DOCUMENTARY HERITAGE FROM THE ASIA-PACIFIC

Results of the ACC-MOWCAP Small Grants Programme

2018 — 2020
DOCUMENTARY HERITAGE
FROM THE ASIA-PACIFIC
RESULTS OF THE ACC-MOWCAP
SMALL GRANTS PROGRAMME
ENGLISH
2018 — 2020
Foreword

Documentary heritage holds the keys to lives and languages of various peoples, the flow of history and great people and ideas, making it a fundamental driving force of human culture and development. In reflecting the experiences and cultures of mankind makes it extremely valuable to all of humanity regardless of age and culture. However, these records can deteriorate or be lost or forgotten over time. The need to preserve them and increase their accessibility for our and future generations cannot be overemphasised.

In 1992, UNESCO launched the ‘Memory of the World Program (MoW)’ to protect the precious documentary heritage of mankind from damage or loss. Since 1995, 432 documentary items from all over the world have been inscribed onto the international register. Among them, 99 items are from the Asia-Pacific region. We also have an Asia Pacific Regional Register (Regional Register), which currently contains 56 inscriptions from 25 countries, including a number of joint nominations. These inscriptions demonstrate just how culturally rich the region is, but many of these items are at risk due to poor climate conditions as well as financial and technical limitations.

Over the past three years, MOWCAP has partnered with the Asia Culture Center (ACC) to support drive 28 innovative projects aiming to protect the documentary heritage of the Asia-Pacific region. The projects aim to safeguard and share the precious recorded memories that are at a risk of damage, including films and documentaries containing the unique culture and identity of our region. We hope that this publication will serve as an opportunity to raise awareness on the importance of preserving these cultural records in the Asia-Pacific region. In addition, we would like to deeply thank everyone at the ACC and ACI for their endless support during the past three years to launch the successful ACC-MOWCAP Small Grants Programme, and look forward to further strengthening our partnership in the future.
Since the Asia Culture Center (ACC) and the Memory of the World Committee for Asia and the Pacific (MOWCAP) entered into a partnership in 2015, various cooperative projects have been launched through the MOWCAP network, most notably the ACC-MOWCAP Small Grants Programme. This project has greatly contributed to the preservation and enhanced accessibility of documentary heritage in the Asia-Pacific region that is at risk of damage by providing grants to a number of our museums, archives and libraries.

I am especially pleased with the publication of ‘Documentary Heritage from the Asia-Pacific’. Highlighting the results of 28 projects supported from 2018 to 2020 demonstrates the broad range of amazing work being done in our region to preserve and share our documentary heritage. The ACC is happy to work with MOWCAP to support such important documentary heritage initiatives and help bring the region’s documentary heritage projects to life.

The Asia-Pacific is home to inexhaustible sources of cultural treasures. However, we have yet to fully avail ourselves of those cultural riches. The work to capture the memory of our region, expressed through its diverse documentary heritage, ensures that future generations will be able to appreciate and understand our regions varied and diverse history for many years to come. We will utilise them as sources of cultural resources to develop new original content and foster new cultural values for all of the region.

Documentary heritage is the most important, yet most fragile, form of cultural heritage; thus, the work of preserving and utilising it is truly meaningful. Documentary heritage from the Asia-Pacific region comes in many forms, from palm leaf manuscripts, stone carvings and woodblocks, to photographs, audio recordings and films, all of which are cultural treasures that humankind has safeguarded until now and must continue to do for the years to come.

In recognition of their importance of this heritage, in 2018 the MOWCAP, ACC and ACI started the ‘ACC-MOWCAP Small Grants Programme’ with the goal of preserving and improving accessibility to these cultural records in the Asia-Pacific region. Supporting 19 organisations in 13 countries over the past three years has proven to be deeply meaningful and valuable in many ways. These organisations have completed 28 innovative projects, all of which help increase public access to important heritage from the region.

This publication was created to provide information on documentary heritage from the region and to share the importance of preserving these collections. We hope it will help more readers across the Asia-Pacific region expand their knowledge and understanding of the diverse collections from the region. Also, we hope it may inspire museums, libraries and archives to apply for future rounds of the ACC-MOWCAP Small Grants Programme.
Documentary heritage in archives, libraries and museums constitutes a major part of the memory of the peoples of the Asia-Pacific and reflects the region’s diversity of peoples, languages and cultures. However, many institutions that hold this precious heritage face formidable challenges due to the climate, lack of budget and human resources, and threats from climate change. Sadly, some collections have even been lost or destroyed.

In order to address this challenge, in 2018 the Asia Culture Centre (ACC) and the UNESCO Memory of the World Committee for Asia and the Pacific (MOWCAP) launched the ACC-MOWCAP Small Grants Programme. The programme supports archives, museums and libraries in the Asia-Pacific undertaking innovative projects and initiatives to preserve and provide access to their collections. In this way, the grants also constitute part of the overall aim of the UNESCO MoW to enhance preservation of and access to humanity’s documentary heritage.

The ACC-MOWCAP Small Grants Programme has already had large impact in the region. Since the beginning of the grants in 2018, 28 number of projects, in 13 countries have been supported through funding of 100,500 (USD). The types of documentary heritage have been diverse, including wood blocks, palm leaf manuscripts, celluloid films, VHS tapes, photographic prints, stone inscriptions, newspapers and documents. The projects have been diverse, involving preservation, digitisation, production of books, documentary films and catalogues as well as holding seminars and training programmes.
Organisations participated in this programme

2018 - 2020

Cambodia
- Bophana Audiovisual Resource Center
- Save Myanmar Film

Myanmar
- Myanmar Book Aid and Preservation Foundation
- Janamithra Nirmana
- Myanmar Book Aid and Preservation Foundation
- Save Myanmar Film

Sri Lanka
- Chitrasena Vajira Dance Foundation
- Janamithra Nirmana

Vietnam
- Nguyen Huy Family

Philippines
- Center for New Cinema
- Metro-Dagupan Colleges

Timor-Leste
- Timor-Aid

Mongolia
- Council for Cultural Heritage Networking and Communication

Malaysia
- Malaysian Arts and Culture Association Kuching
- World Heritage Moving Image Centre

Iran
- Telia Information Technology Company

Myanmar
- Myanmar Book Aid and Preservation Foundation
- Save Myanmar Film

Philippines
- Center for New Cinema
- Metro-Dagupan Colleges

Vietnam
- Nguyen Huy Family

Indonesia
- Museum Music Indonesia
- The National Archives of the Republic of Indonesia / Sinematek Indonesia
- Oral Traditions Association

Tuvalu
- Tuvalu MoW National Committee

Cook Island
- Ministry of Cultural Development

Fiji
- The University of the South Pacific
The Bophana Audiovisual Resource Center in Cambodia holds important video cassettes containing news reports and Khmer movies from the 1980s and 1990s, after the fall of the Khmer Rouge regime. This heritage is at risk because video cassettes deteriorate over time and are an outdated form of technology. Once old machines break down, become unavailable or the tapes are damaged, the heritage contained on them will no longer be accessible.

