



International Federation of
Library Associations and Institutions

Guidelines for Setting Up a Digital Unification Project

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With contributions from the IFLA Digital Unification Working Group

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1 Introduction

1.1 From digital preservation to digital unification

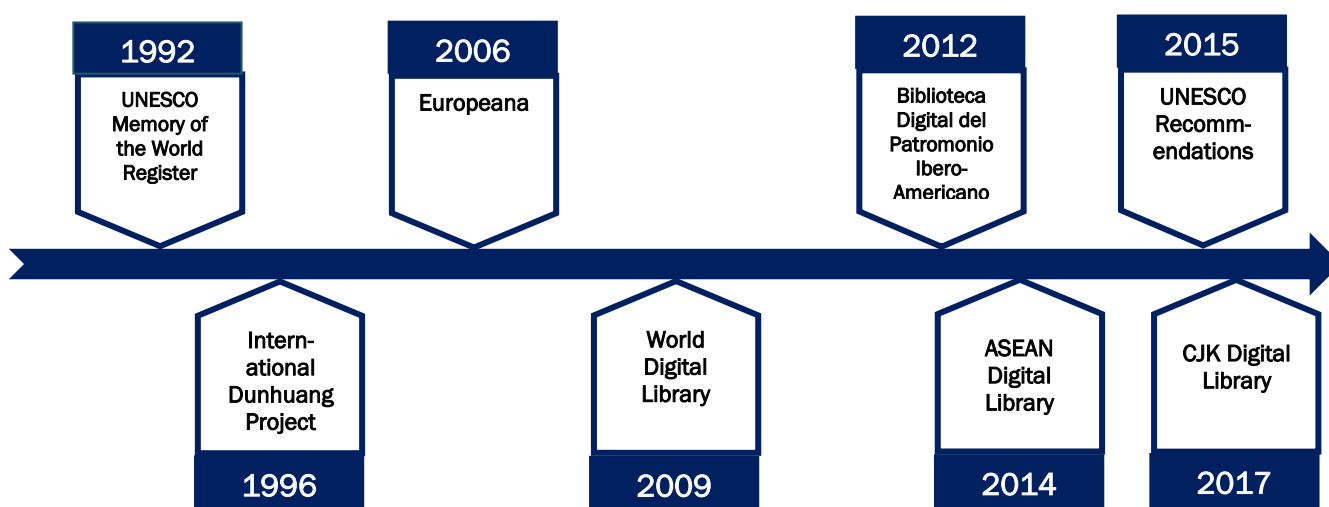
Libraries and archives throughout the world hold collections and individual collection items which are of great cultural importance to people everywhere. They document the inextricable interconnectedness of human history and very often gain in meaning and significance if they can be associated with collections held elsewhere. Technological advances of the past decades now make it possible to bring together collections giving digital access to citizens and researchers wherever they may be, joining up cultural heritage which from a variety of points of view can be understood as belonging together, historically or intellectually, thematically or aesthetically.

IFLA and UNESCO are aware of the alarming state of preservation of much documentary heritage and the precariousness of access to documentary heritage in various regions of the world, as well as the fact that documentary heritage provides crucial support for the constitution, transmission and dissemination of the collective knowledge and memories of people worldwide. The creation of the Memory of the World Program, in 1992, and the adoption, in 2015, of the [*Recommendation concerning the preservation of, and access to, documentary heritage—including digital form*](#)—attest to this.

Libraries, well aware of the fragility of the documentary heritage in their custody and the risks of losing the associated information sources, are the first to have made the digital preservation of this heritage a central objective.

The earliest major initiatives were national, with the creation of Gallica, the digital library of the BnF and its partners in 1998, followed by initiatives in many other countries. Ten years later, regional initiatives emerged, the first in Europe, in 2008, with Europeana. The first global project was the World Digital Library led by the Library of Congress, with the support of UNESCO, in 2009.

Major Initiatives for Documentary Heritage



Starting from the 2000s, one can see the emergence of digital unification projects, which were primarily national in nature. Gradually, the projects have diversified and extended

to the gathering of either dispersed collections or collections relating not only to a national community, but also to communities sharing a language, religion, culture or history (colonial past, war, alliances and treaties, commercial routes, ...). From 2010 onwards, initiatives began to take into account the need to enhance these digital sets, through contextualisation and mediation promoting the transmission and understanding of this documentary heritage for future generations.

