



# UNESCO Memory of the World Programme

## Sub-Committee on Education and Research

Newsletter 2017/3 (September)

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## Editorial

by Lothar Jordan

This newsletter continues with reporting on the efforts of the SCEaR and its partners to implement documentary heritage into school teaching. Some months ago SCEaR Corresponding Member Adriana Carvalho Koyama and her colleagues organized a meeting at the University of Campinas that presented activities of Brazilian school teachers on this matter and tried to accompany and strengthen them by academic projects. Johanna Tewes, arts teacher at the Walddörfer Gymnasium, Hamburg, continues her report on her classroom activities, showing how to use an item on the International Register of Memory of the World. As this project, her second one, was on “Documents of architectural work from Oscar Niemeyer to the architects of the Hamburg Archive of Architecture” we can present a two-lane bridge between Latin America and Europe, as well as between researchers and teachers, as well as between documents of both regions.

Another innovative way to use elements of the MoW Register, this time in the academic seminar, is presented by Anca Claudia Prodan. She worked with students on nomination forms for the MoW Register and explored with the students the uses that one can make of them in heritage education.

After the opening of the first Memory of the World Knowledge Centre in Macau (see SCEaR Newsletter 2017/1) a second such centre opened in July 2017 at Renmin University, Beijing (see Dianne Mackaskill’s report). We hope that this initiative will give inspirations to open more such institutions in different parts of the world.

We explored possible fields of cooperation with the ICLA, the International Comparative Literature Association, in a MoW section of its World Congress in 2016 (see the Report in the SCEaR Newsletter 2016). Translations and their safeguarding was one of these fields. Our discussion was continued in August this year in a seminar in Yasnaya Polyana, the estate of Leo Tolstoy, a seminar that was dedicated to the 25<sup>th</sup> anniversary of Memory of the World (see Report in this Newsletter). Based on the assumption that there is a discrepancy between the fact that all kinds of parties agree on the significance of translators and translations for intercultural dialogue especially in an age of globalization, and the only secondary attention documents on translators and translations find in general, we considered how this gap could be closed. We agreed to work towards a “Manifesto for Safeguarding the Memory of Translators and Translations” to win further partners. You can find some first notes on this on pp. 28-30.

Beatriz Puente-Ballesteros had reported (SCEaR Newsletter 2017/2) on the Exhibition “The Galleries: Sources, Voices, Histories” at Macau University. Now she reports on the destruction of this exhibition through a typhoon – and its reconstruction with the combined help of professors and students.

## **International Seminar at Brazilian University of Campinas Discusses Educational Potentialities of MoW Documentary Heritage**

by Victor Rysovas and Adriana Carvalho Koyama

With archives becoming main actors in the field of ‘Memory Cultures’ - a field where monuments, art, media, social movements, marketing, psychology, public history and archives are brought together - archival images are being used in all sorts of new media forms, and their origin, as archival records, is used to provide authority to all kind of historical representations, from fiction movies to aliens’ fantasies. The increasing educational role of these digital archives and the need to develop the “archival literacy” of newcomers’ is undeniable. Thus the way in which archives mediate rather than simply preserve our historical knowledge, how this literacy can be made part of children’s educational experience is a key contemporary issue for the MoW project.

Therefore, in March 2017, at University of Campinas (Unicamp), Brazil, the UNESCO SCEaR and its partners presented some of their work at The International Seminar *Memories, Narratives and Archives: potentialities for teachers and student’s development*, to an invited audience of teachers and Brazilian education researchers, exchanging their ideas and experiences on the possibilities for the education of school children in using material from the MoW register, as well as a wide range of other public records and personal archives.

The seminar was inaugurated by a full day course focusing on the central issues around archival concepts: “Archival Records, Research and Memory Practices on Education: main questions and concepts” run by University of Sao Paulo Professor Dr. Ana Maria de Almeida Camargo, a historian with a large experience in orientation and counselling in the science of archival research. Recognizing that archival concepts are largely unknown in other fields of research, and considering that their understanding has a particularly important role to play in building bridges between documentary heritage and classrooms, this day provided a significant opportunity to increase the dialogue among researchers about core archival concepts and issues. In her end of day keynote speech, Professor Dr. Adriana Carvalho Koyama showed how the issues raised and the current research projects based around archives and education proposed by the seminar encouraged multiple perspectives on the subject, recognizing different concepts, practices and approaches on education, memory, narratives, archives and heritage, offering an inspiring richness for cross-border dialogues.

Prof. Dr. Lothar Jordan, chair of SCEaR, and Prof. Dr. Martin Porter – former school teacher, and Professor at the University of Lyon and member of SCEaR - led the inaugural conference of the second day, entitled “The UNESCO Memory of World Programme: potentialities for teachers and students development”. Lothar Jordan brought a comprehensive view of the MoW Programme and of the activities of the Sub-

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Committee of Research and Education, as well as the recent expansion of the educational program at University of Macau. Martin Porter presented an inspiring resumé of his educational experience of analyzing First World War records in his high school classroom, inviting students to question issues relating to diplomatic issues, ethics, nationalism, language, subjectivities and war, using an inter-disciplinary approach based on a single item from the MoW register and incorporating a variety of textual and visual primary sources drawn from poetry, art, and film.

These presentations were then followed by a round table aimed at exploring the potentials of bringing together documentary studies and aesthetic rationality, in order to set up paths of investigation closely related to students own experiences, to form an interrogation of social memories and written history in the form of a sensitive dialogue. Johanna Tewes opened the round table, entitled “Dialogues on Education, Memory Practices and Aesthetic Rationality”, with her presentation about educational experiences using items of the MoW Register and expressions of contemporary art. She showed how, by showing school children the strategies of aesthetic research used by artists, students could be exposed to the concepts of documentation and archiving in order to “get a picture of something”.

This was followed by a paper from Dr. Ana Pato, in which, using contemporary art as a guiding thread, she focused on the problematic of the archive in the field of culture. By analyzing the art practice of the ‘non-archival’ of records of traumatic stories as a means to rethink the use of archives in connection with contemporary art, she argued that “no place is more powerful for knowledge deconstruction than the experience of the archive “as an institution”, not in the metaphorical sense described by Derrida and Foucault, but by the approach of a very real, very material network of power over memory. This round table was concluded by a presentation from Dr. Nara de Carvalho Cunha in which she shared her research carried out with a group of students of high school in Ouro Preto. Focusing on the photograph as an historical document (the photographs were taken from a photographic essay made by the photographer Fernanda Assis Carvalho), the students carried out an educational investigation into an enormous tragedy that hit a major Brazilian river, caused by the industrial mining company, Samarco. The analysis of these documents considered how the tragedy had been banalized by the exposition of its images, reducing their polysemy, as well as their documental and artistic potentials.

Of the three afternoon round tables, the first one focused on three experiences of investigations into Documentary Heritage and Memory Practices on Early Childhood Education. Dr. Cristina Campos, Ms. Thais Cipolini and Ms. Marcia Bichara presented their researches into using archival documents to teach children from three to ten years old. Ms. Cipolini looked at children’s books as historical documents, guided by the conceptual framework of Walter Benjamin’s writings. Ms. Bichara presented her research in the use of combining heritage education with childhood experiences and memories, to show the capacity of young learners and teachers to produce original historical knowledge based on their memories, experiences and studies. Cristina Campos, a teacher with a PHD in Education, presented the work of children who had just begun to learn how to

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read and write using MoW documents written in different languages, on different physical supports and drawn from different cultures to those of the children, all of which were helped to shed light on the children's own culture.



Medieval Manuscripts on Medicine from Baku in the Memory of the World Register of UNESCO.  
<http://en.unesco.org/silkroad/silk-road-themes/documentary-heritage/medieval-manuscripts-medicine-and-pharmacy>

In opening the second of the session's round tables, Professor Dr. Ana Maria de Campos focused on Memory Practices and Teachers Professional Development. She considered the role of personal records on the emergence of significant memories, and the role they can play in teacher's professional development and further education experiences. Dr. Elly Roza Ferrari shared her experience on an important Archive and Memory Center at São Paulo University (USP), the Instituto de Estudos Brasileiros- IEB (Brazilian Studies Institute). She pointed to the importance of creating singular educational practices, specially designed for each group of students according to their expectations and questions they brought to the IEB archival collections and fonds. She showed how this approach assured the consideration and fulfilment of the students own questions and research paths. Professor Dra. Adriana Carvalho Koyama then presented some photographs of slavery representations on a school parade. She used them to elucidate questions and observations about sensitive archives and their use on educational experiences, particularly when social traumatic events are addressed with students whose family memories were related to the actual historical processes discussed.

