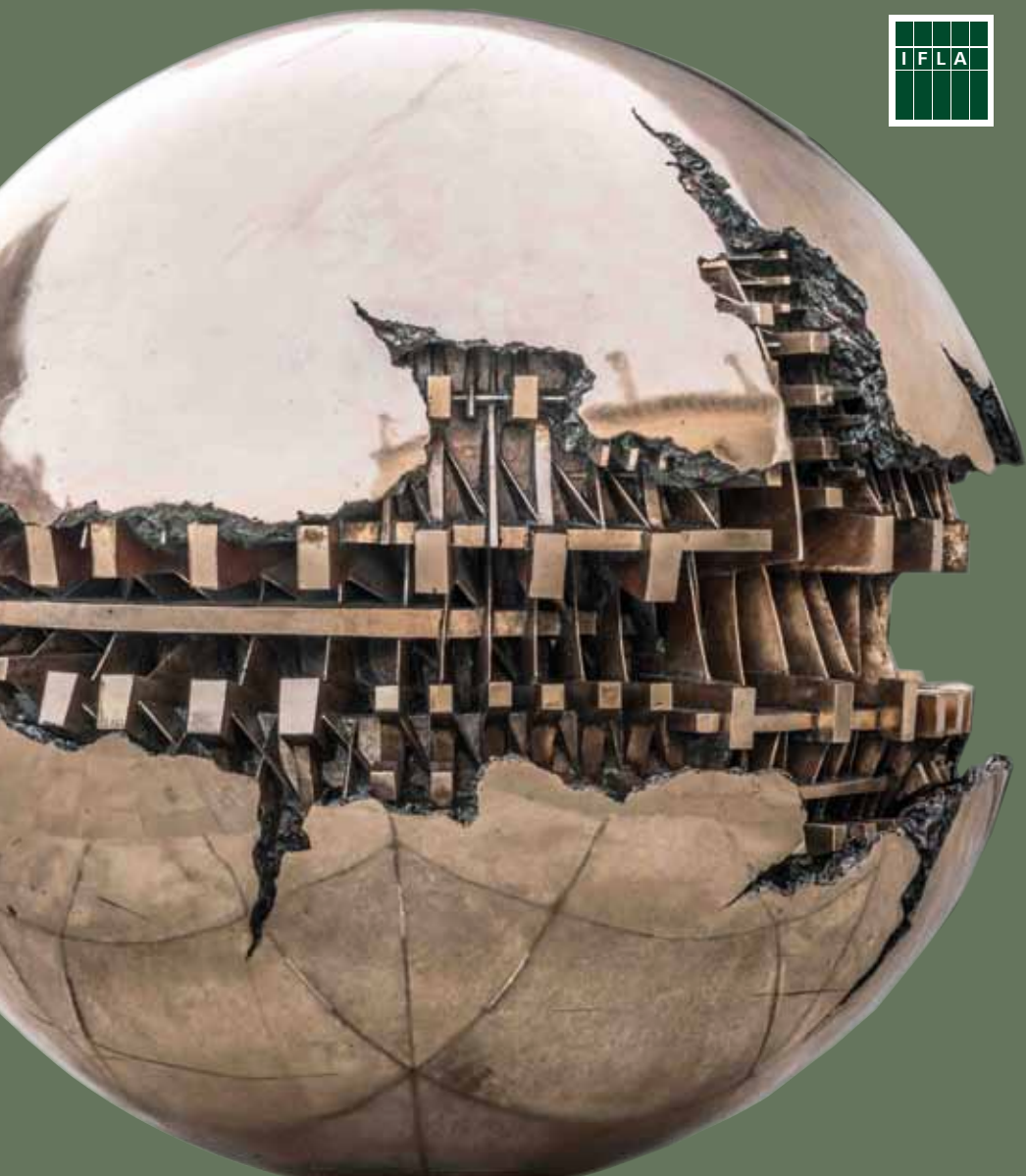


# PRESERVING CULTURAL HERITAGE

## AN IFLA GUIDE



# THE IFLA PAC NETWORK

IFLA has an extensive Preservation and Conservation (PAC) Network across the globe which is centred around the IFLA Preservation and Conservation Centres. There are currently 16 PAC Centres ranging geographically from Australia to Japan, through Kazakhstan and Cameroon to Chile.

