while some organizations that have a logo are not using the official</td>
<td>Custodians of the collections should use their logos according to the guidelines</td>
<td></td>
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<tr>
<td>format. This is a big issue as the organizations are not fully</td>
<td>and raise the visibility of their collections to internal and external stakeholders.</td>
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<td>benefiting from the inscription on the MoW Register, including in</td>
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<td>mobilizing support for funding (a key issue identified in the survey)</td>
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<tr>
<td>and raising visibility.</td>
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<tr>
<td>The custodians of inscriptions who don’t have a logo should request it</td>
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<td>to UNESCO Secretariat.</td>
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<tr>
<td>Custodians of the collections should use their logos according to the</td>
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<tr>
<td>guidelines and raise the visibility of their collections to internal</td>
<td></td>
<td></td>
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<tr>
<td>and external stakeholders.</td>
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<tr>
<td>91% have a social media account(s). The list of social media</td>
<td>The UNESCO Bangkok Office/MOWCAP may help deliver a training on social media for</td>
<td>UNESCO Bangkok MOWCAP</td>
</tr>
<tr>
<td>addresses is shown at Annex 4. Social media is an important tool used</td>
<td>MoW collections. This can focus on how to share interesting stories with their audiences.</td>
<td>Custodians of inscriptions</td>
</tr>
<tr>
<td>by almost all of the custodians, and can be an important avenue to</td>
<td></td>
<td></td>
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<tr>
<td>promote the MoW collections for the public.</td>
<td></td>
<td></td>
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<tr>
<td>The UNESCO Bangkok Office/MOWCAP may help deliver a training on social</td>
<td>The custodian institutions to use social media to help promote the aims and</td>
<td></td>
</tr>
<tr>
<td>media for MoW collections. This can focus on how to share interesting</td>
<td>objectives of the MoW program and the significance of their inscribed</td>
<td></td>
</tr>
<tr>
<td>stories with their audiences.</td>
<td>collection.</td>
<td></td>
</tr>
<tr>
<td>The custodian institutions to use social media to help promote the</td>
<td></td>
<td></td>
</tr>
<tr>
<td>aims and objectives of the MoW program and the significance of their</td>
<td></td>
<td></td>
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<tr>
<td>inscribed collection.</td>
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<td></td>
</tr>
</tbody>
</table>
III.5. Training and Capacity Building

Digitalisation (61%) and digital heritage preservation (70%) were identified as key areas of need. This is reflected in the survey, with not all collections digitised, and limited digital heritage preservation guidelines. These topics can be combined into one training program: Digitization of MoW Collections.

Management plan development (52%), disaster risk management (55%), and archives management (42%) are considered key issues. This is also reflected in the survey with a number of collections lacking key management/preservation plans. These topics can be combined into one training program: Management of MoW Collections.

Access policy development (55%), copyright and open access (45%), and collection software (58%) are considered key issues. This is reflected in the survey, with a number of collections currently not accessible in physical or digital form, and limited use of open access principles. These topics can be combined into one training program: Providing Access to MoW Collections.

Applied archives/collection preservation is considered a key issue. This is reflected in the survey, with requests for support on preservation issues. These topics can be combined into one training program: Preserving MoW Collections. In terms of creating a training program, because of the diverse mediums of documentary heritage, it would be better if this training is divided into type. For example, one training can be on palm leaf manuscripts, one on audio-visuals records, one on stone inscriptions etc.
### III.6. General

<table>
<thead>
<tr>
<th>Issues</th>
<th>Recommendation</th>
<th>Responsible agency</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short term</strong></td>
<td>Further effort is needed to support memory organisations implement the UNESCO Recommendation, including following up the implementation of the UNESCO-ASEAN Member States Action Plan for the Implementation of the Recommendation. This could be in the form of an online seminar to check the progress of the implementation of the ASEAN Action plan.</td>
<td>UNESCO MOWCAP National MoW Committees Member States</td>
</tr>
<tr>
<td>Only 24% of the respondents are applying for the UNESCO Recommendation</td>
<td></td>
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</tr>
<tr>
<td>Concerning the Preservation of, and Access to, Documentary Heritage</td>
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<tr>
<td>Including in Digital Form.</td>
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<td></td>
</tr>
<tr>
<td><strong>Medium term</strong></td>
<td>Memory institutions across the region are facing funding and staff cuts due to the current COVID-19 pandemic, threatening the long term safeguarding of documentary heritage. The MoW Registers are a crucial awareness-raising tool to highlight the importance of documentary heritage, especially to government and policymakers, helping to ensure the preservation of collections is adequately funded.</td>
<td>UNESCO MOWCAP National MoW Committees Member States</td>
</tr>
<tr>
<td>The majority (76%) of the respondents think that the MoW register is</td>
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<tr>
<td>very important to promote the preservation of, and access to,</td>
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<tr>
<td>documentary heritage, while 21% think they are important. This shows</td>
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<tr>
<td>that the MoW register is still considered a very crucial aspect of the</td>
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<tr>
<td>MoW Programme, despite the register being closed for the last four (4)</td>
<td></td>
<td></td>
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<tr>
<td>years.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In addition, the survey results show that the MoW inscription has led</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to a number of important tangible outcomes, including increased use</td>
<td></td>
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<tr>
<td>of the collection (48%), increased awareness of the collection (27%),</td>
<td></td>
<td></td>
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<tr>
<td>increased funding for preservation/access (18%) and increased staffing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(6%).</td>
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</tr>
</tbody>
</table>
Annexes.
Annex 1. Full list of collections from Southeast Asia and the responses received