1.2 IFLA Working Group on digital unification

In 2015, IFLA set up its [Key Initiative 3.2.2](#), which aims to foster debate and exchange of ideas to explore collection and access issues for libraries in digital / virtual unification of documentary cultural heritage content.

To further the ongoing conversation and help the digital unification of documentary heritage, in April 2017, IFLA set up a Working Group (WG) which includes members from the IFLA Governing Board, the IFLA relevant professional units (Preservation and Conservation, National Libraries, Indigenous Matters, Rare Books and Special Collections sections), the UNESCO Memory of the World Program, the International Council on Archives (ICA), the Conference of Directors of National Libraries (CDNL) as well as expert members from the Bibliothèque nationale de France, the British Library, the Center for Global Heritage and Development, Leiden University, the National Library of Israel, the National Library of Korea, and Stellenbosch University, South Africa.

The WG was initially chaired by Dr. Guy Berthiaume, Chair of the National Libraries section and is now chaired by Isabelle Nyffenegger, Head of International Engagement, at the Bibliothèque nationale de France. The full terms of reference of the WG are available to download as a [pdf](#), and the members of the Working Group are named in [annex](#). Stephen Wyber, Manager, Policy and Advocacy at IFLA's Headquarters, provided support.

Among its deliverables, the WG is to draw up best practices and templates for institutions to use when engaging in digital unification activities.

At its first meeting, on 23 August 2017, the group decided to create a template for gathering case studies. It was drafted by Isabelle Nyffenegger (Bibliothèque nationale de France) and Kristian Jensen (British Library) and submitted to the group on 18 December 2017. A first version was tested by the members of the group. The survey was launched in March 2018 through the Conference of Directors of National Libraries (CDNL) mailing list. By July 2018 the survey had been completed by 22 institutions and it presented 22 projects in nearly 50 countries, which provides a solid basis for Anaïs Basse (Bibliothèque nationale de France) to analyze the data.

The results were presented during the IFLA World Library and Information Congress in August 2018 to the working group as well as to IFLA National Libraries Standing Committee and CDNL General Assembly.

The group recommended the case studies to be published on dedicated webpages on the IFLA website, along with **Guidelines**, drawn from the case studies, to provide both a guiding thread

to undertake digital unification projects with a list of issues to consider and suggested best practices to support decision making.

These guidelines have been drafted by Kristian Jensen, Isabelle Nyffenegger, with the support of Anaïs Basse and Jeanne Drewes (Library of Congress) and approved by the group on 6 March 2019.

These guidelines are intended for anyone contemplating or planning a digital unification project, in particular in a library, archive or other heritage institution. It should not require any particular experience of such initiatives, technical expertise or resources, but should provide a helpful guide and checklist to anyone engaging in digital unification work.

We have chosen to organise the guidelines following the three main phases of the life of a project: define, manage and finalise. We hope these guidelines will be helpful for all colleagues who are eager to engage in a digital unification project.

2 Defining the project

2.1 Why are you doing it? What is the objective of this project?

In the case studies, some projects sought to reunite items which at some point of their past existence had constituted a documentary body. Other projects sought to bring together material digitally that had never in the course of their past formed a documentary body, but which in other ways could be understood as belonging together in terms of national heritage, language, religion or culture, or as a geographical unity arising from a common history. There were none only aiming to ensure long term preservation and protection of damaged or endangered items, but this dimension is often part of the projects.

GUIDELINES

We recommend that whenever possible you begin with a feasibility study phase. It will provide you with a firmer basis for cost projection and also for assessing the time it will take to implement a larger project.