The final roundtable, on "Documentary Heritage and Political Education of the Sensibilities", was opened by Dr. Marcelo Alves Cerdan who examined the educational practices of using documents relating to slavery with three groups of first year high school working class students in a public school in Indaiatuba (SP). Using documents relating to lawsuits drawn from the Brazilian court system, the students focused their analysis on how these documents show how enslaved people negotiated and fought for their lives in their everyday lives. Professor Ms. Lucineia Chrispim Pinho Micaela then presented a project which examined gender and ethnic prejudice in a variety of everyday life conflicts and the links between human rights issues, the struggle of common Brazilian people and



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the approaches of different educational syllabi. Ms. Victor Rysovas presented a project based on a selection of MoW documents drawn from and related to the Brazilian Government intelligence services and their crimes during the cold war and Brazilian military dictatorship. These documents were analysed for the light they shed on Michel Foucault's theory of 'disciplinary society'. After reading and discussing excerpts of *Discipline and Punish*, the students read, listened and watched a selection of MoW registries from National Archives of Brazil and São Paulo State Archives. Each group of three students presented one of the documents to the class, connecting the situations registered in the documents to the Foucault's disciplinary society theory. Finally, the students were invited to associate the experiences documented in these records to a situation they have experienced in their own life, and expressing it in a creative language.



Archival record about Brazilian military government espionage training. “Informante do Regime Militar” Collection, Arquivo Nacional do Brasil.

The day was closed by a speech from Professor Dr. Ivana Parrela, from the Archival Studies Department from the University of Minas entitled “Documentary Heritage, Memory and Education of the Sensibilities on Teachers Professional Development”, in which she pondered some of the main heritage education activities based on the Archives of Minas Gerais taken from the last decade.

The Seminar *Memories, Narratives and Archives: potentialities for teachers and students development* was the first academic Brazilian Research event that gather researchers from different study fields and teachers to explore the possibilities of documentary heritage on education. By pondering the new horizons of cutting edge educational research and practices it highlighted the rich potential for the MoW archives to contribute to the development of an essential and enlightening “archival literacy” in the creation of educational practices that allow young researchers to experience actual investigation and document reading; practices which do not present “historical thinking” simply as part of a pre-settled road in instrumental training, but which allow students to incorporate their thoughts and questions and to embrace their own findings and words, changing the students’ role from narrative consumers to authors.

*Professor Dr. Adriana Carvalho Koyama is a Unicamp fellow researcher, a specialist on education and archives and a SCEaR Corresponding Member.*

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## *Schools*

### **Documents of the International Register of Memory of the World in School Teaching**

Two Projects by Johanna Tewes

*Since the Memory of the World SCEaR created a Working Group Schools (coordinated by Maria Liouliou) in November 2015 one of its projects has been to develop a Memory of the World School Kit, starting with three disciplines: History, Literature and Language, and Arts. One of the Cooperating Schools of the SCEaR is the Walddörfer Gymnasium, Hamburg. Arts teacher Johanna Tewes has carried through two projects in her work for the MoW School Kit. She presented the first one in the SCEaR Newsletter 2017/2 (June).*

#### **Second Project:**

#### **The Way Architects Work: Documents of Architectural Work from Oscar Niemeyer to the Architects of the Hamburg Archive of Architecture**

- 8 art lessons (90 Min.) in class 11, age: 16/17, secondary school
- MoW reference: Archive of the architect Oscar Niemeyer (Brazil)

#### **1. Teaching objectives**

*Researching the building process of selected and major buildings in Hamburg, which are documented in the Hamburg Architecture Archive and showcasing it on a moodboard.*

The constructed environment in which students grow up is central to their cultural and personal background. Furthermore it is important to understand that cities are no fixed areas but are subjected to a permanent changing process, which is planned and executed by architects and urban planners and in which the students also can participate. The work of Oscar Niemeyer is an excellent example of this process. It shows, how the visions of one man and his ideas of cultural and social living combined can influence the face of a whole city or nation.

#### **Skills: the students will be able to**

- distinguish different functions of buildings
- recognize typical elements in the architectural style of Oscar Niemeyer with respect to the background of his biography
- classify his work in the context of modernism and architectural history
- relate Niemeyer's sketches to the original buildings

- read and use different types of architectural representations and understand their purpose
- analyze examples of buildings through different types of architectural drawings
- follow the steps in a design process of a structure using the example of selected and major buildings in Hamburg, which are documented in the Hamburg Architecture Archive.

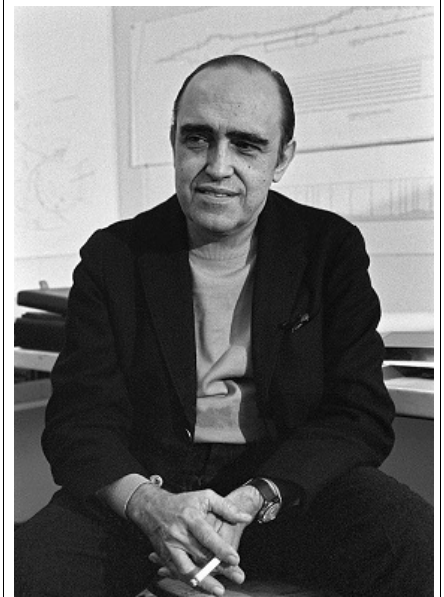
### Information about Oskar Niemeyer

Oscar Ribeiro de Almeida Niemeyer Soares Filho (December 15, 1907 in Rio de Janeiro – December 5, 2012 Rio de Janeiro) was a Brazilian architect, who is considered to be a pioneer of modern architecture. He designed the civic buildings for the Brazilian capital Brasília, which were declared a cultural world heritage site in 1987 by UNESCO. The use of abstract sensual forms and curves as well as the refusal of the right angle and the use of white concrete as a building material characterised his style.

His architectural drawings were inscribed in the MoW Register in 2013. The reasons therefore were:

“The collection consists of 8927 documents, with boards of sketches sets, boards of architectural albums and boards of technical drawings which form a valuable record of the work of an artist who marked the international architecture of the twentieth century. In addition to primary research sources, many of these documents are true works of art. The sketches and albums are original documents, rare and almost entirely unique. They not only bring traces of free curves and poetic that marked the work of Niemeyer, but also reveal the architect's working method.”\*

\*Source: <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/architectural-archive-of-oscar-niemeyer/>



Oscar Niemeyer, 1968

Source:

[https://en.wikipedia.org/wiki/Oscar\\_Niemeyer#/media/File:Oscar\\_Niemeyer\\_1968b.jpg](https://en.wikipedia.org/wiki/Oscar_Niemeyer#/media/File:Oscar_Niemeyer_1968b.jpg)



## 2. Didactic/lesson plan

Lessons (time)	Lesson topics
1. lesson (90 min.)	<ul style="list-style-type: none"> <li>• Introduction to the work and life of Oscar Niemeyer and the MoW</li> <li>• Clarification of some basic architectural terms and fundamental questions, functions of architecture between cultural and natural conditions, (see worksheet 1 and 2)</li> <li>• link to Niemeyers work in context of the MoW (see information box)</li> </ul>
2. lesson (90 min.)	<ul style="list-style-type: none"> <li>• Operating with Niemeyer`s sketches as an example of architectural drawing (see worksheet 3 and 4)</li> </ul>
3. lesson (90 min.)	<ul style="list-style-type: none"> <li>• Preparation lesson for the visit of the <i>Hamburg Architecture Archive</i></li> <li>• Introduction and study of different architects and buildings, which are documented there:               <ol style="list-style-type: none"> <li>1. Hans und Oscar Gerson: <i>Kontorbäuser Sprinkenhof or Meßberg</i></li> <li>2. Werner Kallmorgen: <i>Ernst-Barlach-Haus or Kaispeicher A (today Elbphilharmonie)</i></li> <li>3. Ferdinand Streb: <i>Grindelhochhäuser or Alsterpavillion</i></li> <li>4. Fritz Trautwein: <i>Heinrich-Herz-Turm or U-Bahn Landungsbrücken or Jungfernstieg</i></li> </ol> </li> </ul>
4./5. lesson (180 min.)	<ul style="list-style-type: none"> <li>• Visit of the Hamburg Architecture Archive and the selected buildings</li> <li>• researching and collecting original material</li> </ul>
6./7. lesson (180 min.)	<ul style="list-style-type: none"> <li>• Evaluation of the visit</li> <li>• Creation of a moodboard /diary</li> </ul>
8. lesson (90 min.)	<ul style="list-style-type: none"> <li>• Presentation and assessment of the results</li> <li>• Evaluation of the activity</li> </ul>

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### 3. Materials, handouts or worksheets developed and used

#### Worksheet 1: First impressions



1)



2)



3)



4)



5)



6)

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## Tasks:

1. These pictures show buildings designed by the Brazilian architect Oscar Niemeyer. Reflect on their function (sacred or profane architecture, representative, public, residential, social, industrial or office building ...). Justify your statements.
2. Figure out the central geometrical forms and other eye-catching architectural elements, which are typical of the style of Oscar Niemeyer's buildings and draw them.