Established in 2006, the Bophana Center works to safeguard and share the memory of Cambodia. Using the 2019 grant, they digitally captured some of the material held in their collection on 226 VHS and 17 U-matic cassettes that is at highest risk of being lost. The fight to save such heritage is made more challenging because the machines that play U-matic cassettes are no longer manufactured and the Center had to equipment from other countries.

The Capacity Center purchased VHS playback equipment that allowed them to digitise 12 video cassettes containing 8 titles during the period of the grant. These digitised cassettes include footage of the first Royal Ploughing Ceremony in the Olympic Stadium in 1993, religious ceremonies in the Royal Palace in 1994, Cambodian tattoo-related rituals and a rare video recording of the Reamker Taseun. A staff member was trained in use of the equipment and the digitising process as part of the project so that the work can continue to digitise substantial number of VHS cassettes in Bophana’s collection.

Some of the old cassettes were in such poor condition that there were interruptions while the digital conversion process was in place. Fortunately, staff were able to locate free software to fix and stabilise some of the poor-quality images. The audiovisual documents were added to the Center’s archive database, which contains more than 5,290 titles of videos, audio recordings and photographs from Cambodia.

The database is free for the public to access in Phnom Penh and film screenings are held weekly at the Center, in mobile cinema offered throughout the country, and at film events including the Cambodia Film Festival. The equipment not only enabled the success of this project but is now in place for future preservation and digitisation projects.

Safeguarding Cambodia’s memory and making it digitally accessible allows for people to learn about the history and culture of the country while enjoying the archives. It allows for the memory to be transmitted within the community and over generations. Unfortunately, the fight against the dual perils of time through technological obsolescence and deterioration is faced by many custodians of audiovisual heritage, but this part of the Bophana Center’s collection is now safe and the content is accessible to the public.
The National Archives of the Cook Islands holds the only collection of Cook Islands news covering the period from 1957 to 1980. The rare and unique historical content of these newspapers is at risk as the paper they are printed on is fragile and brittle. The newspapers are also subject to damage from handling and are stored at a site that does not have adequate climate control to stop the deterioration caused by the tropical climate.

A lack of resources for preservation and storage contribute to the risks for this documentary heritage. The Ministry of Cultural Development, the National Archives and the University of the South Pacific, Cook Islands Campus, collaborated to safeguard these newspapers and provide greater public access through this digitisation project using grants awarded in both 2019 and 2020. This marked the beginning of what will be an ongoing process of preservation work on documents that are otherwise too fragile to be provided for public access.

Digital storage, a scanner and equipment to set up the workstations were purchased for the 2019 phase of the project, while the National Archives purchased a second scanner to speed up the digitisation process. Two staff members from the National Archives were joined by two extra staff employed specifically for the project. They carefully cleaned, re-boxed, re-labelled, scanned and stored the newspapers so that once digitised they no longer needed to be handled again and will last longer. Thanks to this digitisation process, staff no longer feel reluctant to let researchers and members of the public access the fragile original papers.

A total of 42,545 pages of Cook Islands newspapers from 1957 to 1978 were scanned with the 2019 grant. Initial access to the digitised newspapers is provided through two workstations at the National Archives and it is planned to make them accessible through a link on the Ministry’s website. Despite setbacks caused by other pending emergency work and competing projects that have caused staff shortages, the project was completed on time and with more papers digitised than initially planned, which initially only included newspapers up to 1970. This project highlights the importance of flexibility, collaboration and making the most of opportunities in heritage protection projects.

With the new equipment from the project set up and functional, the National Archives were able to digitise other issues of the newspapers. This work in the second phase of the project with digitisation of newspapers from 1981 to 2000. The 2020 grant were also used to digitise 65 rare books dating back to 1840, selected from 225 books in the Cook Islands Rare Books Collection held by the National Archives because of their content, age and high risk of deterioration.

As more newspapers and books are digitised, the public and researchers gain greater access and sharing of the historic events, stories and other highlights contained in the newspapers. This contributes to remembering and understanding the knowledge, culture and history of the Cook Islands and its people.

The project plans to engage with the outer islands of Atiu, Aitutaki, Mauke, Mangaia and Mitiaro to promote knowledge of the history contained in the digitised newspaper collection. This will help fill gaps left by the loss of the orators and historians of the islands. Increased accessibility through this digitisation project makes it possible for the people of the Cook Islands to be better informed and more knowledgeable about their history, of what transpired during those years and be able to compare experiences described in the newspapers to life now.
The University of the South Pacific holds documentary heritage from more than 12 South Pacific island countries in its collections, yet access to this heritage is extremely limited. The University was established in 1968 and is jointly owned by the governments of its 12 member countries: Cook Islands, Fiji, Kiribati, Marshall Islands, Nauru, Niue, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu and Samoa. Lack of awareness about the collection’s existence contributes to lost opportunities for South Pacific islanders to connect with parts of their heritage held in the collection.

The project using the 2018 grant was planned to identify, organise, collect and digitise documents from the South Pacific region before making them accessible through the University’s ICA-AtoM database. The University is the largest organisation in the South Pacific and this project marks the first time that the ICA-AtoM web-based archival description software has been utilised in the Pacific region.

Numerous initiatives and documentation generated by the University have a direct impact on Pacific heritage and this database system enables better archival management in the institution. The digitisation part of the project initially involved documents from the university’s Laucala campus and collections using the Business Classification Scheme, but was further expanded to encompass collections from other regional campuses.

The University has a presence in each of its 12 member countries that provides a good access point to the heritage of each country and surrounding areas. They are able to build upon the University’s digital assets and improve accessibility by working with local communities and capacity building digitisation skill-sets in each of the member countries.