Green indicates the state of preservation survey has been completed.
Red indicates the survey has not been completed.

<table>
<thead>
<tr>
<th>No</th>
<th>Title</th>
<th>Country(s)</th>
<th>Institution</th>
<th>Year of inscription</th>
<th>URL</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>Description of the Country (1365 AD)</td>
<td>Country</td>
<td>Institution/Committee</td>
<td>Year</td>
<td>URL</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>7</td>
<td>Nāgarakṛṣṭāgama or Description of the Country (1365 AD)</td>
<td>Indonesia</td>
<td>Indonesian National Committee on Memory of the World Program</td>
<td>2008 / 2013</td>
<td><a href="http://www.mowcapunesco.org/register/nagara-keitagama-or-description-of-the-country-1365-ad/">http://www.mowcapunesco.org/register/nagara-keitagama-or-description-of-the-country-1365-ad/</a></td>
</tr>
<tr>
<td>11</td>
<td>Panji Tales Manuscripts (Indonesia)</td>
<td>Cambodia, Indonesia, the Netherlands, Malaysia and the United Kingdom</td>
<td>The National Library of Indonesia</td>
<td>2017</td>
<td>-</td>
</tr>
<tr>
<td>11</td>
<td>Panji Tales Manuscripts (The Netherlands)</td>
<td>Cambodia, Indonesia, the Netherlands, Malaysia and the United Kingdom</td>
<td>Leiden University Libraries</td>
<td>2017</td>
<td>-</td>
</tr>
<tr>
<td>No.</td>
<td>Description</td>
<td>Country/Institution</td>
<td>Date</td>
<td>Details</td>
<td></td>
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<tr>
<td>11</td>
<td><strong>Panji Tales Manuscripts (Malaysia)</strong></td>
<td>Cambodia, Indonesia, the Netherlands, Malaysia and the United Kingdom</td>
<td>2017</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><strong>Archives of the Dutch East India Company (India)</strong></td>
<td>Netherlands, India, Indonesia, South Africa and Sri Lanka</td>
<td>2003</td>
<td></td>
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</tr>
<tr>
<td>12</td>
<td><strong>Archives of the Dutch East India Company (South Africa)</strong></td>
<td>Netherlands, India, Indonesia, South Africa and Sri Lanka</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><strong>Archives of the Dutch East India Company (Sri Lanka)</strong></td>
<td>Netherlands, India, Indonesia, South Africa and Sri Lanka</td>
<td>2003</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td><strong>Archives of the Dutch East India Company (Indonesia)</strong></td>
<td>Netherlands, India, Indonesia, South Africa and Sri Lanka</td>
<td>2003</td>
<td></td>
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<tr>
<td>No.</td>
<td>Registration Name</td>
<td>City/Region</td>
<td>Country</td>
<td>Organization</td>
<td>Year</td>
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<tr>
<td>No.</td>
<td>Description</td>
<td>Country</td>
<td>Institution/Entity</td>
<td>Year</td>
<td>Link</td>
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<tr>
<td>No.</td>
<td>Description</td>
<td>Country</td>
<td>Institution</td>
<td>Year</td>
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<tr>
<td>28 (a)</td>
<td>The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain (United Kingdom)</td>
<td>Germany, United Kingdom and Myanmar</td>
<td>The British Library</td>
<td>2015</td>
<td>-</td>
</tr>
<tr>
<td>28 (b)</td>
<td>The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain (Myanmar)</td>
<td>Germany, United Kingdom and Myanmar</td>
<td>Ministry of Culture of the Republic of the Union of Myanmar</td>
<td>2015</td>
<td>-</td>
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<tr>
<td>29</td>
<td>Babad Diponegoro or Autobiographical Chronicle of Prince Diponegoro (1785-1855). A Javanese nobleman, Indonesian national hero and pan-Islamist (The Netherlands)</td>
<td>Indonesia and Netherland</td>
<td>Royal Institute for Southeast Asian and Caribbean Studies (KITLV)</td>
<td>2013</td>
<td>-</td>
</tr>
<tr>
<td>30</td>
<td>The Indian Ocean Tsunami Archives (Sri Lanka)</td>
<td>Indonesia and Sri Lanka</td>
<td>National Archives of Sri Lanka</td>
<td>2017</td>
<td>-</td>
</tr>
</tbody>
</table>
Thank you for your time to complete this survey!
This is the first time UNESCO has completed Periodic Reporting for MoW inscriptions in Southeast Asia and your support will be crucial to make the initiative a success.