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1) *Niterói Contemporary Art Museum* in Niterói, Brazil (1991–96), 2) *Church of Saint Francis of Assisi* in Belo Horizonte, Brazil (1940), 3) *Cathedral Brasília* in Brasília, Brazil (1970), 4) *Biblioteca Latino-Americana Victor Civita* in São Paulo, Brazil (1987), 5) *Palácio do Planalto* (Palace of the Highlands), Presidential office in Brasília, Brazil (1958), 6) *Niemeyer Cultural Center* in Avilés, Spain (2011).

Source: [https://de.wikipedia.org/wiki/Oscar\\_Niemeyer](https://de.wikipedia.org/wiki/Oscar_Niemeyer)

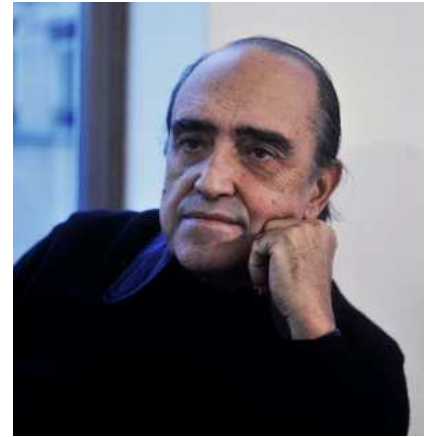
## Worksheet 2: Biographical aspects – connections of Oscar Niemeyer's life and work

- |      |   |
|------|---|
| 1907 | Born in Rio de Janeiro as Oscar Ribeiro de Almeida de Niemeyer Soares   |
| 1934 | Graduation as an architect at the <i>Escola Nacional de Belas Artes</i> , after that working as a draftsman for local architectural office          |
| 1936 | Encounter with Le Corbusier, collaborating on his project for the design of Brazil's Ministry of Education and Health building in Rio de Janeiro    |
| 1937 | Realising his first major project by designing a series of buildings called the <i>Pampulha Architectural Complex</i> in the city of Belo Horizonte |
| 1940 | First meeting with Juscelino Kubitschek, the later  |

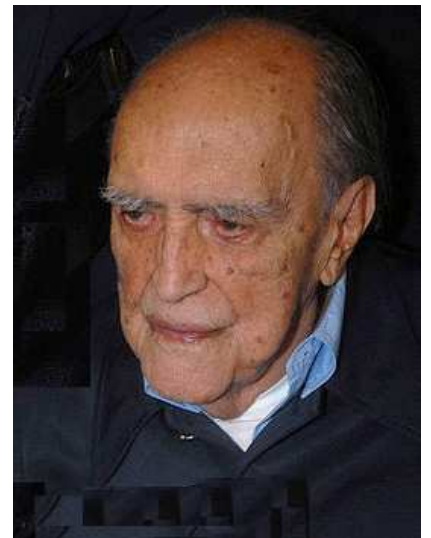


Oscar Niemeyer in the 1950th

- president of Brazil
- 1945 Joining the *Brazilian Communist Party* (PCB)
- 1954 Journey to Europe, visit of the USSR, building an example of his architecture at Berlin's Interbau exhibition
- 1955 Foundation of the *Moduló* Magazine
- 1956 Order of Brazil's new president, Juscelino Kubitschek, to design the civic buildings for Brazil's new capital, Brasilia
- 1957
- 1963 First designs for the National Congress of Brazil, the Cathedral of Brasília, the Palácio da Alvorada, the Palácio do Planalto, and the Supreme Federal Court
- 1965 Received the *Lenin Peace Prize* from the USSR, honorary Membership of the American Institute of Architects
- 1985 Occupational ban, emigration to Paris
- 1988 Return to Brazil, continuation of work on the design of Brasilia
- 1996 *Pritzker Architecture Prize*
- 2002 Design of the *Niterói Contemporary Art Museum* in Niterói
- 2012 Inauguration of the *Oscar Niemeyer Museum* complex in the city of Curitiba, Paraná
- Death in Rio de Janeiro at the age of 104, ten days before his 105th birthday



Oscar Niemeyer, 1977

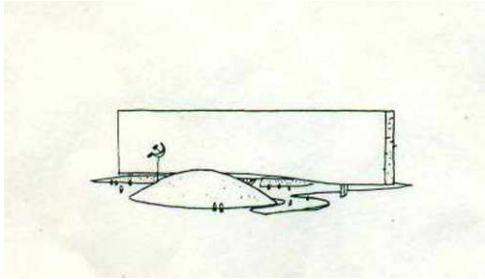


Oscar Niemeyer, 2006

**Task:** Collect information on the buildings mentioned in Oscar Niemeyer's biography. Figure out possible relationships between his life and work.

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### Worksheet 3: Architect's sketches by Oscar Niemeyer<sup>1</sup>



1



a) Mondadori Editorial Headquarters



2



b) French Communist Party  
Headquarters

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**1 Solutions:** 1-b, 2-d, 3-a, 4-c, Sources:

[https://en.wikiarquitectura.com/index.php/File:Patido\\_comunista\\_fr\\_boceto\\_3.jpg](https://en.wikiarquitectura.com/index.php/File:Patido_comunista_fr_boceto_3.jpg),

1:

[https://en.wikiarquitectura.com/index.php/File:Das\\_canoas1.jpg](https://en.wikiarquitectura.com/index.php/File:Das_canoas1.jpg),

2:

[https://en.wikiarquitectura.com/index.php/File:Mondadori\\_6.jpg](https://en.wikiarquitectura.com/index.php/File:Mondadori_6.jpg),

3:

[https://en.wikiarquitectura.com/index.php/File:Univ\\_constanine\\_boceto\\_auditorium.jpg](https://en.wikiarquitectura.com/index.php/File:Univ_constanine_boceto_auditorium.jpg),

4:

[https://en.wikiarquitectura.com/index.php/File:Mondadori\\_2.jpg](https://en.wikiarquitectura.com/index.php/File:Mondadori_2.jpg),

a:

[https://en.wikiarquitectura.com/index.php/File:Patido\\_comunista\\_fr\\_4.jpg](https://en.wikiarquitectura.com/index.php/File:Patido_comunista_fr_4.jpg),

b:

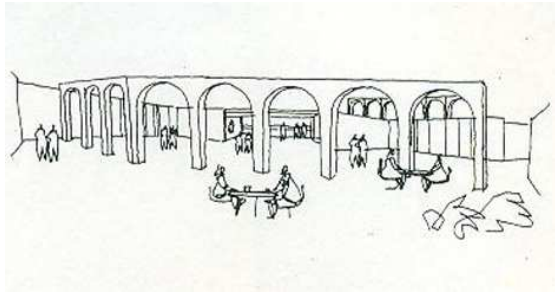
[https://en.wikiarquitectura.com/index.php/File:Univ\\_constanine\\_13.jpg](https://en.wikiarquitectura.com/index.php/File:Univ_constanine_13.jpg),

c:

[https://en.wikiarquitectura.com/index.php/File:Das\\_canoas10.jpg](https://en.wikiarquitectura.com/index.php/File:Das_canoas10.jpg).

d:

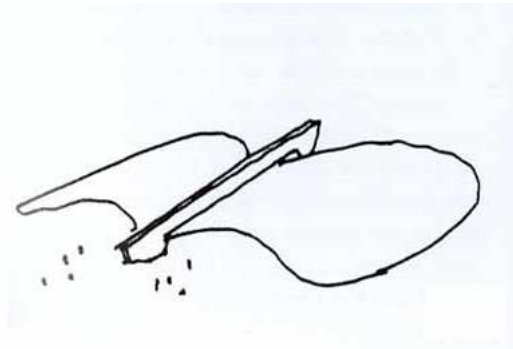




3



c) University of Constantine



4



d) Canoas House

## Tasks

1. Which sketch of Oskar Niemeyer belongs to which building? Link them.
2. Draw sketches of famous buildings in Hamburg (or distinctive parts of them) by using only outlines. Let your class neighbor guess which building you have drawn.