2.1.1 What are your aims?

The main objective is **digitally to gather and enhance documents held in several institutions** but different cases were identified through the survey, according to whether the documents:

a) ...were previously unified documents or collections

The project involves documents or a collection of documents that were at some point of their history grouped into a single collection and subsequently dispersed either because of political events, for commercial reasons or due to other circumstances. Institutions in possession of parts of a whole worked together to reunify them digitally. See case studies (annex) [1](#), [2](#), [3](#).

b) ...were produced in the same place, country or region

These projects aim to create a digital compilation of documents that were produced in the same place and subsequently dispersed either because of circumstances such as political events, or commercial reasons or due to other circumstances. Institutions in possession of parts of a whole worked together to reunify them digitally. See case studies (annex) [4](#), [5](#), [6](#), [17](#)

c) ...were produced by the same linguistic, religious or cultural community

These projects aim to create a digital compilation of documents that were produced by or for the same national, linguistic, religious or cultural community, while not necessarily ever being gathered together in the same place at any given time in history. Thus brought together, the documents now constitute an important heritage collection serving to educate future generations about their history. See case studies (annex) [4](#), [5](#), [6](#), [7](#), [8](#), [9](#), [10](#), [11](#), [12](#), [13](#), [14](#).

d) were produced as part of a history shared by several countries

These projects aim to bring together digitally documents produced in a historical context shared by many countries (colonial past, war, alliances and treaties, commercial routes, ...), without necessarily having been gathered in one place at any given time in history. The resulting documents are not only made accessible but also contextualised to encourage the study and shared understanding of this history. See case studies (annex) [15](#), [16](#), [17](#), [18](#).

Secondary objectives can be achieved in the process such as ensuring the long-term preservation and protection of items which are physically deteriorating or in danger because of neglect, of conflicts or natural disasters. See case studies (annex) [15](#), [16](#), [17](#), [18](#).

A further such objective can be enhancing access and engagement for specific groups of people or a wider culturally interested audience / with specific cultural groups or research and research groups. See case studies (annex) [15](#), [16](#), [17](#), [18](#).

2.1.2 What are the documentary and scholarly outlines of the project?

In the case studies, the volume involves between 1,000 to 100,000 documents with a median of about 4,400 documents.

That represents 412 to 8,000,000 pages with a median of about 400,000 pages.

It is closely correlated with the geographical or thematic extent of the project, but also the willingness of the project holder to be exhaustive. The projects involve all types of documents, but a significant majority are manuscripts and printed books. Next are maps, photographs, press clippings and images (prints, drawings). The audio and audiovisual documentary heritage remains very marginal and appears first in the most recent projects, such as those of the National Library of France's "Shared heritage" collection (Case Studies 15 and 17).

- If the project is not aiming at completeness, what are the selection criteria?
- Which geographical and chronological areas will be covered?
- Which places of publication?
- Which period of publication or chronological limits?
- Which languages of publication?
- Have all types of documents been considered, including audio, audiovisual or web archiving?

2.2 Who are you doing it with?

In the case studies, the number of partners range from 1 to 1,200 but the median is six. The majority of projects do not have more than five partners. The number of partners is closely correlated with the geographical or thematic extent of the project, but also with the willingness of the project holder to be exhaustive.

- In which institutions are the relevant items located?
- Do you need a formal group of external stakeholders?
- Are the stakeholders of the participating institutions the same or compatible?

GUIDELINES

Defining your aims is fundamental. This is what allows you to define clearly the project for long-term access.

GUIDELINES

A partnership agreement is a good way to establish clear communication lines, although structures will vary from institution to institution. This partnership agreement may address the following issues:

Project management and organisation:

team, management, duration / term, deliverables and responsibilities, planning, budget, funding, communication, new parties.

Legal issues:

who are the legally contracting partners; ownership and privacy, applicable law and jurisdiction, term of the agreement, use of logos, termination of the agreement, financial and/or legal liability, confidentiality, force majeure.

Document and technical management:

technical specifications (standards for cataloguing, digitisation, long-term digital preservation, exchange of data and files and quality control), management of the website

- Are there parties beyond the holding institutions for whom the collections are important? Could their involvement benefit the project? Would their exclusion be a risk?
- Would your work with one institution or one group of stakeholders be seen as partisan by other potentially interested groups?
- Have you engaged with all potential partners? If not, can that be problematic? Do all potential partner institutions see a clear benefit from the project and are those benefits compatible?
- What will be the role of each partner? Who will lead?
- Do all partners have the same level of expert, technology and resources?
- Should there be financial, technical or expert support for certain partners?