Who should complete the survey?
The survey should be completed by the custodian (organization/person) responsible for the management of the inscribed MoW collection.

Why should I complete the survey?
The survey results will allow UNESCO to understand some of the challenges you face in caring and providing access to your MOW collection, and allow UNESCO/MOWCAP to develop training programs, projects, guidelines etc to support your work.

How should I complete the survey?
The online survey does not allow to save changes or drafts. Before filling the form, we suggest to review the PDF version of the survey, to prepare and gather the information in advance, and then complete online.

Contact and support
If you have comments or questions, please contact Yufan Hu (yu.hu@unesco.org).

Section I: Background

1. I.1. The official name of collection/item inscribed on the MoW register *
   (e.g. Borobudur Conservation Archives, The Royal Photographic Glass Plate Negatives and Original Prints Collection, etc).
2. **I.2. Organization type (choose one or more) *  

_Check all that apply._

- [ ] National
- [ ] State
- [ ] Municipal
- [ ] Public
- [ ] Private
- [ ] Non-profit
- Other:  

3. **I.3. Memory institution type *  

_Mark only one oval._

- [ ] Archive
- [ ] Library
- [ ] Museum
- [ ] University
- [ ] Archeological site
- [ ] Other:  

4. **I.4. Respondent information

4. **I.4.a. Name *  

5. **I.4.b. Position *
6. I.4.c. E-mail address *


7. I.4.d. Telephone number *


Section II: Preservation

8. II.1.a. Environmental/climate issues: Is your inscribed MoW documentary heritage impacted by any of the following issues? *

Please list the level of impact (None, Low, Moderate, High)

Mark only one oval per row.

<table>
<thead>
<tr>
<th>Environmental Issue</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moisture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humidity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temperature</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Light (visible light, ultraviolet radiation, etc.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dust</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pest infestation (rodents, animals, insects etc.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Microorganisms (bacteria, mold etc.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9. Other environmental/climate issues (please specify)
10. Describe the key environmental/climate issues relating to your inscribed MoW documentary heritage (max. 200 words) *


11. II.1.b. Management/organizational issues: Is your inscribed MoW documentary heritage impacted by any of the following issues? *

Please list the level of impact (None, Low, Moderate, High)

Mark only one oval per row.

<table>
<thead>
<tr>
<th>Issue</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of maintenance</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Building or structural damage</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Lack of adequate repository</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Lack of adequate storage boxes/archival materials</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Lack of staff/human resources</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Lack of security measures</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
<tr>
<td>Lack of budget to operate</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
<td>〇</td>
</tr>
</tbody>
</table>

Other management/organizational issues (please specify)
13. Describe the key management/organizational issues relating to your inscribed MoW documentary heritage (max. 200 words) *

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

14. II.1.c.i Natural disaster events: If your inscribed MoW documentary heritage has been impacted by natural disaster events in the past, please list the level of impact (None, Low, Moderate, High) *

Mark only one oval per row.

<table>
<thead>
<tr>
<th>Disaster Event</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fire</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Flood</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Tsunami</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Hurricane/Typhoon/Storm</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Earthquake</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Volcanic eruption</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Climate change</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>

15. Other natural disaster events in the past (please specify)

________________________________________________________________________________________

________________________________________________________________________________________
16. II.1.c.ii Natural disaster risks: Does your inscribed MoW documentary heritage face risks from natural disasters? If so, please list the level of risk (None, Low, Moderate, High) *

*Mark only one oval per row.*

<table>
<thead>
<tr>
<th>Risk</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fire</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flood</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tsunami</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hurricane/Typhoon/Storm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earthquake</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Volcanic eruption</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Climate change</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

17. Other natural disaster risks (please specify)

18. Describe the key natural disaster related issues/events/risks that relate to your inscribed MoW documentary heritage (max. 200 words) *
19. II.1.d.i Man-made disasters events: If your inscribed MoW documentary heritage has been impacted by man-made disaster events, please list the level of impact (None, Low, Moderate, High) *

Mark only one oval per row.