## Worksheet 4: Types and purposes of architectural drawings and modeling

- Site plan: shows the whole context of a building including property boundaries, accesses to the site and nearby structures. It also gives an overview of already existing streets, nearby buildings (if any) parking lots, trees and planting.
- Sketch: rapidly executed freehand drawing. It is used as a quick way to record and develop an idea or a concept, not to communicate the principles of a design in a finished work (like detail drawing or architectural perspective drawings).
- Elevation: horizontal view of a building seen (frontal) from one side, to describe the external appearance of a building, its facade, in a flat representation.
- Section: represents a vertical plane cut through the object, showing the spatial structure and proportions inside the building as well as the relationship between different levels.
- Floor plan: vertical view on a horizontal plane cut through an object, showing the floor space and the arrangement of rooms in buildings at a particular level, including walls, stairs, windows and door openings or other features at that level.
- Architectural model: a physical representation of a structure, built to study aspects of an architectural concept, like the interaction of volumes or different viewpoints or to visualise a final design true to scale.

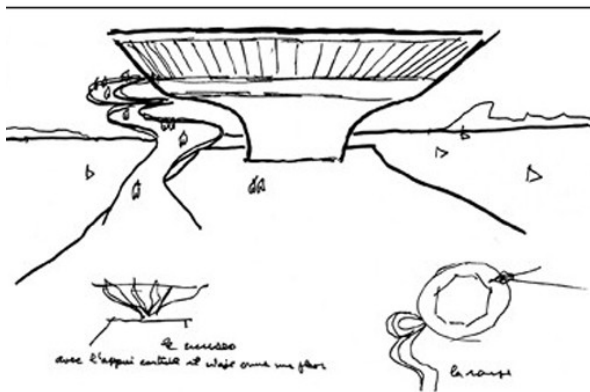


Image 1: Museum of Contemporary Art

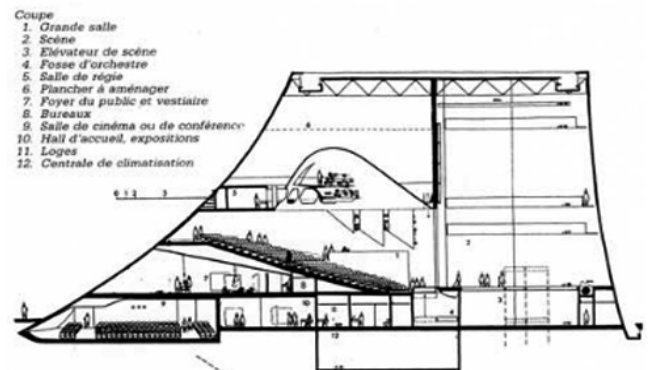


Image 2: House of culture

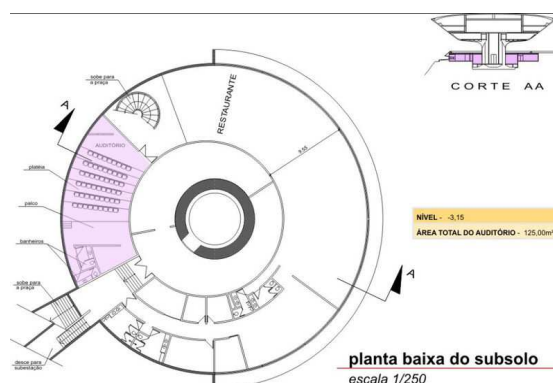


Image 3: Museum of Contemporary Art

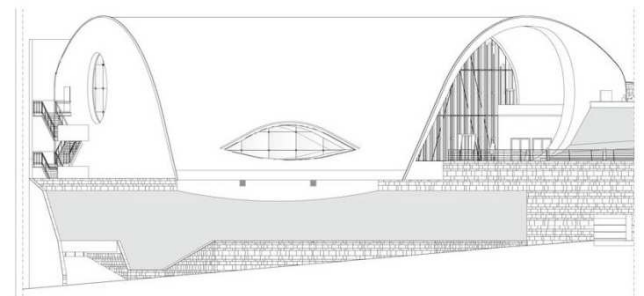


Image 4: Oscar-Niemeyer-Auditorium in Ravello



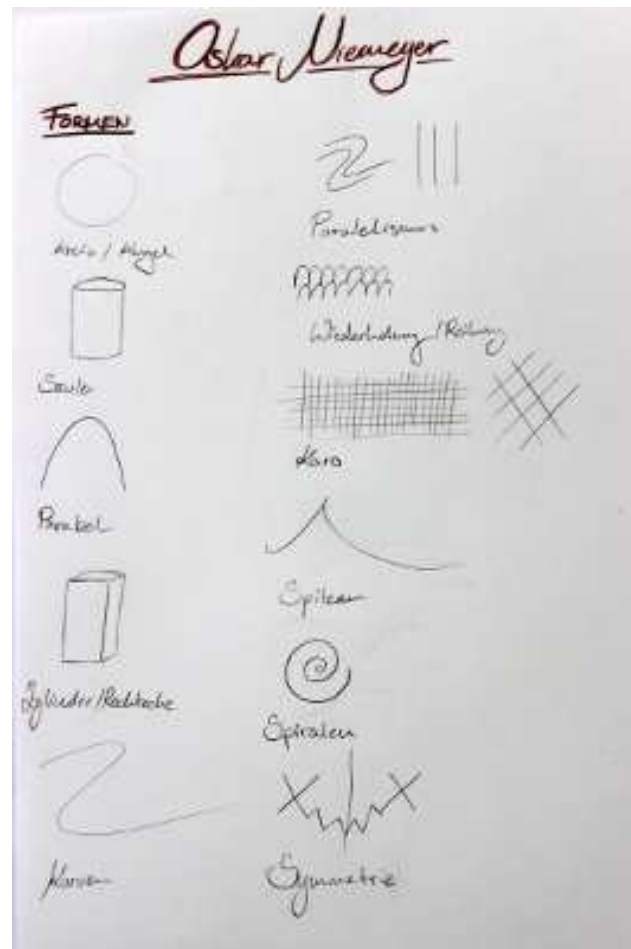
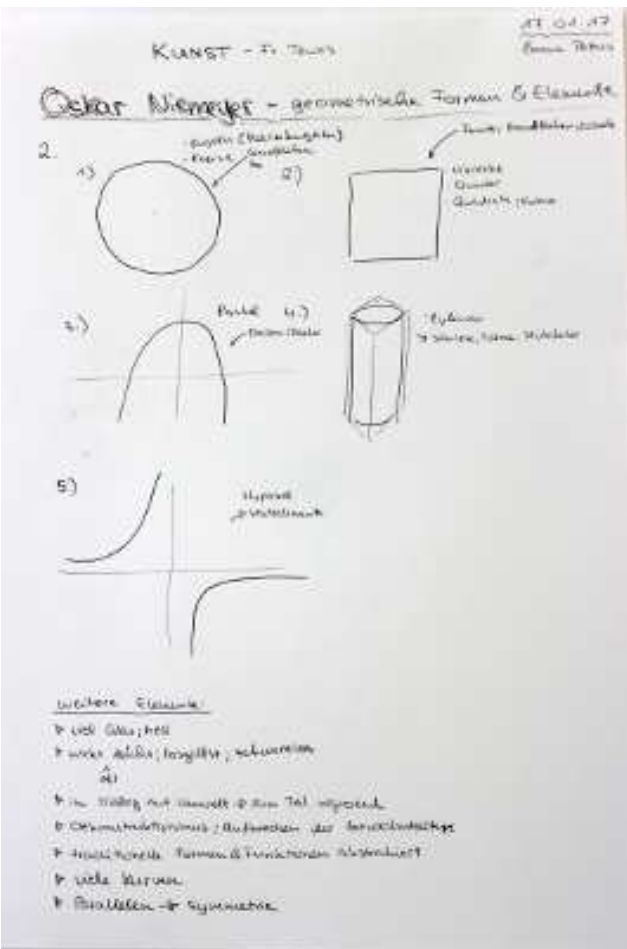
Image 5: Brasilia Cathedral