2.3 What are the required resources?

In the case studies, several economic models were applied and the four possible resources were identified: the partners' own resources; national public grants; international public funding, including aid and development, research, etc.; philanthropy.

What are the required human resources?

- Existing staff, assigned to work on the project? If so, how will their existing duties be covered?
- Temporary staff recruited for the project? Have you got the resource to train them?
- Will different approaches to staffing in the participating organisations have an impact on the project?

GUIDELINES

A proper and acknowledged expert support is needed. Therefore, we recommend that the project manager is supported at least by an expert or scholarly colleague and, if the complexity of the project requires it, by an **expert team**, whether in-house or external.

The necessity of an **expert advisory board**, or other academic input or support representing the community of interest for the materials, should be addressed, especially if your scope involves complex historical situations.

Finally, we recommend the establishment of a **documentary charter**, including:

- aims of the project,
- definition of audiences,
- collections involved,
- selection criteria,
- chronological and geographical scope,
- languages,
- typology of documents
- role of the academic advisory board,
- depth of editorial interpretation.

GUIDELINES

Human resources represent a very significant portion of the project budget. It must be assessed and evaluated in the funding plan.

Resources to address:

- Legal services: contracts and Memorandums of Understanding, rights clearance
- Human resources: recruitment
- Collection management: retrieving and replacing the items
- Training of newly recruited staff
- Metadata services/ cataloguing departments
- Digitisation studios
- Preservation/conservation
- Space planning – desks, laptops etc
- Communications/marketing
- Social media content creation
- Content creation for research level users
- Content creation for wider engagement
- Web design, front end back end
- Technical support

What are the required financial resources?

- Is each partner responsible for a separate budget?
- Does one partner manage a budget on behalf of all or some participants?
- Is the payment of a grant dependent on all partners delivering?
- Are existing resources available or are external resources required?

GUIDELINES

We recommend an appropriate balance between internal and external funding and between partners, although institutions may calculate this in different ways (e.g. valuation of direct or indirect costs, in-kind or cash). The main outlines for an appropriate budget can be listed as follow:

Restoration, conservation/preservation: outsourced services or in-house costs (staff, equipment, spaces)

Metadata: outsourced services or in-house costs (staff, equipment, spaces)

Digitisation: outsourced services or in-house costs (staff, equipment, spaces)

Dissemination: outsourced services or in-house costs (staff, website creation, equipment web hosting, maintenance)

Enhancement: content creation (outsourced through academics or in-house by both academic or library research staff), translation, editing (outsourced or in-house), copyright review

Outreach: communication, publishing, events, costs

Grants for partner libraries or for associated professionals, students or researchers (if any)

2.4 What is the timeline for the project?

Of the 18 case studies, nine are considered completed and nine are still ongoing. The longest project that is now considered closed lasted nearly 6½ years ([Case Study 5](#)), the shortest lasted only one year ([Case Study 2](#)).

Out of the 18 cases, however, the median duration is five years. If we consider the seven projects deemed completed to date, we see that project duration does not correlate with the complexity of the project, at least based on the number of partners and documents involved.

- Do you have internal or external deadlines to respect?
- Are all partners at the same stage regarding cataloging, digitisation?
- Do you need to phase the project?
- Will it have a fixed term or will it be ongoing?

GUIDELINES

It may be better to start small and think in stages, whether it is in terms of volume, number of partners, or outreach. This phased approach allows for the consideration of multi-phase funding and the testing of methodology.

To phase a project it may be useful to think about the 5 steps that are usually found in a project of this type (see *Managing the project*):

- a) Conservation/preservation,
- b) Description and metadata,
- c) Digitisation,
- d) Dissemination,
- e) Enhancement and outreach

Finally, at the end of this study phase, you will be fully equipped with:

- ✓ A documentary chart, an expert team and, possibly, an advisory board
- ✓ Partnership agreement(s)
- ✓ A Budget
- ✓ A Timeline

3 Managing the project

A five-step approach is described below. Some projects may include all of them whereas some will focus only on the core ones that are description, digitisation, and dissemination

3.1 Conservation/Preservation

3.1.1 What is the current situation?

- Are some documents not in a good enough condition to be digitised?
- How much preservation or stabilisation work is needed to enable digitisation?
- Do all partners have the facilities to ensure pre-digitisation preservation?
- Do approaches to preservation vary so much that it will affect the final product?