<table>
<thead>
<tr>
<th>Event</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil disturbance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theft</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Armed conflict</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illicit trafficking of documentary heritage</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

20. Other man-made disasters events (please specify)

21. II.1.d.ii Man-made disasters risks: Does your inscribed MoW documentary heritage face risks from man-made disasters? If so, please list the level of risk (None, Low, Moderate, High) *

Mark only one oval per row.

<table>
<thead>
<tr>
<th>Event</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil disturbance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theft</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Armed conflict</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Illicit trafficking of documentary heritage</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

22. Other man-made disasters risks (please specify)
23. Describe the key man-made disasters related issues/events/risks that relate to your inscribed MoW documentary heritage (max. 200 words) *

________________________________________________________________________

II.2. Preservation management plan

24. Do you have an overall management plan for your inscribed MoW documentary heritage? *

*Mark only one oval.

☐ Yes
☐ No
☐ Other: ____________________________

25. Do you have a preservation policy for your inscribed MoW documentary heritage? *

*Mark only one oval.

☐ Yes
☐ No
☐ Other: ____________________________

II.2. Preservation management plan

24. Do you have an overall management plan for your inscribed MoW documentary heritage? *

*Mark only one oval.

☐ Yes
☐ No
☐ Other: ____________________________

II.2. Preservation management plan

25. Do you have a preservation policy for your inscribed MoW documentary heritage? *

*Mark only one oval.

☐ Yes
☐ No
☐ Other: ____________________________
26. Do you have a disaster management plan (preparedness, mitigation, response) for your inscribed MoW documentary heritage? *

*Mark only one oval.*

☐ Yes
☐ No
☐ Other: ________________________________

27. II.3. Briefly describe the management system you have in place to care for your inscribed MoW documentary heritage (max. 250 words) *

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

28. II.4. In your opinion, what are the greatest challenges/threats to the preservation of your inscribed MoW documentary heritage? (max. 200 words) *

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Section III: Access
29. III.1. Has your inscribed MoW documentary heritage been catalogued (arranged and described)? *

*Mark only one oval.*

☐ Yes
☐ No
☐ Other: ____________________________

30. Please briefly describe your catalogue/archival description system *

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

31. III.2. Are the catalogues (or finding aides) available to the public online? *

*Mark only one oval.*

☐ Yes
☐ No
☐ Other: ____________________________

32. Please briefly describe how your catalogues (or finding aides) can be accessed by the public *

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
33. III.3. Do you use archiving/cataloging description software to manage and provide access to your inscribed MoW documentary heritage? *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________

34. If yes, please name the software you use

___________________________

35. III.4. Do you have an access policy for your inscribed MoW documentary heritage? *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________

36. If yes above, is the access policy available to the public? *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________
37. III.5. Are there any restrictions on access to the physical collection? *

*Mark only one oval.*

☐ Yes
☐ No
☐ Other.

38. If yes above, why are they needed?

*Check all that apply.*

☐ Poor state of preservation
☐ Protect privacy
☐ Safety
☐ Security
☐ Confidentiality
☐ Community/Indigenous rights
☐ Copyright issues
Other: ☐

39. If you marked "Other", please briefly describe what and why this is needed

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

40. III.6. Has your inscribed MoW documentary heritage been digitized? *

*Mark only one oval.*

☐ Yes
☐ No
☐ Other.
41. **III.7. Has your inscribed MoW documentary heritage been microfilmed?** *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________

42. **III.8. Do you have a preservation strategy for your digitized collection?** *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________

43. **III.9. Are you aware of the UNESCO/PERSIST Guidelines for the selection of digital heritage for longterm preservation?**

(https://unescopersist.files.wordpress.com/2017/02/persist-content-guidelines_en.pdf) *

*Mark only one oval.*

- [ ] Yes
- [ ] No
- [ ] Other: ________________________________
44. III.10. If your inscribed MoW documentary heritage has been digitized, are the
digital documents (images, audios, videos, etc.) available/accessible online to the
public? *

Mark only one oval.

