

# Nomination form

## International Memory of the World Register

### 1.0 Checklist

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

- |                          |   |
|--------------------------|---|
| <input type="checkbox"/> | Summary completed (section 1)   |
| <input type="checkbox"/> | Nomination and contact details completed (section 2)  |
| <input type="checkbox"/> | Declaration of Authority signed and dated (section 2)   |
| <input type="checkbox"/> | If this is a joint nomination, section 2 appropriately modified, and <b>all</b> Declarations of Authority obtained  |
| <input type="checkbox"/> | Documentary heritage identified (sections 3.1 – 3.3)  |
| <input type="checkbox"/> | History/provenance completed (section 3.4)  |
| <input type="checkbox"/> | Bibliography completed (section 3.5)  |
| <input type="checkbox"/> | Names, qualifications and contact details of up to three independent people or organizations recorded (section 3.6)   |
| <input type="checkbox"/> | Details of owner completed (section 4.1)  |
| <input type="checkbox"/> | Details of custodian – if different from owner – completed (section 4.2)  |
| <input type="checkbox"/> | Details of legal status completed (section 4.3)   |
| <input type="checkbox"/> | Details of accessibility completed (section 4.4)  |
| <input type="checkbox"/> | Details of copyright status completed (section 4.5)   |
| <input type="checkbox"/> | Evidence presented to support fulfilment of the criteria? (section 5)   |
| <input type="checkbox"/> | Additional information provided (section 6)   |
| <input type="checkbox"/> | Details of consultation with stakeholders completed (section 7)   |
| <input type="checkbox"/> | Assessment of risk completed (section 8)  |
| <input type="checkbox"/> | Summary of Preservation and Access Management Plan completed. If there is no formal Plan attach details about current and/or planned access, storage and custody arrangements (section 9) |
| <input type="checkbox"/> | Any other information provided – if applicable (section 10)   |
| <input type="checkbox"/> | Suitable reproduction quality photographs identified to illustrate the documentary heritage. (300dpi, jpg format, full-colour preferred).   |
| <input type="checkbox"/> | Copyright permissions forms signed and attached. Agreement to propose item(s) for inclusion on the World Digital Library if inscribed   |

# Nomination form International Memory of the World Register

*title of item being proposed*

ID Code [*Internal use only*]

## 1.0 Summary (max 200 words)

*Give a brief description of the documentary heritage being nominated and the reasons for proposing it.*

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

## 2.1 Name of nominator (person or organization)

## 2.2 Relationship to the nominated documentary heritage

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

## 2.4 Contact details

*Name*

*Address*

*Telephone*

*Facsimile*

*Email*

## 2.5 Declaration of authority

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

**Signature**

**Full name (Please PRINT)**

**Institution(s), if appropriate**

**Date**

### **3.0 Identity and description of the documentary heritage**

#### **3.1 Name and identification details of the items being nominated**

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

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

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#### **3.2 Catalogue or registration details**

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

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

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

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#### **3.4 History/provenance**

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

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#### **3.5 Bibliography**

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

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

Name	Qualifications	Contact details
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1.

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2.

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3.

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



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#### 4.5 Copyright status

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Describe the copyright status of the item(s) / collection

*Where copyright status is known, it should be stated. However, the copyright status of a document or collection has **no bearing** on its significance and is not taken into account in determining whether it meets the criteria for inscription.*

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#### 5.0 Assessment against the selection criteria

##### 5.1 Authenticity.

*Is the documentary heritage what it appears to be? Have identity and provenance been reliably established?*

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##### 5.2 World significance

*Is the heritage unique and irreplaceable? Would its disappearance constitute and harmful impoverishment of the heritage of humanity? Has it created great impact over time and/or within a particular cultural area of the world? Has it had great influence (positive or negative) on the course of history?*

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##### 5.3 Comparative criteria:

**Does the heritage meet any of the following tests? (It must meet at least one of them.)**

###### 1 Time

*Is the document evocative of its time (which may have been a time of crisis, or significant social or cultural change? Does it represent a new discovery? Or is it the "first of its kind"?*

###### 2 Place

*Does the document contain crucial information about a locality important in world history and culture? For example, was the location itself an important influence on the events or phenomena represented by the document? Does it describe physical environments, cities or institutions that have since vanished?*

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### **3 People**

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

### **4 Subject and theme**

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

### **5 Form and style**

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

### **6 Social/ spiritual/ community significance:**

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

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

## **6.0 Contextual information**

### **6.1 Rarity**

### **6.2 Integrity**

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## **7.0 Consultation with stakeholders**

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

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

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### **8.0 Assessment of risk**

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

*Attach a separate statement if space insufficient.*

*Be accurate and honest. If your document(s) is at risk for any reason, say so. UNESCO needs to know its true situation.*

### **9.0 Preservation and Access Management Plan**

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

YES      NO

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

### **10.0 Any other information**

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

*Attach a separate statement if space insufficient.*