GUIDELINES

Documents that are not in a fit state to be digitised without damage have to be restored to an appropriate level. This appropriate level may vary culturally and you should be prepared to accept the difference of approach.

It is to be considered if one should include documents that may be destroyed in the process of digitisation. It should be assessed if digitisation is the only way in which they can be preserved and be usable. Can conservation/stabilisation preserve the physical item to enable minimal damage from digitisation? It is an opportunity to benefit from skill exchange and to reconsider one's own approach.

3.2 Cataloguing and Metadata

3.2.1 What is the current situation?

- Are these collections sufficiently described for the purpose of your project?
- How will metadata creation be sourced?
- Are the approaches to metadata standards interoperable?
- Are technical metadata and standards interoperable?
- Do you need metadata in several languages or do you need to facilitate access catalogue into several languages?

GUIDELINES

The usefulness of the project depends on the quality of the metadata. Thus, investment in metadata should be a priority. Please refer to international standards (*see useful resources*).

Source of metadata should be acknowledged to allow citation and for further scholarly use.

Achieving interoperability is necessary for realizing the benefits of the project. It is the opportunity to benefit from skill exchange or to reconsider one's own approach.

Multilingual metadata is the ideal

GUIDELINES

Identical standards are ideal, but interoperability is a minimum. It is the opportunity to benefit from skill exchange or to reconsider one's own approach. If there are very different standards, reputational impact has to be considered.

3.3 Digitisation

3.3.1 What is the current situation?

- Do you need new digitisation or are digitised images already available on existing platforms?
- Are old images of a sufficient quality to be used jointly with newly created images?
- Do partners have sufficiently similar technical standards for image creation?

3.4 Dissemination

3.4.1 What are the planned means of dissemination?

- A dedicated digital library ([Case Study 3](#))
- A dedicated site referring to each partner's digital store or libraries ([Case Study 17](#))
- A web page on an existing site ([Case Study 2](#))
- A search engine access to an existing site ([Case Study 5](#))

GUIDELINES

The order goes from the technically most complex to the simplest approach, from the most integrated solution to the one maintaining the greatest level of autonomy of the partners.

The principle of a digital library or a dedicated website allows a better understanding of the way the collections complement each other and provide better visibility of the collaborative dimension of the project. It also makes it possible to consider better editorial methods. Finally, these are choices that allow projects to evolve.

At the same time, a long-term sustainable preservation model must be implemented. If it is not assured, it is better to adopt simple approaches.

3.4.2 What are the copyright and other legal issues for the original documents?

- What is the legal status of the original documents? Are they out of copyright in all participating countries? Are they out of copyright in other jurisdictions which may be concerned? Are there other rights issues related to them?
- Are rules about this the same in all the countries involved in the projects? If not, how do you address the divergence?
- What is the legal status of digital documents linked to these collections? Is the legal status the same in all concerned jurisdictions?
- Are there indigenous rights in the material?
- Are there ethical or religious issues around making them available in digitised form or around the process of digitisation?

GUIDELINES

Available for reuse for free is preferable, with attribution¹ but it is often difficult to define a reuse policy common to all partners. It may be preferable to agree on a shared basis, defined jointly, for example to allow free and open access for non-commercial reuse of public domain documents, with reference to origin¹, with commercial reuse remaining within the jurisdiction of each institution²

3.4.3 What are the rights issues for metadata?

- Are there issues relating to data protection?
- What is the legal status of existing metadata related to these collections?
- What will be the legal status of the metadata created during the project?
- What are the reuse rights for metadata?
 - o available on Open linked data (OLD) or any other protocol,
 - o available for consultation on an on line catalog,
 - o available for reuse for free,
 - o available for reuse for free for non-commercial use,
 - o available for reuse for free for commercial use ,
 - o available for reuse against a fee for non-commercial use,
 - o available for reuse against a fee for commercial use.
- Will the metadata be available in multiple languages?