☐ Yes
☐ No
☐ Other: ____________________________

45. If yes above, please provide a link to the website where they can be accessed

__________________________________________________________________________

46. III.11. Are there any restrictions on access to the digitized images of your inscribed
MoW documentary heritage? *

Mark only one oval.

☐ Yes
☐ No

47. If yes above, why are the restrictions to the digital images needed?

Check all that apply.

☐ Protect privacy
☐ Safety
☐ Security
☐ Confidentiality
☐ Community/Indigenous rights
☐ Copyright issues
Other: ☐ ____________________________
48. If you marked “Other”, please briefly describe what and why this is needed

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

49. III.12. What is the copyright status of your inscribed MoW documentary heritage? *

* Mark only one oval.

☐ Public domain (no-copyright)
☐ Under copyright
☐ Other: ____________________________

50. III.13. What is the copyright status of the digital images of your inscribed MoW documentary heritage? *

* Mark only one oval.

☐ Public domain (no-copyright)
☐ Under copyright
☐ Other: ____________________________

51. **III.14.** Do you use a Creative Commons license for your inscribed MoW documentary heritage? If yes, which license do you use? *

*Mark only one oval.*

- [ ] Attribution CC BY
- [ ] Attribution ShareAlike CC BY-SA
- [ ] Attribution-NoDerivs CC BY-ND
- [ ] Attribution-NonCommercial CC BY-NC
- [ ] Attribution-NonCommercial-ShareAlike CC BY-NC-SA
- [ ] Attribution-NonCommercial-NoDerivs CC BY-NC-ND
- [ ] None of the above

**Section IV: Outreach**

52. **IV.1.** Do you have a logo for your inscribed MoW documentary heritage? *

*Note: Inscribed collections are eligible to use an official UNESCO MOW logo as per the UNESCO Memory of the World Program Guidelines on Logo Use (https://en.unesco.org/sites/default/files/mow_guidelines_on_logo_use_en.pdf)*

*Mark only one oval.*

- [ ] Yes
- [ ] No

53. If yes, please upload your logo here (max. 10 MB)

**Files submitted:** *(PLEASE ATTACH LOGO FILE ON THE EMAIL)*

54. **IV.2.** Please list any publications/research that has been completed about your inscribed MoW documentary heritage (up to three) *

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
55. IV.3. Have you held any exhibitions (physical or online) about your inscribed MoW documentary heritage? *

*Mark only one oval.*

☐ Yes
☐ No

56. IV.4. Is your inscribed MoW documentary heritage highlighted on your institutional website? *

*Mark only one oval.*

☐ Yes
☐ No

57. If yes above, please share the website address


58. IV.5. Do you have a social media account(s)? *

*Mark only one oval.*

☐ Yes
☐ No

59. If yes, please share the social media details


60. IV.6. Has the inscription of your documentary heritage on the MoW register led to any tangible outcomes? If so, please list the level of outcome (None, Low, Moderate, High) *

*Mark only one oval per row.*

<table>
<thead>
<tr>
<th>Outcome</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased funding for preservation/access</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increased staffing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increased awareness of the collection among the public and the institution managers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increased use of the collection by the public/researchers?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

61. Any other outcomes you would like to share?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Section V: Training and capacity building
62. V.1. What training is needed to better manage the preservation and access of your inscribed MoW documentary heritage? Please list the level of need (None, Low, Moderate, High) *

*Mark only one oval per row.*

<table>
<thead>
<tr>
<th>Training</th>
<th>None</th>
<th>Low</th>
<th>Moderate</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied preservation/conservation training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digitization training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Digital heritage preservation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Archives management training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cataloguing (archival description) training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Database/archival description software training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Copyright and open access training</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development management plans</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development of access policies</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Disaster risk management</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

63. Other training needed to better manage the preservation and access of your inscribed MoW documentary heritage (if any)

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________
64. V.2. Do you need any external help or information in managing the preservation of your collection or document? Please specify (max. 200 words) *

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Section VI: Other comments

65. VI.1. Are you applying the UNESCO Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form (2015) at your memory institute? *

Mark only one oval.

☐ Yes
☐ No
☐ Unsure

66. VI.2. In your opinion how important are the MoW registers to promote the preservation of, and access to documentary heritage? *

Mark only one oval.