The PAC Centres are first and foremost international expertise centres which help the global preservation community to find answers to their questions, to promote preservation and conservation standards and best practices, to conduct training, and to advise IFLA and the wider heritage community on preservation and conservation issues.

In addition, all centres are actively engaged in their regions and cover essential preservation needs for their geographical area and/or language group (for example, Arabic- or French-speaking PAC Centres).

The PAC Centres are advocates on national and global platforms for the imperative need to safeguard our documentary heritage worldwide.

## **FIND OUT ABOUT THE IFLA PAC CENTRES AND THEIR LOCATIONS**

[www.ifla.org/pac/centres](http://www.ifla.org/pac/centres)

TREATMENT OF IRANIAN-KURDISH KETUBBAH, 1936, LIBRARY OF CONGRESS CONSERVATION DIVISION



# Preservation and conservation



## THE PAC CENTRES COVER A WIDE RANGE OF EXPERTISE

- de-acidification
- development of standards
- digital conversion
- digital preservation and digital sustainability
- disaster preparedness, recovery and response
- low-cost storage solutions
- oral traditions
- paper-based document preservation (including traditional papers)
- pest control and cold insect extermination
- preservation and conservation research
- preventive conservation/collections care
- preservation of materials in tropical climates

DELL TELEPHONE - 3 DEMOS PREPARED FOR SPANISH/ITALIAN 1-20-80

HARRY BELA FONTE -

Martha Luther / Smoking 10/21/81  
King way / spot  
Mark Conroy

208-1/4-1200

BAZOOKA GUM



BAY STATE MEDICAL CTR. 1-2-84

BAY STATE MEDICAL CENTER

# LIBRARIES SAFEGUARDING CULTURAL HERITAGE

Documentary works in all formats, including digital works, are a key part of our cultural heritage. Working with, preserving, and safeguarding them in order to provide access for future generations is at the core of the work of libraries globally.

To support the crucial work libraries are doing in safeguarding cultural heritage, IFLA has now published a policy statement which underlines this. The policy statement supports the UN 2030 Agenda target 11.4, which calls on member states to strengthen efforts to protect and safeguard the world's cultural and natural heritage.

## **READ OUR POLICY STATEMENT**

[www.ifla.org/files/assets/pac/Documents/libraries-safeguarding-cultural-heritage.pdf](http://www.ifla.org/files/assets/pac/Documents/libraries-safeguarding-cultural-heritage.pdf)

## **FIND OUT ABOUT OUR CULTURAL HERITAGE PROGRAMME**

[www.ifla.org/cultural-heritage](http://www.ifla.org/cultural-heritage)

NORMAN SCHATELL, SCRAPBOOK, 1943-46,  
BEFORE CONSERVATION, VETERANS HISTORY PROJECT,  
LIBRARY OF CONGRESS CONSERVATION DIVISION



# SAFEGUARDING OUR DOCUMENTARY HERITAGE

Cultural heritage is of extremely high importance to guarantee the present and the future of resilient communities. Access, preservation and education around cultural heritage are essential for the future of peoples and their cultures.

The preservation and restoration of cultural heritage has always been a priority for IFLA. Our Cultural Heritage Programme and the IFLA Risk Register were set up to support the library community.

It is essential to monitor areas at risk of conflict, to advocate for and raise awareness about disaster prevention. With an increase in cultural heritage being abused for political propaganda or destroyed to serve certain agendas, the protection of cultural heritage has never been more urgent.