GUIDELINES

Whenever possible, Open Linked Data (OLD) is a preferred option. If you have to prioritise, common identifiers should be fixed based on international authorities and subject headings.

Available for reuse for free is preferable, with attribution¹. Available for reuse for free for non-commercial use is a minimum¹. Use of standardised rights statements is preferable (see rightsstatements.org).

3.4.4 What are the rights issues for digital files?

- Who will have the rights for the digital files?
- What will be the legal status of the files created during the project?
- What are the reuse rights for digital documents?
 - o available for reuse for free for non-commercial use
 - o available for reuse for free for commercial use
 - o available for reuse against a fee for commercial use.
 - o available for reuse against a fee for non-commercial use.

3.4.5 . How do you propose to integrate digital files?

- Harvesting with integration into a single digital store
- Harvesting without integration into a single digital store
- Harvesting of metadata with links to separate stores
- Permanent links to distinct digital libraries
- Mixed model based on the wishes of the different partners

GUIDELINES

- Harvesting with integration into a single digital store can assure a high level of quality control.

- Harvesting of metadata with links to separate stores allows for greater variation in metadata and technical standards?

- Harvesting of metadata with links to separate stores or permanent links ensure full visibility to each partner.

A mixed model may help you to achieve the inclusion of more partners.

3.4.6 What are the rights issues for the content created through the project?

- Who owns the rights in the content which the project creates, catalogue records, texts for web sites or for publications?
- Are arrangements the same in all institutions?

3.5 Enhancement and Outreach

Different levels of **curated content** are possible:

- Presentation of the project and stakeholders
- Organisation and enhancement of the material by major themes encompassing document sets
- Organisation and enhancement by narrow themes, comprising subsets of documents and even single documents

GUIDELINES

This list of items are not exhaustive, and may not reflect all relevant cultural sensitivities. Not all of the guidelines in this document will be applicable in every situation. *You should rely on your own expertise and judgement as well as that of others.*

Different **curatorial models** can be envisaged:

- Internal experts from one or more partners
- Call for contributions from academics and specialists
- Mixed model (Case Study 17)

The more contributors you have, the more you need to be alert to copyright compliance.

Different level of **translation** can be considered:

- Bilingual or multilingual
- Full translation or partial translation

There are many options for **outreach and engagement** beyond the digital resource itself.

- Academic conferences
- Academic publications, in physical or digital form
- Exhibitions, on site or on line
- Editorial content created for schools and learners of all ages
- Material for teachers
- Engagement with groups of people with a special interest in this type of material, on site or on line
- In your own country or abroad
- In your own language or in other languages
- Adaptation of curated contents to audiences in different participating countries
- Social media communication plan
- Events around the content
- Printed outputs for a broader audience
- Merchandise based on the content

Have you cleared rights? Is that type of use ethical or otherwise culturally acceptable?

4 Ending the project

At the end of each phase, we recommend that you undertake an analysis of lesson learnt, to record what has gone well and what has gone less well, so that you can build this into a later, larger scale project.

4.1 Reporting

GUIDELINES

At the end of the project, it is recommended to draw up a final report, taking into account all the partners' feedback.

The following issues may be addressed:

Achievement of contractual objectives: quantitative and qualitative targets, timeline, milestones

Achievement of additional objectives, due to evolution in the course of the project

Completed budget, and comparison with the initial budget

Impact for all the parties and for each partner individually

Enablers and barriers (technical, curatorial, organisational, relationships between partners)

Sustainability

4.2 Management of resulting resources

GUIDELINES

Already in the initiation phase, when drafting the partnership agreement, it is necessary to determine which partner is responsible for the ongoing management of the resulting resources and the future technological refreshes or changes.

4.3 Staff

GUIDELINES

An appropriate amount of internal, long-term staff involvement is good to ensure that experience and expertise gained during the project is not lost when the project funding comes to an end.

5 Annexes

5.1 Presentation of case studies

Digitally reconstitute a document or collection

These projects involve documents or a collection of documents that were once grouped into a single collection and then dispersed as a result of political events or the wishes of the owners. Institutions in possession of parts of a whole work together to reunify them digitally.