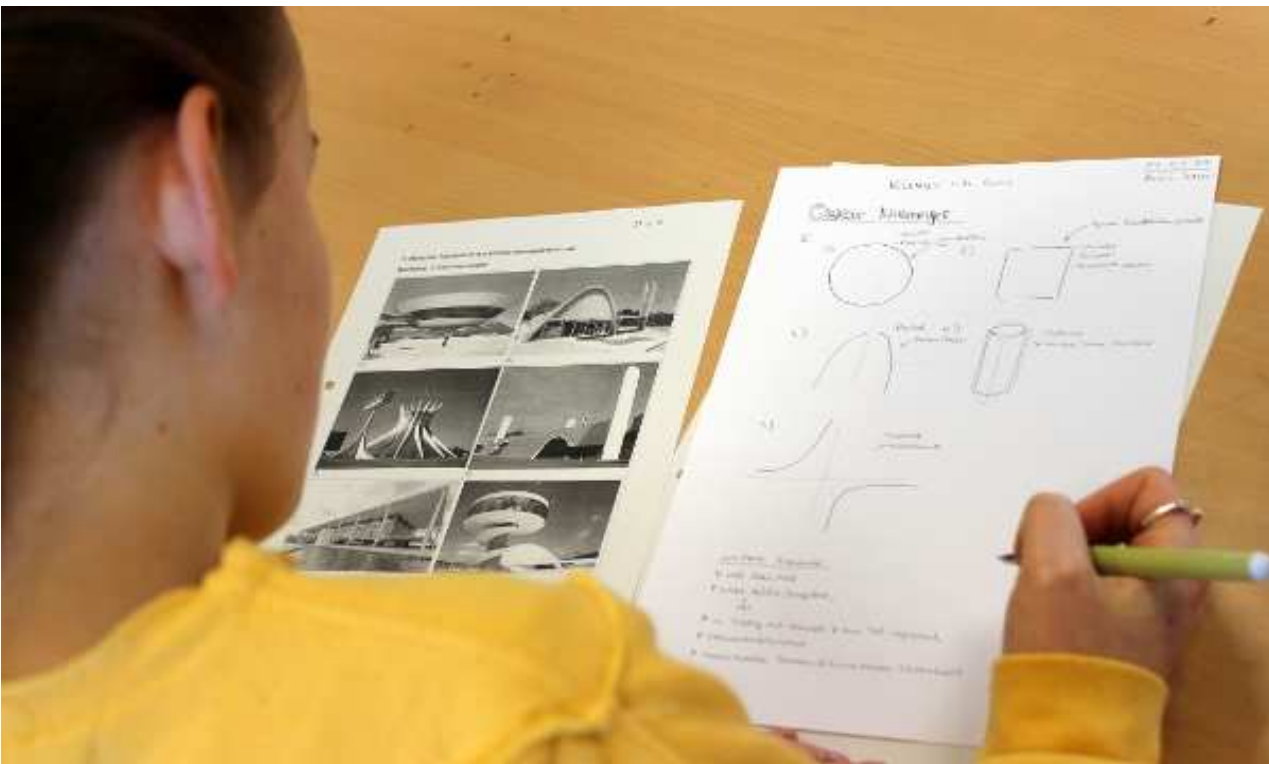


Image 6: Congress building Brasilia

**Task:** Assign the right terms to these architectural representations of buildings by Oscar Niemeyer and explain their main purpose in your own words.

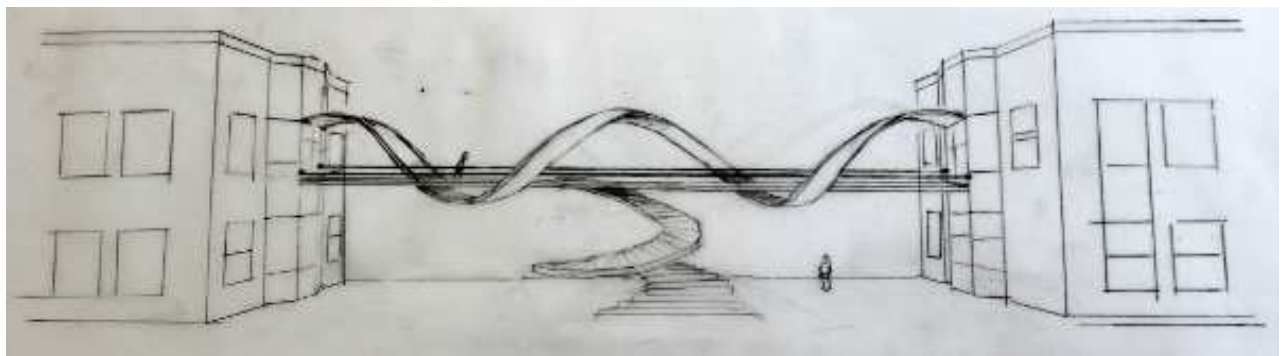
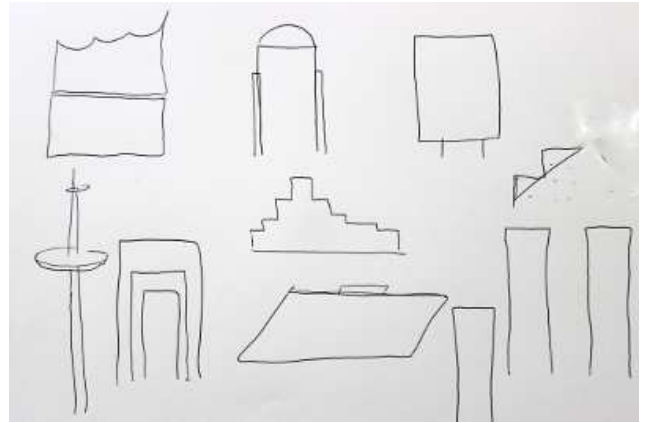
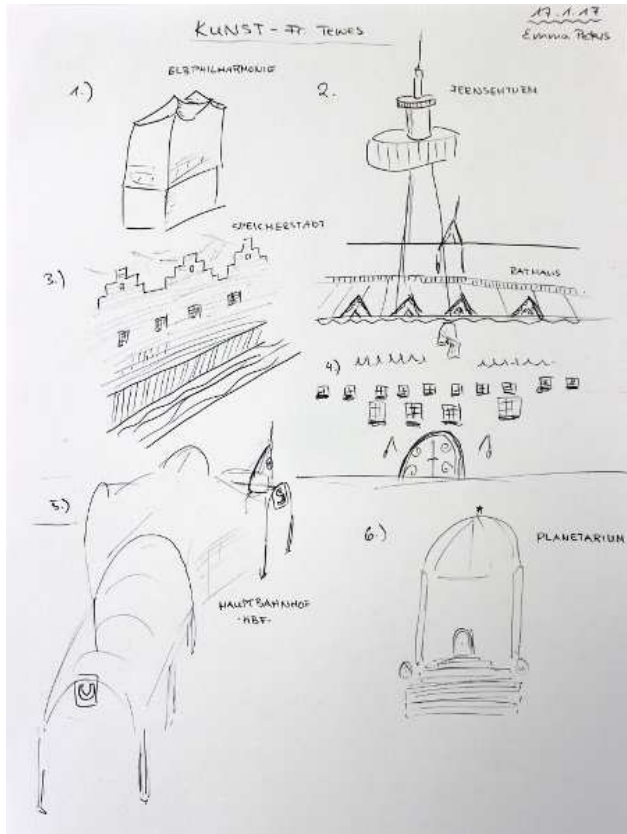
Central geometrical forms in the architecture of Oscar Niemeyer (worksheet 1)





#### 4. Work results

Outline sketches of famous buildings in Hamburg (worksheet 3)



Sketch of a new bridge for the Walddörfer Gymnasium in the style of Oscar Niemeyer by Moritz



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## 5. Comments by the students participating in the activities

1. “The architecture of Oscar Niemeyer is very impressive, I love the organic forms which are inspired by female curves” (Amelie)
2. “I didn` t know that there are such interesting and extraordinary buildings in Brazil, usually we only talk about famous modern buildings in Europe.” (Vivienne)
3. “Now I understand the purpose and methods of architectural drawing and it was very exciting to see, which notable features we remember from the buildings in Hamburg.” (Milan)

*Founded in 1930, Walddörfer-Gymnasium is an innovative secondary school with a rich tradition in the north-east of Hamburg. It hosts about 1,000 students with a staff of approximately 80 teachers. According to the school's agenda, a strong emphasis is put on learner autonomy and interdisciplinary activities. This is put into practice by an award-winning (Hamburger Bildungspreis 2015) teaching structure called "Studienzeit", in which students work on extensive tasks in monthly cycles for one hour every day. During this hour, the students have to decide on their own where to work with who on what task for how long, thus fostering their self-organization skills.*

Web: <http://wdg.hamburg.de>

## **The Potential of Memory of the World Nomination Forms in the Context of Heritage Education**

by Anca Claudia Prodan

The International Memory of the World Register is said to be the most visible aspect of the Memory of the World Programme (MoW). Within MoW, the Register – or rather registers, to do justice also to nominations submitted at the regional and national levels – was intended as a tool for awareness-raising, and not as the core of the Programme, as is the case of the World Heritage List in the context of the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage (hereafter the World Heritage Convention), which offered inspiration for MoW. Some people even consider that the focus on nominations draws attention away from the main objectives of MoW, although it is undeniable that they have contributed significantly to making the Programme known. Nominations, however, are not just a source for increasing the visibility of MoW, as intended. They also hold great potential in the context of heritage education. This is illustrated below by the inclusion of MoW nomination forms in the Master's Programme in World Heritage Studies at the Brandenburg Technical University Cottbus-Senftenberg in Germany.