1 2 3 4 5

Not important ☐ ☐ ☐ ☐ ☐ Very important
67. VI.3. Please add any comments relating to this survey or on the MoW program in general (max. 500 words) *

Documents upload

68. VI.4. Please upload any relevant documents relating to your collection (management plans, policies etc).

Files submitted: (PLEASE ATTACH THE RELEVANT DOCUMENTS IN THE EMAIL)

69. VI.5. Please upload any images relevant to your collection (max 5).

Files submitted: (PLEASE ATTACH THE RELEVANT IMAGES IN THE EMAIL)

THANK YOU!
### Annex 3. List of publications

<table>
<thead>
<tr>
<th>No</th>
<th>MoW Register</th>
<th>List of Publications</th>
</tr>
</thead>
</table>
| 1  | Woodblocks of Nguyen Dynasty | - Complete Collection of Meritorious officials under Nguyen Dynasty through Royal woodblock records - the World documentary heritage, (volume1,2, 3)  
- Royal competitive examinations of through Nguyen Dynasty’s Woodblock records (volume 1,2, 3, 4) |
2. Nyunt Han, Ma. “Myazedi Inscription in Four Languages (Pyu, Mon, pali and Burmese)”, Burma Cultural Series No.1. ( Both Myanmar and English text)  
| 4  | King Bayinnaung Bell Inscription | 1. Sein Myint, the bell inscription of Bayinnaung (Hsinbyushin Mintayagyi), Myanmar Historical Research Journal,Universities Historical Research Centre, No. (8) December, 2001.  
2. Thaw kaung, U, Account of King Bayinnaung’s life and Hanthawaddyinsbyu- myashinayedawbon, a record of his campaigns, Chulalongkorn University, Faculty of Arts, Department of Comparative Literature.  
| 6  | “The Minute Books of the Council of the Siam Society”, 100 years of recording international cooperation in research and the dissemination of knowledge in the arts and sciences | 1. The Journal of The Siam Society vol. 102, 2014  
2. ‘Siam Society etches place in Unesco memory’ in Bangkok Post published on 4 July 2013  
| 7  | Borobudur Conservation Archive | 1. PENGOLAHAN ARSIP PEMUGARAN CANDI BOROBUDUR DI BALAI KONSERVASI BOROBUDUR JAWA TENGAH  
2. PENGOLAHAN ARSIP FOTO PEMUGARAN CANDI BOROBUDUR BALAI KONSERVASI BOROBUDUR  
3. ARSIP PEMUGARAN CANDI SEBAGAI PELESTARIAN CAGAR BUDAYA |
3. Takdir; Riwayat Pangeran Diponegoro (1785–1855), Jakarta: Penerbit Buku Kompas |
## Archival Documents of King Chulalongkorn’s Transformation of Siam (1868-1910)

1. King Chulalongkorn (King Rama V) in Memory of the World

## The Royal Photographic Glass Plate Negatives and Original Prints Collection

1. Celebrating the National Glass Plate Negatives Registered as UNESCO memory of the world
2. The Glass Plate Negatives from the National Archives A Thousand Historical Images of Rattanakosin, Volumn 1
3. The Glass Plate Negatives from the National Archives A Thousand Historical Images of Rattanakosin, Volumn 2

## José Maceda Collection

1. Ruiz, Amihan Ceres. 2010. "Digitizing a legacy documentation and SWOT analysis of the University of the Philippines Center for Ethnomusicology's ongoing digitization of the Jose Maceda Collection." Undergraduate thesis, Quezon City: Ateneo de Manila University.

## Asian African Conference Archives

1. "Involvement of International Partners in the Rehabilitation and Reconstruction Process of NAD-NIAS"
2. "The Existence of Aceh Women During the Post Tsunami Rehabilitation and Reconstruction Period of 26 December 2004"

## Archives of the Dutch East India Company (Indonesia)


## Archives of the Dutch East India Company (Sri Lanka)


## Babad Diponegoro or Autobiographical Chronicle of Prince Diponegoro (1785-1855). A Javanese nobleman, Indonesian national hero and pan-Islamist (The Netherlands)

1. Peter Carey, the Power of Prophecy [...]. Leiden/Boston: Brill 2008 (open access);
La Galigo (The Netherlands)


Panji Tales Manuscripts (The Netherlands)


The King Ram Khamhaeng Inscription


The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain (Germany)


Panji Tales Manuscripts (Cambodia)

1. National Bibliography of Cambodia from 1863-2009

2. *Lettre sur le cambodge*

3. *Cambodge et Siam voyage et Séjour*

Correspondence of the late Sultan of Kedah (1882-1943)

Publications (books), working papers, narrative programs

Batu Bersurat Terengganu (Inscribed Stone of Terengganu)