5.1.1 Case study 1: Codex Sinaiticus

[Codex Sinaiticus](#). Led by the British Library from 2005 to 2011, this project concerns a **single document**. The Codex Sinaiticus is one of the earliest biblical manuscripts. Because of its complex history, parts of the manuscript are now scattered across four libraries. A partnership agreement has been signed for the preservation, photography, transcription and publication of all pages and fragments of the Codex Sinaiticus. The results are posted on a website.

5.1.2 Case study 2: James Joyce Manuscripts

[The James Joyce Manuscripts from Hans E. Jahnke bequest at ZJJF project](#). Led by the National Library of Ireland and the Zurich James Joyce Foundation (ZZJF), the aim of the project was to publish manuscripts from the private collection of Hans E. Jahnke, bequeathed to the ZZJF, in the catalogue of the National Library of Ireland in order to expand **the archival collection dedicated to James Joyce**. It ran from January 2013 to January 2014.

5.1.3 Case study 3: Europeana Regia

[Europeana Regia](#). Supported by the European Commission within the framework of a European project, between 2010 and 2012, 5 European libraries collaborated to make available 3 royal collections of medieval and Renaissance manuscripts (Bibliotheca Carolina, Library of Charles V, Library of the Aragonese Kings of Naples, today conserved mainly in four collections in France, Italy, Spain and the United Kingdom).

Digitally compile documents produced by the same national, linguistic, religious or cultural community or in the same place, country or region

These projects aim to create a digital compilation of documents that were produced by the same national, linguistic, religious or cultural community, while not necessarily ever being gathered together in the same place at any given time in history. Thus compiled, the documents constitute now an important heritage collection serving to educate future generations about their history.

5.1.4 Case study 4: Digitisation of Rare Korean Books

[The Digitisation project for rare Korean books held abroad](#). Started in 2006, it involves the identification, collection and digitisation of rare Korean books held abroad in order to establish an infrastructure for research in Korean studies and to preserve a Korean cultural heritage that will be passed on to the next generation.

5.1.5 Case study 5: Rare Japanese Materials at the Library of Congress

[The valuable, rare and unique Japanese materials in the collections of the Library of Congress Asian Division](#). From 2010 to 2017, the National Diet Library collaborated with the Library of Congress to digitise and upload Japanese documents held in the L.o.C. Asian Division.

5.1.6 Case study 6: The Gordon W. Prange Collection

[Reformat the Books in the Gordon W. Prange Collection](#). This project, which began in 2005 and is still ongoing, is being carried out by the National Diet Library and the University of Maryland. The latter possesses the most complete collection of Japanese documents published between 1945 and 1949, during the Allied occupation of Japan.

5.1.7 Case study 7: Glagolitic Script

[Glagolitic Script](#). National in origin, the purpose of this project led by the National and University Library in Zagreb is to digitally compile manuscripts and books written in **Glagolitic script** but dispersed throughout Southeastern Europe, in order to preserve and enhance them for the general public.

5.1.8 Case study 8: Digital Images Database of Rare Chinese-Language Books

[Digital Images Database](#). Launched in 2001 by the National Central Library of Taiwan, the project aims to digitise and consolidate rare **Chinese-language** books scattered around the world into a single database.

5.1.9 Case study 9: Hebrew Manuscript Digitisation Project

[Hebrew Manuscript Digitisation Project](#). Launched in 2013 by the British Library, the main objective of this project is to digitise and upload **Hebrew manuscripts** from the British Library collection. The results of this project were aggregated to the KTIV project (see Case Study 10).

5.1.10 Case study 10: The International Collection of Digitised Hebrew Manuscripts

[KTIV, the International Collection of Digitised Hebrew Manuscripts](#). This is the second stage of a project started in 1950 by the Prime Minister of the State of Israel, David Ben-Gurion,

which aimed to identify and record on microfilm **Hebrew-language** manuscripts scattered throughout the world. This step involves digitizing and making available on a single website all extent Hebrew manuscripts.

5.1.11 Case study 11: Fenno-Ugrica – A Digitisation of Uralic Languages

[FENNO-UGRICA, a Digitisation Project of Uralic Languages](#). Led from 2012 to 2017 by the National Library of Finland, the aim of this project was to digitise documents written in **Uralic languages** (minority languages mainly in the Russian Federation).