The Master's Programme in World Heritage Studies was established in 1999 as result of the increasing popularity of the World Heritage Convention, and the resulting need for professionals. It was the first international and interdisciplinary study programme centring on a UNESCO heritage convention and, over the years, it has attracted students from all parts of the world, having varied academic backgrounds, ranging from cultural sciences, humanities and the arts to applied sciences. As the name of the study programme suggests, the focus is the World Heritage Convention. Yet, this is part of the broader field of heritage protection, as it exists in UNESCO, so that the knowledge students gain goes slightly beyond world heritage to heritage broadly understood. Consequently, within World Heritage Studies, a small component is dedicated to other UNESCO activities relevant for heritage protection. Since 2010 this has included also the Memory of the World Programme.

In the context of a course entitled World Heritage Studies – Body of Knowledge that conveys key concepts and areas of heritage protection, students are introduced to selected UNESCO normative tools for heritage and, at the end of the course, they have the possibility of preparing nomination forms. They may choose between world heritage, intangible cultural heritage (corresponding to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage) and documentary heritage. This exercise allows students to put into practice the knowledge gained during the course, to show that they have understood the key aspects of the UNESCO heritage programmes, the diversity of heritage concepts and the difference between them.

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In 2013, when MoW became part of this exercise for the first time, only one student, with a background in librarianship, was interested in preparing a nomination form for documentary heritage. Yet interest grew steadily so that this year 50% of the group of 40 students prepared MoW nomination forms. When I decided to include MoW in World Heritage Studies, I certainly did not expect to see so many students gaining such interest in MoW that they dedicated a significant part of their studies to it, despite MoW not being directly relevant for the degree they seek. But there was another thing that I didn't expect ... the potential of MoW nomination forms. From a lecturer's perspective, the preparation of nomination forms is, as already said, an exercise by which students show that they have acquired the basics. But for the students, this meant much more. Through the lectures offered, students did gain an understanding of the MoW Programme, its concepts and relevance, but no words could sensitize them in the way that their involvement in the preparation of nominations has done. What students have learned is best illustrated by their personal opinions and words, which I have integrated below into my own reflections as lecturer.

Yurie Nagashima, who, together with three other students, prepared the nomination of the first edition of the Braille code, the system that forms the foundation for literacy for the visually impaired, explains that the exercise prompted her to think of the implications of inscription on the MoW Register. She says: "I have come to realize that the successful inscription of the Braille's book could potentially bring attention and subsequently more resources to the organizations working to provide documents and information in the formats accessible to the visually impaired people. I also realized the importance of nominating works and preserving the heritage, which hold significance to the groups that are marginalized in society." In my view, this represents a good illustration of the potential of MoW as well as of the human rights dimension of documentary heritage preservation, which is more difficult to convey through formal lectures. My view is strengthened by the opinion of another student, Ingrid Frederick, who had a very similar experience with her nomination of the National Child Labor Committee Collection of photographs, documenting the working conditions of children in the USA between 1904 and 1953, which had contributed to the prohibition of child labour. Beyond the topic of human rights, she also became interested in "the opportunities that a Memory of the World inscription may have for the conservation and promotion of documentary heritage for a collecting institution." Wishing to disseminate the work done and open up discussions on the subject, she went to the extent of presenting her nomination as a research poster at several conferences. During the process of preparing the nomination she also contacted the institution holding the photographs, as was the case of the students working on the nomination of the Braille code. These were not isolated cases, as many students have established contacts with the institutions or people related to the respective documents, some of which have developed an interest in MoW and are now seriously considering submitting the respective nomination. For the students this is a very tangible outcome of their effort and certainly a source of motivation to become actively involved in the protection of documentary heritage beyond their study programme. As Ingrid

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Frederick says, this “was gratifying for me as a student and young professional, but also demonstrates the benefits of working on nomination forms in academia”.

Preparing MoW nomination forms further enabled students to better understand the manifold relevance of documents and the need to take their preservation more seriously. Elisabeth Korinth, who prepared a nomination on the photographic collection of Walter Andrae’s excavation in Assur and is now working for the institution holding the collection, says: “Even within the field of documentary heritage we [the five students who prepared the nomination] recognized a missing acknowledgement for the importance of a photographic collection as a document in its own right. As the photographic collection of Walter Andrae mainly serves as a source for the archaeological research of the excavations in Assur, the photographs themselves were never published. While awareness about the importance of documentary material does exist, the original archaeological finds remain the priority in the digitization and publishing process and the photographs are considered to be working material [...]”

The recognition of the value of photographs as documentary heritage motivated another nomination form on the photographic collection of industrial building typologies taken by Bernd and Hilla Becher. This nomination form similarly exemplifies the relevance of documents, and thus of MoW, for other domains, in this case for architectural conservation, and implicitly for the World Heritage Convention itself. The students who prepared the nomination remarked that the photographic collection impacted awareness of the cultural significance of industrial architecture, that it provided important material for scholars in various fields, or that it played an essential role in integrating documentary photography into the arts. But they also noted that it was crucial in preservation initiatives. To cite from the very nomination form, the “photographic collection ... is another way of protecting cultural and natural heritage. In contrast to the World Heritage Convention, the industrial heritage is not protected from destruction, but from oblivion, which the nomination of the collection into the Register of the Memory of the World program is a step in avoiding.” This opinion can be reinforced by the statement of Felipe Echeverri, a student with an academic background in architecture: “the importance of heritage is not only bound to the great majestic and mind-blowing masterpieces of our architecture [...] documents have made it possible for me to walk through the perfectly planned streets of Cartagena.”

It is also worth mentioning the potential of nomination forms beyond the topic of heritage preservation. Most of the students noted the capacity of nominations to encourage cooperation and to cross disciplinary boundaries. “Working with a group consisting of specialists from the fields of Anthropology, Archaeology, Assyriology, Architecture and Sociology” said Elisabeth Korinth, “it became quite clear that everyone had a different view on the significance of the nominated collection resulting in a very complex and rich analysis of the criteria where each discipline was able to complement to a greater whole.” Apart from the experience gained by working in a multidisciplinary group, Ingrid Frederick remarked that the process of working on nomination forms helped her strengthen three main skills: “first, the ability to analyse and synthesize large

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amounts of information; second, the capacity to think critically on how certain values are conveyed in different heritage forms; and third, the ability to produce a conclusive justification by means of a body of supporting ideas [...]”.

Finally, one should also emphasize the learning potential of this exercise for those actively involved in MoW, rather than for the students. The challenges students faced offer useful insights into the difficulties of understanding the key concepts of MoW and the tools for its implementation. As Charlotte Rauth, who was part of the group preparing the nomination of the Braille code, explained, until her group had to practically define the world significance of the chosen documentary heritage, they understood the notion of significance only vaguely. Students noted several other examples of challenges such as distinguishing between and selecting the individual criteria, which many saw as being intertwined and complementary; conveying the value of documentary heritage to people from outside the field of preservation; the limits of disciplinary boundaries and the difficulty of speaking ‘a common language’; or the need to understand the physicality of documents and the technical aspects of preservation, which were deemed crucial for knowing how to deal comprehensively with documentary heritage. The exercise itself also gives insights into how the younger generation understands and values documentary heritage. In this regard, it is worth giving the example of a rather controversial nomination of a collection of glass models of plants. Fully aware that glass models may not fully fit current definitions and requirements, students nevertheless chose them in order to challenge conventional views, to question understandings of the relationship between carrier and content, and to provide alternatives for what, in their view, could and should be considered a document.

As the experience of working with nomination forms in heritage education reveals, they are more than a tool for awareness-raising. They have the potential to provide a vivid illustration of the manifold relevance of documents and of MoW itself, to give inspiration and motivation for active involvement, and to offer insights into how MoW could be made more receptive to the younger generation.