Building from this project, the University is able to share knowledge about the establishment and building of an ICA-AtoM database and the associated internet portal with colleagues across the region, including the National Archives of Fiji. Part of this knowledge sharing involves important lessons learned during the project, such as evaluating how such software fits into the long-term digital preservation and access landscape and also how it integrates into existing process architecture.
‘Aktuil’ magazine contains important materials on the development of Indonesian music of various genres during the period of 1967 to 1978. The magazine was first published on 8 June 1967 in Bandung and became very popular with young people in Indonesia during its golden age from 1970 to 1975. The Museum Music Indonesia used the 2020 grant to digitise 200 issues of the magazine, publish them on their website, and make them accessible to more people in the Asia-Pacific region and across the world.

The Museum Music Indonesia in Malang, East Java, was established in 2009 as the first music museum in Indonesia. Its collection contains about 35,000 items, donated from local to international communities, including vinyl records, cassettes, CDs, musical instruments, stage costumes, magazines and books. Most of the collection relate to the work of Indonesian musicians.

Through this project, the museum was able to scan their entire collection of ‘Aktuil’ magazines. Each 60-page magazine was added to a catalogue along with each table of contents and then made accessible online. Ten copies of a book catalogue were printed as well.

This project will be beneficial for the knowledge transfer of Indonesian music for students, musicians, journalists and researchers. The results of this project can be accessed at http://www.museummusikindonesia.id.
Photographs and films from the archives of Pusat Produksi Film Negara (PPFN) form an important part of the collective memory of Indonesian film production and of cross-cultural films in Southeast Asia. PPFN was a state-owned Indonesian film production company and one of the pioneers in the Indonesian film industry.

Sinematek Indonesia holds 32 films and hundreds of photographs of PPFN film heritage while the National Archives of the Republic of Indonesia (ANRI) has 4,300 photographs relating to this heritage. Many of the films under the care of Sinematek are in urgent need of preservation due to deterioration and damage as well as a lack of cataloguing.

Established in 1975, Sinematek Indonesia was the first film archive in Southeast Asia and remains the only such archive in Indonesia. Sinematek collaborated with the National Archives using the 2019 grant to catalogue the PPFN archives, facilitating access to and use of the collections as well as working towards safeguarding and preserving this documentary heritage.

As Sinematek holds numerous collections that have been acquired from different creative agencies, these collections needed to be identified, arranged and described properly. The project involved archival identification, technical planning, literature studies, archival classification, description, data archive reconstruction, labelling, verification, validation and publication. The project has also served to increase awareness about archive films with this important step in the preservation process. The catalogue has facilitated easier user access while good archival supporting materials have supported the sustainability of access and archive materials.

Sinematek had difficulty finding funds, sponsors and donors to complete this archival activity. In a response, they realised that they need to hold events and activities that would attract and encourage interest in preservation and the archiving programme among the younger generations. The project resulted in the creation of a comprehensive catalogue that facilitates access to the history of PPFN and Sinematek Indonesia, the archival history of PPFN, the collections of the archives and guidelines to access the archives. The catalogue will be particularly useful for film researchers, students, production houses, film lovers and the general public.

The project also led to the production of a brochure, poster, banners, video clips, press releases and information disseminated over social media. Access to this documentary heritage and the collective memories held within it has increased, adding to the world history of film-making and production, preserving pop culture and representing cross-cultural heritage, particularly in the Asia-Pacific region. Access to this Indonesian culture through the medium of film is now secured for current and future generations.
Dating from approximately the 14th century, the great epic of ‘La Galigo’ is part of the Bugis people of South Sulawesi’s literary tradition and contains much about Bugis life, culture and religion. It is one of the longest bodies of literary work in the world with a text of some 6,000 pages long and a lexicon of about 25,000 words. It is the story of the first human sent to Earth and tells of struggles, perseverance, love, kinship, life guidance and education. Recitation of ‘La Galigo’ in the form of the Massureq tradition is a continuous reminder for the Bugis people to care about values, dignity and pride in daily life.

After being transmitted orally for centuries, ‘La Galigo’ was transcribed during the 18th century. One of the manuscripts of ‘La Galigo’, written in the 1850s by Arung Pancana Toa, a heroic Queen of the Bugis people, was inscribed on the Memory of the World International Register in 2011. It has now been celebrated in a 20-minute documentary film by the Oral Traditions Association produced through this 2019 grant.

Partnering with the Audio Visual Agency in Jogyakarta, as well as with experts and community members, the Oral Traditions Association set out to make the 20-minute film to increase awareness of ‘La Galigo’, its meaning to its community and the world, particularly younger generations, to safeguard the heritage, and to use it for education to encourage training and preservation of heritage. The documentary encourages preservation of communal intellectual and heritage wealth, the sustained development of oral traditions, and building a dialogue for the protection and preservation of minority languages.

Through this project, the Oral Traditions Association hopes to foster appreciation and desire to develop memories for other cultural heritage and use the film to increase the participation and contribution of local government and related institutions to maintain the heritage and its community. The documentary involved collecting living testimony of oral tradition heritage in digital form from artists, religious leaders, and people active in art and cultural activities. Through the film’s highlighting and disseminating these oral traditions in, the Association hopes to raise awareness for harmony, foster understanding among cultures, promote diversity and improve understanding through the arts.

The documentary was uploaded to the organisation’s YouTube page, and can be found at www.youtube.com/watch?v=rDC80XnFJuS. In future phases of this project, the Association will make copies of the films on flash disks accompanied by booklets to distribute to students, as well as publicise the need for discussion of dissemination and organise a launch event.
Programme

Results

Iran

Telia Information Technology Company

Archaeological documents, reports from expert archaeologists, and materials relating to various ancient sites and regions of Iran dating from 1908 to 1941 are held in an archive at the Documentation Centre of Research Institute of Cultural Heritage and Tourism. Using the 2018 and 2019 grants, the Telia Information Technology Company began working on the very large task of digitising this heritage archive. The project was designed to preserve, protect and increase awareness of this highly valuable Iranian documentary heritage and to provide unrestricted access to all. Digitising the archive assists with conservation of the original documents as it eliminates the need to manually search for the information.

Operating since 1995, the Telia Information Technology Company has been involved in many archiving, digitising and document protection projects. More than 2,000 records of about 35,000 documents were filed during the 2018 phases of the project, containing over 400,000 individual sheets recording the archaeological history of Iran. The team replaced old document folders with new ones, digitised the documents, catalogued and indexed them, and entered them into a database.

The project was designed to preserve, protect and increase awareness of this highly valuable Iranian documentary heritage and to provide unrestricted access to all. Digitising the archive assists with conservation of the original documents as it eliminates the need to manually search for the information.