5.1.12 Case study 12: Polish-Jewish Historical Newspapers

[Polish Jewish Historical Newspapers](#). Initiated in 2014, this project aims to digitise a selection of microfilms of **Polish Jewish newspapers** from the collections of the National Library of Poland and to make them available on a dedicated site of the National Library of Israel.

5.1.13 Case study 13: Tulipana

[Tulipana](#). Led from 2014 to 2017 by the Centre for Global Heritage and Development, this project aims to safeguard the **cultural heritage of Dutch emigrants and expatriates** in Brazil and to make this material digitally accessible.

5.1.14 Case study 14: Canadian Indigenous Documentary Heritage Initiatives

[Library and Archives Canada's Indigenous Documentary Heritage Initiatives](#). In 2017, the Government of Canada announced funding for Library and Archives Canada (LAC) to digitise Indigenous documentary heritage and support communities in digitizing Indigenous language recordings.

5.1.15 Case study 19: International Dunhuang Project

[International Dunhuang project](#). IDP is an international collaboration to make information and images of all manuscripts, paintings, textiles and artefacts from Dunhuang and archaeological sites of the Eastern Silk Road freely available on the Internet and to encourage their use through educational and research programmes.

Digitise and enhance documents produced as part of a history shared by several countries

These projects aim to digitally compile documents produced in the context of a historical context common to many countries, *without necessarily having been gathered in one place at any given time*

in history. The resulting documents are not only made accessible but also contextualised to encourage the study and shared understanding of this history.

5.1.16 Case study 15: France-Poland Digital Library

[France-Poland Digital Library](#). In 2017, the French and Polish national libraries launched a digital library offering a collection of documents on the shared history of France and Poland between the Renaissance and the Second World War. This site is part of the National Library of France's "Shared heritage" collection, which aims to present France's shared history with many countries around the world.

5.1.17 Case study 16: British Library Qatar Foundation Partnership

[British Library Qatar Foundation Partnership](#). Led by the Qatar National Library (QNL) in partnership with the British Library, the project focuses on digitizing the India Office Records in the British Library archives related to the **history of the Gulf**. In addition to access to digital documents, the site provides access to enriched metadata and background articles on this topic.

5.1.18 Case study 17: Middle-Eastern Libraries

[Middle-Eastern Libraries / Bibliothèques d'Orient](#). The French National Library launched a project in 2015 in collaboration with 8 heritage and research libraries located in the Middle East. As a result of this multilateral cooperation, the Middle-Eastern Libraries digital library presents several thousand documents. Opened in 2017, this site is part of the National Library of France's "Shared heritage" collection.

5.1.19 Case study 18: Bibliothèque Francophone Numérique

[Bibliothèque Francophone Numérique aka BFN](#). The Digital Francophone Network (RFN) opened its digital library in 2017. It presents, through unique but little-known heritage collections, **the cultural exchanges made possible through the shared use of the French language**. The geographical corpus and thematic selections are presented by francophone researchers.

5.2 Members of the Digital Unification Working Group

Victoria Owen (Member of the IFLA Governing Board)

Jeanne Drewes (Representative of the IFLA Preservation and Conservation (PAC) Centres)

Njörður Sigurðsson (Representative of the International Council on Archives (ICA))

Lily Knibbeler (Chair of the Conference of Directors of National Libraries (CDNL))

Te Paea Taiuru (Chair of the IFLA Indigenous Matters Section)

Guy Berthiaume (Chair of the IFLA National Libraries Section) (Chair 2017-18)

Helen Vincent (Chair of the IFLA Rare Books and Special Collections Section)

Kristian Jansen (Expert member, British Library)

Heawon Hyun (Expert member, National Library of Korea) (replacing Jaesun Lee, National Library of Korea)

Isabelle Nyffenegger (Expert member, Bibliothèque nationale de France) (Chair 2018-19)

Oren Weinberg (Expert member, National Library of Israel)

Mara de Groot (Expert member, Centre for Global Heritage and Development, Leiden University)

Ellen Tise (Expert member, Stellenbosch University, South Africa)