IFLA is working together with UNESCO and the Blue Shield to ensure that cultural heritage remains in the place of origin under safe conditions and protected from loss.

The IFLA Risk Register was created to facilitate emergency responses to disasters. It sets out to identify documentary heritage collections at risk from destruction, through either natural or man-made disasters. The Risk Register encourages institutions from all regions and countries worldwide to participate, as natural and man-made disasters are difficult to predict.

“ We at the Slovak National Library welcome the IFLA Risk Register as it allows us to register our valuable collections in order to ensure that basic information is available to the right people if a disaster strikes. Having a resource like the IFLA Risk Register helps the library community and ultimately UNESCO and other disaster response agencies and we are very pleased to be able to participate in this project.”

**SLOVAK NATIONAL LIBRARY**

**FIND OUT ABOUT THE IFLA RISK REGISTER**

[www.ifla.org/risk-register](http://www.ifla.org/risk-register)

# Registering cultural heritage at risk



BURNED MANUSCRIPT AT IHERI AB, TIMBUKTU, PHOTO: UNESCO/A. MAIGA



Combating  
digital amnesia



# UNESCO PERSIST AND DIGITAL PRESERVATION

Digital preservation has gained ever more importance over the past decades. Libraries are at the forefront in defining the standards and best practices to ensure that our digital heritage of today is available for generations to come.

In order to mitigate digital amnesia, IFLA became a founding partner of the UNESCO PERSIST Project, set up to ensure long-term digital preservation. The Project unites the information and communications technology (ICT) industry, governments, UNESCO, IFLA and International Council on Archives (ICA). It works actively in addressing the many layers of long-term digital preservation.

UNESCO PERSIST works with the ICT industry on making heritage software available to institutions; it also works with governments, mainly through UNESCO, on communicating the urgency of digital preservation to national policymakers.

## **UNESCO/PERSIST GUIDELINES**

for the selection of digital heritage for long-term preservation, published in March 2016, are a cross-domain introductory guide to help formulate institutions' digital preservation policies. The Guidelines stress the need for every institution to plan for long-term digital preservation, and they highlight the dangers of neglecting preservation.

## **FIND OUT ABOUT THE UNESCO PERSIST PROJECT**

<https://unescopersist.org>

# DIGITAL UNIFICATION

Collections and original documentary cultural heritage objects have, over time and due to a wide variety of circumstances, found their permanent homes in countries and memory institutions which were not the original producers of these objects.

The technological advances over the past decades have made it possible now to send digital copies of these objects to their original countries, communities and peoples more easily.

Bringing documentary heritage collections, in a digital form, back to the place where they were created is of major importance for building resilient communities and helping people to develop and participate in society.

IFLA has set out to work with its partners and network on opening a conversation and finding best practices to facilitate digital unification. In order to conduct this work, IFLA has created a working group of experts and members of the IFLA network who will actively work together and provide relevant support for libraries engaging in digital unification of documents.

**FIND OUT ABOUT DIGITAL UNIFICATION**

[www.ifla.org/cultural-heritage/digital-unification](http://www.ifla.org/cultural-heritage/digital-unification)

TRADE LODGE OF THE VOC IN BENGAL BY HENDRIK VAN SCHUYLENBURGH, 1665, RIJKSMUSEUM, AMSTERDAM  
MAP OF THE TRADE ZONE OF THE VOC, C.1700, TANAP ARCHIVES

# Enabling communities to access their heritage





#### CONTACT US

IFLA Headquarters  
P.O. Box 95312  
2509 CH The Hague  
Netherlands

TEL +31 70 3140884

FAX +31 70 3834827

EMAIL [ifla@ifla.org](mailto:ifla@ifla.org)

WEB [www.ifla.org](http://www.ifla.org)

ARNALDO POMODORO, *SFERA CON SFERA*, 1986,  
BERKELEY LIBRARY FORECOURT,  
PHOTO: WILLIAM MURPHY