### **Acknowledgement**

I wholeheartedly thank to all my students without whom I would have never learnt about the great potential of MoW nomination forms.

*Anca Claudia Prodan, Ph.D., is scientific associate and lecturer at the Brandenburg Technical University Cottbus-Senftenberg, Germany ( <https://www.b-tu.de/en/intercultural-studies/team/academic-team/anca-claudia-prodan>), and a Corresponding Member of the SCEaR.*



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## Report

### Opening of Memory of the World Knowledge Center-Beijing at Renmin University and Forum on “China and the Memory of the World Programme”

by Dianne Macaskill

A second Memory of the World Knowledge Centre was opened on 11 July 2017 (on the first centre see SCEaR Newsletter 2017/1). It is based in Beijing at the School of Information Resource Management, Renmin University.

Mr Li Minghua, Director General of the State Archives Administration of China, chair of MOWCAP and chair of the China MoW Committee, welcomed everyone to the opening. Professor Nuo Jin, the Chairperson of the University Council of Renmin University, spoke about the importance of the Knowledge Centre to Renmin University and the importance of the work done by UNESCO to encourage institutions and citizens to preserve national memories.

Lothar Jordan, the chair of the SCEaR, covered the role that the Knowledge Centre would play to build bridges between the academic world and libraries, archives and museums.



After signing the MoU (from left): Dean Zhang Bin, Nuo Jin, Li Minghua, Lothar Jordan, Papa Momar Diop, Zheng Suiquan (Vice-Chairperson of the University Council; left on the micro: Wang Hongmin)



After unveiling the name plate: IAC members Papa Momar Diop and Dianne Macaskill

After unveiling the nameplate for the Knowledge Centre there was a forum on China and the Memory of the World. Topics covered in the presentations included the Beijing Memory website, the Ming and Qing dynasty archives and their importance for understanding Chinese history, the Qiaopi Archives (correspondence and remittance documents from overseas) and the Suzhou Silk Archives.

Overseas speakers talked about Memory of the World in Western Africa, the impact of MOWCAP in Asia and the Pacific and the documentary heritage cared for in Central Asian archives that could facilitate research on the links between Central Asia, Russia and China in the 19th century.

In summary, Mr Bin Zhang, the Dean of the School of Archives at Renmim University, noted that the school has the infrastructure to progress research on Memory of the World. It has strong links with international organisations and the resources to collaborate with them.

*Dianne Macaskill, former National Archivist of New Zealand; member of the MoW IAC, Vice-Chair of MOWCAP and Chair of the New Zealand MoW Committee.*

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## *Report*

### **Translators, Translations, and Memory: Some Aspects of an International Seminar at Leo Tolstoy's Yasnaya Polyana**

by Lothar Jordan

Each year an “International Seminar of Tolstoy's and Other Classical Writers' Translators” takes place at Yasnaya Polyana, the estate of Leo Tolstoy, nearly 200 km south of Moscow. This year it was “dedicated to the 25<sup>th</sup> anniversary of the UNESCO programme Memory of the World”.

“Tolstoy's Personal Library and Manuscripts, Photo and Film Collection“ have been inscribed in the World Register of MoW since 2011. As Tolstoy's personal library is in Yasnaya Polyana, and as this library (with many books having dedications to Tolstoy and many having his margin notes in others' works) shows his connectedness to literature, philosophy, etc. from all over the world, Yasnaya Polyana seemed a very good place to reflect on the relation between the significance of translators and translations and the way in which collections take regard of them.

One result of the discussions between MoW and the ICLA (International Comparative Literature Association) 2016 in Vienna (see the report “Memory of the World in the XXI. World Congress of the ICLA“ in the SCEaR Newsletter 2016) had been that both see translations as a fruitful field of cooperation. The third party present in Vienna that was interested in this subject was the ICLM (International Committee of Literary and Composer Museums in ICOM). Its President, Dr Galina Alexeeva, invited us to Yasnaya Polyana to continue our cooperation.

After welcomes and introductions into the seminar (25-29 August 2017) by Ekaterina Tolstaya, the director of the Yasnaya Polyana Museum Estate (and wife of Vladimir Tolstoy), and Galina Alekseeva, head of its Research Department, there were keynotes by the President of the ICLA, Professor Zhang Longxi (Hong Kong), on “Translation of World Literature” and by myself on “Literature, Memory of the World, Communication of Humanity: What consequences could the significance of translations have for memory institutions?” that opened the way for discussions. All agreed that the status and situation of collections of translators and translators should be improved. My own motivation to go in that direction came from “the observation that there is a discrepancy between the high estimation translations get as well from UNESCO as from the academic world (Linguistics, Comparative Literature, Translations Studies, and others) and their practical treatment as secondary, which has an impact on the collection concepts of memory institutions. For UNESCO translations are one the three pillars of its language politics. The Index Translationum is one example of how this is applied. Translations are essential for the fostering of cultural diversity and intercultural dialogue, for the communication of humanity, in a time of ever increasing international exchange, on all fields like literature, religion, politics, technology, and so on, an exchange that is intensified by the internet. [...] While from that side translations have a very high global significance, their status in the

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documentary heritage is rather low.” There are, f.e., hardly any special collections for translators – which will be a painful gap for future research on international relations. Even in MoW the role of translations still seems underestimated. This situation should be changed. We agreed to work for a “Manifesto on Collecting Translations and Documents on Translators and Translations” and tried to explore further fields for cooperation.



In Leo Tolstoy’s personal library (from right): ICLA (Zhang Longxi), ICLM (Galina Alexeeva), and the MoW SCEaR (Lothar Jordan) on their way to further cooperation.

Photo: Alexander Plyakin

But this was, of course, not the only subject of the Seminar. The presentations of translators from different regions gave valuable insights into the delicate and difficult tasks for translators, given especially by the challenging works of Tolstoy.

For the MoW SCEaR different documentary films on Tolstoy by Galina and Anna Evtushenko that were shown and discussed were of high interest, as they made good use of old documents (films and texts, from the registered Tolstoy Collection) and could be elements of education in universities and in schools.



## **Direction “A Manifesto for Safeguarding the Memory of Translators and Translations”<sup>2</sup>**

by Lothar Jordan

What concerns the documents on translators and translations: We should consider how to close the gaps in the collections and collection policies of memory institutions (archives, libraries, museums, etc.). This could be done just in scholarly articles. But it could be done as well in a Manifesto, a Manifesto that aims at improving the methodology and intensity with which memory institutions care about collecting translations and documents on translators and translations.

The Manifesto could build on questions such as:

1. Why are translations and translators important (joining the perspectives of UNESCO/MoW, ICLA, ICLM, IFT, and others)?
2. Why are collections of translations and translators important?
3. What should be done to explore the current situation?
4. What are our wishes for the future?
5. What could be the mechanisms/instruments/institutions/partners (UNESCO, MoW; ICLA [International Comparative Literature Association] ICOM-ICLM [International Committee of Literary and Composer Museums]; IFLA, ICA, FIT) to fulfill these wishes?

Such a Manifesto could start by describing the significance of translations (and translators), confirmed as well from UNESCO as from the academic world (Linguistics, Comparative Literature, Translations Studies, and others). It could continue with the observation that there is a discrepancy between this high estimation of translations and translators and their treatment as secondary, which has an impact on the collection (and exhibition) concepts of memory institutions.

For UNESCO translations are one of the three pillars of its language politics. The Index Translationum is one example of how this is applied. Translations are essential for the fostering of cultural diversity and intercultural dialogue, for the communication of humanity, in a time of ever increasing international exchange, on all fields like literature, religion, politics, technology, and so on, an exchange intensified by the internet. The citation of Conventions and other normative instruments of international law would

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<sup>2</sup> This text is a summary of my key note speech “World Literature, Memory of the World, Communication of Humanity: What consequences could the significance of translations have for memory institutions?” (26 August 2017) for the “XII International Seminar of Tolstoy’s and Other Classical Writers’ Translators, dedicated to the 25<sup>th</sup> anniversary of the UNESCO programme Memory of the World” that took place 25-29 August 2017 at Yasnaya Polyana, the estate of Leo Tolstoy (Russian Federation).



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underline the significance of this language politics and the global significance of translations and translators.

While from that side translations have a very high global significance, their status in the documentary heritage is rather low. They don't play a significant role in – to give this example – the MoW programme. They remain – at best – secondary to the originals: No translational document is inscribed as such into the MoW Register. And even their role as carriers of information, or even by short citations, providers of impressions of the originals are not well reflected. There is only a leisurely movement for change so far, as the quantity of translations of an author or work can be used as one indicator of international significance.