The Documentation Center of the Research Institute of Cultural Heritage and Tourism in Iran provided expertise, substantive assistance and archival supplies for the project. The results of this first phase were digitally publishing on the internet at http://www.ADRP.ir, leading to enhanced negotiations among major organisations in Iran to agree to hold a joint exhibition of select documents.

Cataloguing continued during the second phase of the project in 2019, along with indexing and digitisation of archaeological evidence and reports based on the UNIMARC bibliographic format. Documents were cleaned and protected, and the preservation status of numerous documents in a small part of a closed and endangered collection was enhanced. Stable storage conditions were created for the original documents and they were made more accessible to the public with information published on the internet.

This phase also required the design and implementation of software that could support the Persian language and a thesaurus builder with the ability to link names. Knowledge transfer between institutions has been facilitated by the implementation of the UNIMARC format for data, which is importable into AtOM software. This has led to increased awareness of the existence and significance of these documents and encouraged greater use of them. Numerous conferences and introductory sessions were held after the project results were obtained, increasing the visibility of the collection.

The digitisation phase was made more difficult and time-consuming due to the sporadic, unclassified nature of the original collection along with differences in handwriting, terminology and idioms of old documents. The most challenging part of the project was to fully organise such a large number of documents, which involved finding an appropriate repository offering long-term storage for the original documents and gaining support of a number of different organisations and their executives.

An exciting outcome was that greater significance of the collection was appreciated through the close cooperation developed during this project. An archive that was initially thought to be a nationally relevant collection relating to excavations in different parts of Iran was discovered to contain many archaeological related documents from areas outside of Iran as well.
The traditional Malay epic and literary classic ‘Hikayat Hang Tuah’ is a folktale that has been proudly recounted to generations of Malays and other peoples of the Malay Archipelago. The 15th century hero Hang Tuah represents absolute loyalty to the ruler as the ultimate champion of chivalry and obedience to tradition at a time when Malacca was the dominant Malay state.

The story was written as an encouragement to Malaysians to find the prestige they had known during the Malacca period. It resonates throughout Malaysian culture today in theatre, books, films and children’s stories. The importance of the ‘Hikayat Hang Tuah’ to Malaysian and world culture and heritage is highlighted in the documentary video created by the Malaysian Arts and Culture Association Kuching using the 2018 and 2019 grants.

The Malaysian Arts and Culture Association Kuching was established in 2010 for the collaboration of local arts and cultural creators to strengthen Malaysian art, culture and national heritage. The Association created this documentary film to help safeguard this heritage, raise public awareness, provide greater accessibility, and promote it for future generations. The film provides a vehicle for modern communities to better understand the traditional story. It also serves to safeguard the heritage from risks associated with the rapidly progressing urbanisation and westernisation in the Asia-Pacific region, particularly in Malaysia.

The 2018 phase of the project involved consultation meetings, preparation and preliminary studies, drafting and filming in Malacca. The project highlights the power of collaboration through interviews with experts and presentation of information from the National Archives of Malaysia and the Department of National Heritage. Access to information regarding the ‘Hikayat Hang Tuah’ was hampered when the association went to consult ancient documents that were found to have degraded over time due to the quality of the written parchment and storage conditions.

The 2019 phase of the project involved post-production editing, holding a preview screening, and other related activities. The completed video documentary is available on video CDs that will be distributed to interested bodies and people. The Association will also be making the documentary available on YouTube.

Accessibility to heritage through this project will be extended in a future phase that will involve the development of multimedia content and a specialised website. Malaysian people and communities will be enabled to recognise their cultural heritage and elements of their identity and diversity through this film’s representation of practices, representations, knowledge, skills, objects, artefacts and cultural spaces. Intergenerational transmission and dissemination of this heritage continue in a new, strengthened and more accessible way through this audiovisual interpretation of the text.
Audiovisual heritage is not classified as heritage under Malaysia’s National Heritage Act 2005, which leaves it in a more precarious situation than other recognised heritage in the country and prevents it from being listed on the National Heritage Register. The World Heritage Moving Image Centre (WHMIC) in used the 2019 grant write a book to highlight for the first time Malaysia’s official audiovisual collection and declare it to be a national heritage.

Titled ‘Malaysia Audiovisual Heritage’, the book documents and presents the collections with the purpose of creating understanding and awareness of valuable historical materials in the context of memory. Sharing the importance of these collections is intended to instil appreciation of and responsibility for heritage within the society from which it comes.

The book will increase access to and awareness of 30 audiovisual titles significant to the country from the vast collections of Mediatheque FINAS, the National Film Development Corporation. FINAS holds more than 50,000 titles of audiovisual and moving images notably from the 1930s to the present. This includes 4,119 documentaries, 6,700 event coverage materials and 16,883 audio materials that have been digitised. The book also serves to show administrators and government that audiovisual collections are part of the national treasure.

The WHMIC research team chose 30 significant titles to be displayed and analysed in the book, written by the renowned Malaysian film scholar Norman Yusof and his team. The shortlist was chosen from around 50,000 film cans and 8,000 titles in the archive, to represent a diversity of content themes that are significant for Malaysia.

The book is published as both an e-book available for free to the public and a high-resolution print version, with production costs covered by the WHMIC internal fund, highlighting the value of collaboration for such projects. The project also searched for suitable materials to be nominated for the MOWCAP register in the FINAS collection. Malaysia has not yet nominated any audiovisual items for the international or regional Memory of the World registers, a gap that WHMIC seeks to address.

The project is one of nine programmes planned for 2019-2020 by WHMIC focusing on building awareness and appreciation of audiovisual heritage in Malaysia. The book was launched at the same time as Kuala Lumpur becomes the UNESCO World Book Capital in 2020.

The absence of national heritage classification for audiovisual items has also indirectly prevented Malaysia from celebrating the World Day for Audiovisual Heritage. Beginning with a celebration at the Malaysia National Art Gallery in 2019, the WHMIC was attempting to ensure an annual celebration event and planned a range of activities to take place over a seven-day period for the 2020 celebrations.

The celebration events include film screenings, an online exhibition, a session about the Memory of the World Nomination process, a forum on audiovisual heritage in Memory of the World, a book launch of ‘Malaysia Audiovisual Heritage’ created from the 2019 grant, and a special award for audiovisual archiving and preservation. The event enabled greater participation from stakeholders and assist in building public awareness and appreciation for audiovisual heritage and the need for preservation.
Most Mongolian internet users communicate in the Mongolian language, yet very little found online about the country’s documentary heritage is written in the language. The Council for Cultural Heritage Networking and Communication is using the 2020 grant to create a website written in both Mongolian and English to highlight the country’s documentary heritage and increase access to and understanding and knowledge of the heritage.