82 Insriptions on Royal Examination stone stelea at Van Mieu-Quoc Tu Giam

Stone Stele Records of Royal Examinations of the Le and Mac Dynasties (1442-1779)

The King Ram Khamhaeng Inscription: The Golden Letter from King George II of Great Britain (Germany)

The Golden Letter from King George II of Great Britain (Germany)

1. The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain (7 May 1756) : the story of an exceptional manuscript

2. The Queen Ram Khamhaeng inscription

3. The King Ram Khamhaeng inscription


5. *La Galigo* (The Netherlands)

6. *Siroy Koroco* (La Galigo)
<table>
<thead>
<tr>
<th>30</th>
<th>Hikayat Hang Tuah</th>
<th>Illumination in Hikayat Hang Tuah</th>
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<tbody>
<tr>
<td>31</td>
<td>Panji Tales Manuscripts (Malaysia)</td>
<td>Panji Tales Manuscripts</td>
</tr>
</tbody>
</table>
| 33  | Epigraphic Archives of Wat Pho | *1. Complete book of The Epigraphic Archives of Wat Pho  
2. Textbook of Wat Phra Chetuphon  
3. Textbook of hermit yoga posture* |
Annex 4. Institutional social media addresses

<table>
<thead>
<tr>
<th>No</th>
<th>MoW Register</th>
<th>Institutional social media</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Woodblocks of Nguyen Dynasty</td>
<td>facebook.com/lcq4</td>
</tr>
<tr>
<td>2</td>
<td>Maha Lawkamarazein or Kuthodaw Inscription Shrines</td>
<td><a href="https://www.facebook.com/Officialmorac">https://www.facebook.com/Officialmorac</a></td>
</tr>
<tr>
<td>3</td>
<td>Myazedi Quadrilingual Stone Inscription</td>
<td><a href="https://www.facebook.com/Officialmorac">https://www.facebook.com/Officialmorac</a></td>
</tr>
<tr>
<td>4</td>
<td>King Bayinnaung Bell Inscription</td>
<td><a href="https://www.facebook.com/Officialmorac">https://www.facebook.com/Officialmorac</a></td>
</tr>
<tr>
<td>5</td>
<td>The Philippine Paleographs (Hanunoo, Buid, Tagbanua and Pala’wan)</td>
<td>Twitter @natmuseumph; Instagram @natmuseumph; Facebook National Museum of the Philippines</td>
</tr>
<tr>
<td>6</td>
<td>&quot;The Minute Books of the Council of the Siam Society&quot;, 100 years of recording international cooperation in research and the dissemination of knowledge in the arts and sciences</td>
<td><a href="https://www.facebook.com/TheSiamSocietyUnderRoyalPatronage/">https://www.facebook.com/TheSiamSocietyUnderRoyalPatronage/</a></td>
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<tr>
<td>7</td>
<td>Borobudur Conservation Archive</td>
<td><a href="https://www.instagram.com/konservasiborobudur">https://www.instagram.com/konservasiborobudur</a></td>
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<td>10</td>
<td>Archival Documents of King Chulalongkorn's Transformation of Siam (1868-1910)</td>
<td>Currently, the National Archives of Thailand has only 1 official social media account which is a Facebook account: @NationalArchivesofThailand (<a href="https://www.facebook.com/NationalArchivesofThailand/">https://www.facebook.com/NationalArchivesofThailand/</a>)</td>
</tr>
<tr>
<td>11</td>
<td>The Royal Photographic Glass Plate Negatives and Original Prints Collection</td>
<td>Currently, the National Archives of Thailand has only 1 official social media account which is a Facebook account: @NationalArchivesofThailand (<a href="https://www.facebook.com/NationalArchivesofThailand/">https://www.facebook.com/NationalArchivesofThailand/</a>)</td>
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<td>12</td>
<td>José Maceda Collection</td>
<td>Facebook: <a href="https://www.facebook.com/upethno">https://www.facebook.com/upethno</a>; Twitter: <a href="https://www.facebook.com/UPEthno/">https://www.facebook.com/UPEthno/</a></td>
</tr>
<tr>
<td>13</td>
<td>Asian African Conference Archives</td>
<td>Facebook, Twitter, Instagram, Youtube Channel</td>
</tr>
<tr>
<td>14</td>
<td>The Indian Ocean Tsunami Archives (Indonesia)</td>
<td>Instagram/Twitter: @anri_bast, Facebook: Anri Bast, Fanspage: anri Bast, Youtube: Anri BAST</td>
</tr>
</tbody>
</table>