On the academic side we see a growing interest in translations, and in this a minor, but as well a growing interest in the history of translations, translators, including the history of training and education of translators and interpreters.

So far in general the memory institutions (archives, libraries, museums, including those that are parts of academic institutions, f.e. university libraries) see translations as secondary to originals. But in the light of the general acknowledgement of translations and translators as pivotal factors in international and intercultural exchange and dialogue, they are asked to step up their activities for the documentary heritage of translators and translations.

The improvement of all aspects concerning translations and translators should be targeted at.

That includes – where necessary and possible –:

- A. The systematic reflection of how catalogues and information concerning the holdings on translation and translators could be improved.
- B. An acquisition politics that takes regard of the significance of translations and translators in all times.
- C. The creation of specialised archives, libraries, and museums on translations and translators, be it as single units or as parts of bigger institutions, including universities.<sup>3</sup> As in many cases the material to be collected has been dispersed over the course of time, the creation of digital archives could help.
- D. The improvement in the use and accessibility of documents on translations and translators in collections.
  - F.e. the improvement of information in catalogues, data banks, etc.
  - the use of digitisation and the internet,
  - the reflection of the quality and the range of translations used for informational purposes, be it for users of archives and libraries, or for visitors of museums,<sup>4</sup>

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<sup>3</sup> Existing archives et cetera could be used for such purposes, f.e. the archives of publishing houses that concentrated on translations.

<sup>4</sup> On some aspects that concern especially Literary Museums I made some proposals in an ICOM/ICLM Meeting, Shanghai 2010, including practical aspects, like translations of informations of all kinds to visitors; that could be expanded to some archival and libraries. Lothar Jordan: "Translations in Literary Museums. Some Challenges", in: *Literature and Music. Proceedings of the ICLM Annual Conference 2011. With Some Papers of the ICLM Annual Conference 2010*. Ed. by the Board of ICLM. Paris: ICOM/ Chiaravalle: Fondazione Chiaravalle Montessori, 2012, pp. 151-156. –See also: Marie-Noëlle Guillot: "Cross-Cultural

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- the highlighting of translations and translators in exhibitions and publications of memory institutions, be it by special exhibitions and publications, or by improving or enhancing parts of permanent exhibitions etc.,<sup>5</sup>
  - where translation or translators already play or could play a role, they might be highlighted. An interesting case is when personalities that are relevant for the respective memory institution have a special relation to translations and translators. That is especially relevant for writers, but for other personalities as well. Translated works can be important sources for them. Or they translated themselves, or they communicated with translators.

The academic community, and its associations like ICLA, are asked to help with concepts and proposals.

The Sub-Committee on Education and Research (SCEaR) of MoW is ready to create and coordinate a Working Group whereby such a Manifesto could be developed, and concrete proposals or further actions proposed or initiated, together with our partners. ICLA and ICLM are interested in cooperating: So we can have a good start here in Yasnaya Polyana.

Together with our partners we will consider what would be a good point of time to ask the world associations of the memory institutions (ICA, IFLA, ICOM, and others) and of translators (FIT [International Federation of Translators]) to help in reflecting on how the situation in this field could be improved, or, where this is ongoing, to think about progress reports.

The Newsletter of the SCEaR<sup>6</sup> could be one tool for discussing and promoting these questions and activities. In any case your help, experience and cooperation will be most welcome. If you agree, we could take some steps together.

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Pragmatics and Translation: The Case of Museum Texts as Interlingual Representation”, in: *Translation: A Multidisciplinary Approach*, ed. Juliane House. Houndmills: Palgrave Macmillan 2014, pp. 73-95.

<sup>5</sup> Added after my speech: The presentation of Peter Siklos: “The exhibition of the process of literary translation at the National Literary Museum named after *Sándor Petőfi* in Budapest” gave some examples.

<sup>6</sup> In the “Memory of the World *SCEaR Newsletter* 2016” we published “Rediscovery of a Manuscript: The Chinese Translation of Georgius Agricola’s *De re metallica* of 1640“ ( by Hans Ulrich Vogel), a document, important for the exchange between West and East in the 17th century. It was rediscovered in Nanjing Library, China.

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## Report

### Life is a Dream – A Typhoon Went Through

by Beatriz Puente-Ballesteros

I will never forget this date: On 23 August 2017 the powerful typhoon Hato hit Macau, its people and their dreams as well as its heritage. It also wreaked havoc on the project *The Galleries: Sources, Voices, Histories* that under the aegis of the Sub-Committee on Education and Research, UNESCO Memory of the World Programme, was set up in the very heart of the Department of History at the University of Macau (see the Report in the SCEaR Newsletter 2017/2, June). I was there myself and had to experience how the storm with a speed of 200 km per hour damaged pictures, panels, easels, carpets, and plants, but the most painful of all was to see how the winds swept away one of the most iconic parts of the project, the one hundred paper lanterns decorating this transcultural space of learning and symbolizing the magic of this East-West encounters. If I close my eyes, then I experience again this partly oneiric and partly nightmarish event that ruined fourteen months of corporative work of over one hundred people just five months after its inauguration. But what seemed the end of a dream became the beginning of a wave of solidarity, with the common aim of reviving a project which during its brief life had already created a sense of identity within the academic community.

In the words of Ms. Han Qijin 韓奇金: “As a history student it hurts me to see the damage of *The Galleries*, which are a great medium for us to improve our ability of analysing sources, as well as to learn to be comprehensive, critical, objective and tolerant in the study of history. Moreover, I feel the sense of a personal responsibility to reconstruct this project. After all, understanding the past is indispensable for reflection on the future.” Indeed, the revival of *The Galleries* has to make use of this spirit, and one vehicle for it will be the paper lanterns which, as a new feature, will be inscribed with a meaningful text taken from traditional Chinese historiography. For this purpose, Professor Li Ping 李憑, expert in the field, selected a passage from the *Wenxin diaolong* 文心雕龍 (The Literary Mind and the Carving of Dragons) by Liu Xie 劉勰 (fl. 5th c.). In addition, the well-known Macau artist and calligrapher Choi Chun Heng (Cai Chuanxing 蔡傳興) offered himself to realize this idea by writing the selected phrases on the lanterns, one Chinese character on each. Eventually, students volunteered to hang again the one hundred lanterns which are now graced with the following statement: 然史之為任，乃彌綸一代，負海內之責，而羸是非之尤。秉筆荷擔，莫此之勞。 (“Indeed, the responsibility of a historian involves the ordering of a dynasty; he is responsible to all the people within the boundaries of the seas, in his shouldering of the load of pronouncing moral judgments. What other labor can compare to this burden of the writer’s in magnitude?”). At last, the dream turned into a nightmare and the latter again into a dream, “for all life is a dream, and dreams themselves are only.” (Calderón)

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## Impressum

UNESCO Memory of the World Programme. Sub-Committee on Education and Research - Newsletter.

Sub-Committee on Education and Research (SCEaR) members: Lothar Jordan (Germany), chair; Roslyn Russell (Australia), rapporteur; Helena Asamoah-Hassan (Ghana), Martin Porter (UK), John Van Oudenaren (USA).

Editors: Lothar Jordan (editor-in-chief), Roslyn Russell, Martin Porter

If you would like to receive the SCEaR Newsletter, send an e-mail to its editorial addresses: Jordan.MoW@gmx.de or ros@rrmuseumservices.com.au

The UNESCO Memory of the World Programme (MoW) was created in 1992 in order to foster the documentary heritage by facilitating its preservation, assisting universal access, and raising awareness worldwide of its significance and value. It keeps an International and other Registers of significant documents and collections, and carries out or participates in digitization projects, internet projects, workshops/conferences, publications etc.

It is steered by an International Advisory Committee (IAC), appointed by the Director General of UNESCO. The SCEaR is one of its Sub-Committees. Its tasks are to develop strategies and concepts for institutionalizing education and research on Memory of the World, its registers and the world documentary heritage in a sustainable manner in all forms of institutions of higher learning as well as in schools, and to help develop innovative curricula and research on Memory of the World and/or on documents, especially in an interdisciplinary and international manner and related to the internet. It is a specific characteristic of the SCEaR that it develops and fosters a network of 'Cooperating Institutions and Corresponding Members' that are ready and in the position to work for the tasks of the SCEaR, coming from different disciplines and regions and representing different forms of memory institutions.

Website: <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/about-the-programme/international-advisory-committee-iac/sub-committee-on-education-and-research/>