The Council for Cultural Heritage Networking and Communication is a non-government organisation that implements projects for the protection of cultural heritage, including workshops, seminars, temporary exhibitions and networking events. Their mission is to study and promote the cultural heritage of the Mongolian people, to encourage creative production, and to assist with the cooperation between different groups to pass on cultural diversity to future generations.

The project involves translating from Mongolian to English, building a 3-D model and design, and creating and promoting the new website that includes a digital database containing those items of documentary heritage of Mongolia that have been inscribed on the Memory of the World registers. It also has an introduction explaining both the Memory of the World Programme and the Mongolian National Register system.

Detailed text, images, audio and video recordings of of Mongolian documentary heritage are provided by the National Library of Mongolia. The National Center for Cultural Heritage also supported the promotion of the website through their national cultural heritage networking system.

Key attractions of the website are a 3-D model of the ‘Stone Stele Monument for Mongolian Tanjur’, which was developed using laser technology and the 226-volume collection Mongolian Tanjur sutra that the stele commemorates, consisting of more than 3,427 words created by ancient Indian and Tibetan scientists and pandita scholars. Serving as a theoretical guide for translators, the Tanjur contributed greatly to the translation of Mongolian of the Middle Ages and had a great effect on the development of Mongolian literature and other branches of science.

The Tanjur is one of the six Mongolian inscriptions on the Memory of the World registers – three on the MOWCAP Asia-Pacific Regional Register and three on the International Register. Providing details in the Mongolian language of these histories, religious texts and the ‘Merged Garahiin Oron: Tibetan-Mongolian Dictionary of Terms and Definitions’ facilitate access for Mongolians to their heritage and history.

Through this website, greater understanding of both Mongolian and world documentary heritage and of UNESCO’s Memory of the World Programme will be created and it will also facilitate access to this heritage throughout the world – most importantly to the Mongolian people in their own language.
Eighty-two rare historical photographs from Myanmar (Burma) from the 1850s were made accessible online to the public after being conserved and digitised by the Myanmar Book Aid and Preservation Foundation through this 2020 grant. These precious photographs were taken nearly 170 years ago by British army officer Linnaeus Tripe (1822–1902), who wanted to capture images of buildings, temples, sculptures, inscriptions and other aspects of Burma before they disappeared which sadly proved to be the case for many of these examples. The photographs were taken when photography was relatively young and are significant Myanmar documentary heritage from the 19th-century.

The Myanmar Book Aid and Preservation Foundation in Yangon was conceived during the 1990s as an institutional response to the country’s national crisis in manuscript and book preservation. The Foundation aims to improve quality and access to education and information services.

Through this project, the original photographs have been conserved and deterioration slowed by improving storage conditions and negating the need for physical access to the originals, while the new digital prints have captured the images in their state at the time of digitisation. The online collection contains information about the images in both the national Myanmar and English languages, providing access to a wider audience within Myanmar and in other countries.

The historical context of the images are added by Myanmar historians to help to illustrate the rareness and significance of the collection. Librarians at the Universities’ Central Library managed the project and undertook in-house digitisation and held an exhibition displaying the images.

Digitising and providing online access to the photograph collection will benefit Myanmar nationals who will be able to view their own culture, heritage and history through the photographs and accompanying text. It will also provide access to people around the world and expand knowledge of facets of Burma as it was seen 170 years ago.
The shocking fact that ninety-nine per cent of films made since Myanmar began film-making in 1920 have been lost or badly damaged. Rusting film cans in Myanmar’s hot and humid tropical climate make surviving films decay faster and fosters harmful chemical reactions. Damage is accelerated when the films are stored without humidifiers or adequate air conditioning.

Film reels held in the National Film Archive vault have been stored in iron film cans that are badly corroded by rust. Save Myanmar Film used the 2018 grant to save 15 of these at-risk black and white films in the National Film Archive. The films are very precious to the people of Myanmar and depict historical events, individuals’ experiences and politicians’ prominent trips. Some of these reels are the last surviving copies.

Save Myanmar Film has been working with young independent film-makers to save these decaying films to help preserve Myanmar’s film heritage. During this project, they replaced 108 rusted iron film cans with plastic cans to reduce further damage. Two staff members were hired and trained to properly handle and clean 68 films – 15 black and white and 53 colour titles – together with a rewinding process, which is an important part of conserving the films to ensure longer survival.

The current cooling system in the National Film Archive vault was not efficient enough to maintain the films in the past, but now it became a well maintained vault due to the dehumidifiers installed through the 2018 grant together with extra air conditioning systems, newly installed by the government of Myanmar in 2019.

Although delays in delivery of goods from overseas held up the project, Save Myanmar Film manoeuvred around this and other hurdles to achieve their objectives. They borrowed equipment, used donated goods and improvised film rewinders when none were available. They also learned that cleaning film by hand is not as good as machine cleaning and that it would be more practical to purchase a machine for future preservation work. They were eventually able to source 100 good quality plastic cans from a supplier in Yangon and received 200 better quality film cans donated by the Lion Club in Japan with the assistance of the Embassy of Japan in Yangon.

During the 2019 phase of the project, Save Myanmar Film digitised films that are contained on U-matic tapes from the Myanmar Radio and Television’s collection of about 300 films. U-matic tapes are an outdated technology that deteriorate over time and, as they are no longer used, access to tape players also becomes more difficult over time. All such tapes need to be digitised before they deteriorate further and are lost forever.

Save Myanmar Film purchased digitisation equipment, used donated U-matic tape players and held an intensive two-day training workshop for the project. Participants were trained in storage, format and conservation and encouraged to think about the entire process from budgeting to solutions to issues arising with the players. The workshop was so successful that the ten participants managed to digitise six U-matic tapes during the session, including ‘General Cartoon’, two tapes of the film ‘King Bain Ma Thara’ and one tape of ‘Downtown Yangon Scenes in 1970s’.