| 15 | Archives of the Dutch East India Company (Indonesia)                         | SL_Archives (Twitter) (https://twitter.com/sl_archives?lang=en)  
| 17 | Archives of the Dutch East India Company (Sri Lanka)                         | SL_Archives (Twitter) (https://twitter.com/sl_archives?lang=en)  
<p>| 18 | Babad Diponegoro or Autobiographical Chronicle of Prince Diponegoro (1785-1855). A Javanese | The Leiden University Libraries have accounts on Facebook, Twitter, Instagram (managed by my PR colleague) |</p>
<table>
<thead>
<tr>
<th>Number</th>
<th>Item</th>
<th>Presence: Facebook, Instagram, Twitter, Special collection blog</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>La Galigo (The Netherlands)</td>
<td>UB Leiden on Facebook, Instagram, Twitter, Special collection blog</td>
</tr>
<tr>
<td>20</td>
<td>Panji Tales Manuscripts (The Netherlands)</td>
<td>Leiden Universities are on Facebook, Twitter, Instagram, there is also an entry in Wikipedia that mentions all three UNESCO-items: <a href="https://en.wikipedia.org/wiki/Leiden_University_Library">https://en.wikipedia.org/wiki/Leiden_University_Library</a> The Special collection section has its own blog with two contributions on the Panji Tales: <a href="https://leidenspecialcollectionsblog.nl/articles/the-elusive-panji-pops-up-in-leiden">https://leidenspecialcollectionsblog.nl/articles/the-elusive-panji-pops-up-in-leiden</a></td>
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<tr>
<td>21</td>
<td>The King Ram Khamhaeng Inscription</td>
<td><a href="https://th-th.facebook.com/nationalmuseumbangkok/">https://th-th.facebook.com/nationalmuseumbangkok/</a></td>
</tr>
<tr>
<td>22</td>
<td>The Golden Letter of the Burmese King Alaungphaya to King George II of Great Britain (Germany)</td>
<td><a href="https://www.instagram.com/gwb_hannover/">https://www.instagram.com/gwb_hannover/</a></td>
</tr>
<tr>
<td>23</td>
<td>Panji Tales Manuscripts (Cambodia)</td>
<td>National Library of Cambodia (facebook page) <a href="http://www.nlc.gov.kh">www.nlc.gov.kh</a></td>
</tr>
<tr>
<td>24</td>
<td>Correspondence of the late Sultan of Kedah (1882-1943)</td>
<td>Laman FB Rasmi Arkib Negara Malaysia, twitter Arkib Negara Malaysia, Instagram and Youtube (myarkibnegara) and telegram Arkib Negara Malaysia</td>
</tr>
<tr>
<td>25</td>
<td>Batu Bersurat Terengganu (Inscribed Stone of Terengganu)</td>
<td><a href="https://www.facebook.com/MuziumTerengganu">https://www.facebook.com/MuziumTerengganu</a></td>
</tr>
<tr>
<td>26</td>
<td>Stone Stele Records of Royal Examinations of the Le and Mac Dynasties (1442-1779)</td>
<td><a href="https://www.facebook.com/yantu.nguyen.545849/">https://www.facebook.com/yantu.nguyen.545849/</a></td>
</tr>
<tr>
<td>28</td>
<td>Imperial Archives of Nguyen Dynasty (1802-1945)</td>
<td>Fanpage: <a href="https://facebook.com/luutruquocgia1/">https://facebook.com/luutruquocgia1/</a></td>
</tr>
</tbody>
</table>
Annex 5. Logos uploaded for inscribed MoW documentary heritage

1. Woodblocks of Nguyen Dynasty

2. Maha Lawkamarazein or Kuthodaw Inscription Shrines

3. Myazedi Quadrilingual Stone Inscription

4. King Bayinnaung Bell Inscription

5. Babad Diponegoro or Autobiographical Chronicle of Prince Diponegoro (1785-1855). A Javanese nobleman, Indonesian national hero and pan-Islamist (Indonesia)

6. Panji Tales Manuscripts (Indonesia)
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>7. La Galigo (The Netherlands)</td>
<td>11. Hikayat Hang Tuah</td>
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<td><img src="image1.png" alt="La Galigo" /></td>
<td><img src="image2.png" alt="Hikayat Hang Tuah" /></td>
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<td><img src="image4.png" alt="Panji Tales Manuscripts" /></td>
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</tr>
<tr>
<td><img src="image5.png" alt="Tuol Sleng Genocide Museum Archives" /></td>
<td><img src="image6.png" alt="The Epigraphic Archives of Wat Pho" /></td>
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