The project showed that rare and classic Myanmar film heritage is at risk from poor storage, climate issues and film heritage stored on outdated technology can be safeguarded through digitisation. The next step is for Save Myanmar Film to share their research findings and some of the digitised films online. They used the 2020 grant to create a list of surviving Myanmar films for the public to access through their website and to livestream digitised classic films on their Facebook page. They had intended to hold exhibitions to raise the Myanmar public’s awareness to love and protect the films, but have put these plans on hold in order to avoid crowd gatherings due to the COVID-19 pandemic.
Motion pictures are an essential part of cultural memory. The Center for New Cinema in the Philippines used the 2018 grant to hold a lecture and nomination workshop to create greater awareness of this significance through the preservation and promotion of film as documentary heritage. The Center is a film research and production organisation that uses film as a medium of instruction in their film literacy programme, which includes Tagalog language teaching and gender studies. With a focus on providing increased access to Philippine and Asia-Pacific heritage, their approach addressed the common interests between the film and conservation communities.

The Center’s one-day lecture and workshop was held as part of the larger Asia Pacific Cinema Documentary Heritage Conference in Quezon City, Metro Manila, held from 27 to 29 October, 2018. The conference addressed the ways in which moving picture literacy created by the use of film can facilitate public access to the rich documentary heritage of the Asia-Pacific region. This does not just include the films themselves, but also film-related media such as print film books, movie photographs and film ephemera such as movie posters.

These elements of heritage facilitate people’s access to their histories because film is a carrier of cultural meaning and produces cultural knowledge. In particular, this project helped participants understand how film can be used to create and impart knowledge about Asia-Pacific cultures.

Attended by 80 registered participants and 18 international speakers, including from MOWCAP, the workshop introduced the idea of film as a document that can create representations of culture and its capacity to preserve history and culture to form valuable heritage. An old 35mm film featuring the popular Philippine actor Fernando Poe, Jr. was shown to attendees as an example of how Filipinos can access their documentary heritage through moving pictures.

The workshop on film preservation was conducted along with a workshop on the Memory of the World register nomination submission process. Participants worked on these with the help of documentary heritage experts and finalised their nominations at a later follow-up workshop in March 2019, while awards were presented.

The conference led to further opportunities to partner with UNESCO in its implementation of the Memory of the World Programme through the Network for the Promotion of Asia Pacific Cinema (NETPAC), the world’s largest organisation promoting Asia-Pacific cinema. Another outcome is an intended partnership with conference host QCinema International Film Festival, film festival organiser Quezon City Film Development Council, and conference organisers UNESCO, Center for New Cinema and NETPAC. It is intended to affirm this partnership and hold an annual conference that offers an exciting future for the recognition, preservation and promotion of film as documentary heritage in the Philippines and wider Asia-Pacific region.
Without intervention, the Pangasinan language of the Philippines is in danger of being lost. The language, culture, places and people of Pangasinan Province are collectively referred to as 'Pangasiniana'. The lack of materials available to students and teachers in the Pangasinan language has contributed to the difficulty keeping the language alive. Once the language is lost, elements of the culture may die with it as it will no longer be passed on to future generations.

In recognising the role libraries can play in the promotion and preservation of cultural diversity and the oral traditions and expressions of Pangasinan language materials, the Metro-Dagupan Colleges Library created an accessible online database of Pangasiniana using the 2019 grant. The result is the Pangasiniana Archive and Online Index to its Literature (PAOIL), which has increased awareness on the dearth of information resources on Pangasinan and the Pangasinan language.

Metro-Dagupan Colleges used the grant to purchase computer equipment, develop the PAOIL website, train librarians in using PAOIL, record and gather available Pangasiniana resources from various province libraries, and fund a one-day training workshop for 20 participants. They learned through this process that, despite the website being well received, public librarians are hesitant to become content partners due to a lack of background knowledge in the archiving process and standards.

This made the training particularly important for the many content partners and participants who required hands-on training. The PAOIL website came online on 29 October 2019 and can be found at http://paoil.pangasinan.com. Pangasiniana content continues to be added to PAOIL and includes college research papers, audio and audiovisual materials.

During the project, eight partners have committed to share their libraries’ contents to the website. Such collaboration creates a community of cultural centre professionals who contribute to working towards the preservation of the language, culture and relevant resources.

The inspirational value of the private-public partnership of the project was recognised by the National Library of the Philippines, which invited the project team to present its achievements at a public librarian conference in 2020. They continue to seek partners but efforts have been hampered by the COVID-19 pandemic, which has caused a refocus of the concerns and priorities of potential partners.

The online database has helped to safeguard this language and culture for future generations through the increased accessibility of Pangasiniana. Derived from the Pangasinan word ‘pawil’ meaning ‘return’, PAOIL has made an at-risk language and its associated culture more accessible to the Pangasinan people, an appropriate achievement in the lead-up to the United Nations Decade for Indigenous Languages, declared to being in 2022.
The Chitrasena Kalayathanaya Dance School and the Chitrasena Dance Company have contributed significantly to the development of Sri Lankan dance and dance theatre since the mid-20th century. Like many creators and holders of cultural heritage archives, the Chitrasena Vajira Dance Foundation faces preservation issues with their collections, most notably the risk of degradation due to environmental factors and limited funds. The foundation’s proactive approach to safeguarding this heritage has led to conserving, digitising and increasing accessibility to their collections through the 2019 and 2020 grants.

Vajira Chitrasena and her daughter Upeka lead the company today. They continue the legacy of Vajira’s husband, Guru Chitrasena, who was instrumental in bringing the traditional dances of Sri Lankan village rituals to the modern stage, establishing the group in the 1940s. Chitrasena and Vajira co-founded the Foundation, which holds archives of vital importance to the understanding of Sri Lankan dance and culture.

The collection includes programmes, cast lists, newspaper articles, photographic images, video and audio recordings, musical scores, props, costumes and costume design illustrations. The 2019 grant was used to systematically sort, digitise, store and comprehensively catalogue the costumes, photographs and articles in the collection for effective management and access. The 2020 phase of the project involves finalising the first phase, creating a website to make these archives more accessible to the public, and sharing this heritage with a global audience.

The group has strived to add to and maintain the archives, but were faced with a scarcity of financial resources and relevant expertise to safeguard the archives from threats of degradation due to issues such as high humidity and insect attacks. Specialist advice was obtained to adopt appropriate storage and conservation measures followed by comprehensive cataloguing and digitisation of the archives. This expedited the work pace towards the goal of greater accessibility to the Sri Lankan dance and dance theatre digital archive.

The grant allowed the company to purchase archival sleeves and acid-free boxes that were not available locally in Sri Lanka. The Foundation was able to organise and arrange for temporary storage as they awaited imports of materials and equipment, thus preventing immediate threats of destruction. They digitised and catalogued photographs, costumes and newspaper articles and added them to a master inventory list. Costumes were sorted and their conditions noted. Photographs requiring repair were identified and sent to a conservator. This is part of a larger project to make the archives accessible both onsite and via the internet. The Foundation intends to conduct oral history interviews with the older generation of local traditional arts and dance theatre gurus and experts, recorded on video. These will be added to an internet-based digital archive. It is the Foundation’s intention to curate archival exhibitions, a gallery space and a walking tour with the conserved archive material.

Through this project, valuable materials have been made more accessible to audiences of artists, researchers, scholars, historians and anthropologists who are interested in regional and Sri Lankan dance, dance theatre, society and culture.
The ‘Vāsudēva Nighantuva’ is a rare indigenous medical palm-leaf manuscript that is only available in Sri Lanka. Most of the 25 copies of the manuscript are held in temple libraries, with two copies held in the library of University of Peradeniya. One is complete one incomplete but suffering damage due to a lack of appropriate conservation measures. Some copies have been lost. The Janamihira Nirmana were using this grant to transcribe the text from the most accessible and well-preserved copy of ‘Vāsudēva Nighantuva’ held by the library. The University of Peradeniya library is the oldest and largest university library in Sri Lanka, having been established in 1921 as the library of the Ceylon University College and moved to Peradeniya in 1952.

The project involves conducting a field survey to find viable manuscripts of the ‘Vāsudēva Nighantuva’ for comparative study from locations recorded in the national collection. This field survey is required because the most recent previous survey was conducted decades ago, between 1959 and 1964.

The palm-leaf manuscript was transcribed and accompanied by written commentaries, translated into English. These are published online to increase awareness of the manuscript and make its contents accessible to readers and researchers across the world.

Before this project, the manuscript was unpublished and only available in Sri Lanka. The translated and more accessible text now provide an invaluable resource for traditional medical practitioners, Ayurvedic and indigenous medical students, researchers and scholars searching for ancient medical literary sources and intangible cultural heritage.

The project was monitored by the Sri Lankan National Commission for UNESCO, advised by the national libraries and Documentary Services Board conservator, transcribed at the library of the University of Peradeniya, reviewed by experts from the departments of Materia Medica at the Universities of Colombo and Kelaniya, and published by Janamihira Nirmana, with the copyrights to the University of Peradeniya.
The Baguia Collection is the largest extant ethnographic collection with detailed provenance from Timor-Leste. It consists of 700 cultural objects and 300 photographs amassed by Dr. Alfred Bühlerr in Baguia, Portuguese Timor, in 1935. These objects reflect the lifestyles, landscape, architectural styles and material culture lived by earlier generations of Makasae and Naueti peoples. Yet the collection sits far from the women and men of Timor-Leste in the Museum der Kulturen in Basel, Switzerland.

Creating access to the Makasae and Naueti people of the Baguia sub-district to their own heritage and that of the generations who came before them is of great importance. To facilitate this access, Timor Aid and researcher Dr. Joanna Barrkman used the 2018 grant to digitise a 1935 film about the area and created a documentary about the restitution of the heritage and its important impacts. This, along with pre-production of a book about the collection assisted by the 2019 grant, continue to raise awareness and understanding of its significance by increased access.

Timor Aid is a non-government organisation based in Dili that supports, preserves and promotes the documentation of Timor-Leste’s cultural heritage as part of its dedication to increasing the quality of life in the country. Through her case study of the Baguia Collection, Dr. Barrkman’s research explored the significance of ethnographic museum collections for communities, particularly when collections come from the edge of living memory.

Dr. Barrkman’s 2014 film documented people’s responses to the collection and documented ceramic, textile and sword production techniques, the construction of ceremonial houses and associated ceremonies. The dialogue has been translated for subtitles in the Makasae language. And about 500 metres of footage in six reels of 16mm films shot by Dr. Wilhem Meyer during Dr. Bühlerr’s expedition have been digitised during the project.

The digitised items were added to the Online Cultural Collections Analysis and Management System (OCCAMS) database hosted by the Australian National University, which is accessible through the website http://cdhr-projects.anu.edu.au/baguia_collection, together with digitised images of some 500 objects and 300 photographs. A more current interpretation of this heritage is added by the inclusion of Dr. Barrkman’s doctoral research and her 2014 film.

The 2019 grant project involved the reproduction for a 30-page full colour book, which includes reproductions of 16 scanned historical photographs, photographs of objects from the collection by the Museum de Kulturen, and handwritten accession cards and documentation from the diary of Dr. Bühlerr. The book will examine the history of the development of the collection and contain essays outlining the history of the collection, its acquisition and the process of its digital return to Baguia residents. It will also discuss the way in which the collection triggered recollections of memory and intergenerational transmission of this memory. The book is intended to foster appreciation of the nation’s cultural heritage within Timor-Leste and for visitors and scholars of Timor-Leste and Southeast Asian Studies.

The restitution of knowledge and memory and its subsequent inter-generational transmission was promoted by the return of this collection to its people through this project. It contributes to a renewed pride in Makasae and Naueti identities while contemporary cultural expression has enabled these processes to continue to survive and thrive according to local agendas, priorities and resources – an even more important aspect in the increasingly globalised world.
Safeguarding at-risk documentary heritage is a priority for the Pacific Island country of Tuvalu, which is heavily affected by climate change. The Tuvalu National Library and Archives and the Tuvalu National Memory of the World Committee used the 2018 grant to hold a two-day training consultation workshop to ensure the establishment of the Tuvalu Memory of the World National Register, to increase awareness of the programme among the people of Tuvalu and, through the register, help to safeguard documentary heritage. People are better able to value their heritage through increased knowledge of the programme and the importance of the register.

The Tuvalu National Library and Archives in Funafuti was established in 1978 to house the public records of Tuvalu and to help build literacy levels in the country. The public records were previously held in the Western Pacific Archives in Fiji. Tuvalu formed their Memory of the World Committee on 22 May 2018 and their first nomination was successfully inscribed on the Asia-Pacific Register at the 8th MOWCAP General Meeting in 2018.

This first nomination was the ‘Agreements with Native Governments 1893-1916’, containing the only original documents providing evidence of when each of the Ellis Islands submitted to the British Empire. It also became the first inscription to the new Tuvalu National Register.

The workshop was conducted by a Memory of the World expert who assisted with establishing criteria required to assess a nomination to be successfully inscribed, and the Tuvalu National Committee acknowledged the importance of having the expert conduct the workshop and strongly recommended this path for other countries setting up their own Memory of the World registers. An important outcome was for a National Library and Archives committee to be formed to better coordinate Tuvalu documentary heritage, with plans that they will hold a Memory of the World National Conference in the near future to enrich and enlarge the popularity of the programme in Tuvalu.

The Tuvalu Memory of the World Committee manages, assesses and nominates inscriptions for the National Register and Tuvalu nominations to the international and regional registers. The Tuvalu National Library and Archives now intend to conduct an awareness tour to the outer islands of Tuvalu to promote the Memory of the World Programme.

They encourage communities to make nominations with the desire for each island to make a nomination. Increased awareness of the value and significance of the heritage of the islands will help to ensure it is safeguarded, particularly when the heritage is placed at greater risk from environmental conditions associated with climate change, posing particularly sharp challenges for the Pacific Islands.
Vietnamese books printed in ancient Han, or Sino-Nom, script are not easily accessible because only a limited number of experts and researchers can read the language and many ancient words are no longer used. The Nguyen Huy family used the 2018 and 2019 grants to translate two of these books, making them accessible to a wider audience while preserving the original woodblocks.

Both books belong to the Nguyen Huy family who set out to transliterate and translate the books into Vietnamese and, if feasible, English. Through the 2018 phase of the project they published 600 translated copies of ‘The Envoyship Journey to China’ (皇華使程圖 – literally translated as ‘Maps of the Itinerary of the Envoy’s Journey to China’; or ‘Hoàng hoạ sứ trình đồ’ in Vietnamese) – 300 in Vietnamese and 300 in English. The task was made even more difficult because there are very few experts in Viet Nam and ancient words that are no longer used that had to be researched. Officials of the Sino-Nom Club in Nghe An Province and other experts translated the ancient Chinese into Vietnamese.

Making use of documents passed on from previous generations of envoys, in the 18th century Nguyen Huy Oanh (1713-1789) compiled, edited and annotated the original book ‘Envoyship Journey to China’ containing valuable information about the itineraries of missions of Vietnamese ambassadors and envoys as well as details of Nguyen Huy’s own mission from 1766 to 1767.

The book created through this grant includes the translated text, illustrations, articles, maps and photographs, designed for an audience of the general public, experts, researchers and students of history, culture, fine arts and foreign relations. Its introduction is designed to make the documentary heritage more accessible to readers through a discussion of its origin, the author and how to bring the legacy to the people of the world.

The same accessibility issues exist for ‘The Summary of Complete Essentials of Human Nature’ (‘Tinh lý toàn yếu đại toàn’), which is also written in Sino-Nom script. It is one of 12 volumes of Confucian classic textbooks printed by the Nguyen Huy family during their cultural activities between the 18th and 20th centuries. The 383 remaining woodblocks were used at the Phuc Giang School in Truong Luu Village, and were cleaned and photographed as part of this digitisation project.

‘The Summary of Complete Essentials of Human Nature’ was written by Nguyen Huy Tuu (1690-1750), then proofread by his grandson, Nguyen Huy Tu (1743-1790), and rewritten by the former’s son, Nguyen Huy Oanh (1713-1789). It consists of 12 volumes, one of which was selected for translation into Vietnamese because of its educational and historic meaning as well as to promote this documentary heritage. Transliteration of volume one, which contains the text from 70 wooden boards, was completed during the 2019 project.

This phase is part of a larger project intended to transliterate, translate into Vietnamese and print all 12 volumes of the Confucian textbooks. It is a process that will take many years but will facilitate access to the valuable content of the books, raise awareness of their existence and return them to the people of Viet Nam and the world, enabling continuing enrichment of studies of Vietnamese history, culture, fine arts and foreign relations.
The Asia-Pacific region is home to rich and diverse documentary heritage, from palm leaf manuscripts, stone inscriptions, wood blocks, photographs to film and much more. This heritage reflects the wealth and diversity of culture large and small, past and present, and carries values and knowledge that are essential for understanding the past and shaping the future.

The UNESCO Memory of the World Committee for Asia and the Pacific (MOWCAP), established in 1998, launched to assist with preservation of and universal access to the documentary heritage of the Asia-Pacific region. MOWCAP supports museums, archives, libraries and private collections in the region through training, development of guidelines, publications, sharing information and by creating a network of experts.

Asia Culture Center

Asia Culture Center (ACC) is an international arts and cultural exchange organisation that produces new, future-oriented results through the convergence of Asia’s past and present and arts and culture with innovative ideas and beliefs. Having the context of artistically representing the significance of the May 18th Democratic Movement, ACC was established for the advancement of mutual understanding and cooperative growth with Asian nations by carrying out cultural exchanges, research, creating and education. ACC is engaged in a wide variety of activities and:

- works with organisations, institutions and individuals to promote the understanding of the histories and cultures of Asian nations;
- supports creative activities by providing access to research and collections on Asian Cultures and arts;
- supports creative activities of all citizens, as well as those of scholars, artists, researchers, and technicians across the world;
- distributes products created through such activities inside and outside of Korea, including exhibitions, performances, educational programmes, festivals and events;
- archives knowledge and information on Asian Cultures and arts newly acquired.

MOWCAP Website
www.mowcapunesco.org

MOWCAP Archive Site
www.mowcaparchives.org

ACC Website
www.acc.go.kr/en

ACI Website
www.aci-k.kr
In the December 2018, MOWCAP and ACC began a cooperation partnership to support the archives, museums, libraries of the Asia-Pacific region to preserve and share their documentary heritage collections. One of the first steps in this cooperation was the establishment of the MOWCAP Office at ACC. Since then a number of projects and activities have been completed, bringing together the knowledge and expertise of both ACC and MOWCAP. The ACC-MOWCAP Small Grants Programme is one of the significant cooperation activities to assist preserving and providing access to the documentary heritage in Asia and the Pacific.

ACC-MOWCAP Cooperation Activities

2018. 05. – 2018. 12. | 2018 ACC-MOWCAP Small Grants Programme
2018. 02. | The 8th MOWCAP General Meeting
2018. 02. | 2018 MOWCAP RSC Meeting
2017. 09. | UNESCO International Seminar on Human Rights Archive
2017. 07. | 2017 MOWCAP Bureau Meeting
2017. 02. | Beginning of ACC-MOWCAP Cooperation Activities
2016. 09. | MOWCAP Office Opening
2016. 05. | The 7th MOWCAP General Meeting
2015. 12. | MoU between ACC and MOWCAP
2014. 03. – 2014. 12. | 2014 ACC-MOWCAP Small Grants Programme