

UNESCO Memory of the World Programme

Sub-Committee on Education and Research

Newsletter 2017/2 (June)

Contents

<i>Editorial</i>	2
<i>Schools</i> Documents of the International Register of Memory of the World in School Teaching: Two Projects by Johanna Tewes First Project: Carl Benz Meets Anna Oppermann – Multi-Perspective Views on the Invention of the Automobile and Its Consequences	3
<i>Schools</i> Ten Wishes for Memory of the World Education in Schools by Martin Porter	18
<i>Report</i> New Working Group Created: "World Heritage Education and the Memory of the World Programme" (WHE and MoW) by Jutta Ströter-Bender	21
<i>Discussion</i> Institute for UNESCO Heritage Studies: Prolegomena of a Concept by Lothar Jordan	22
<i>Academic Education</i> A Promenade through the Wonder Rooms of History by Beatriz Puente-Ballesteros	25
<i>Obituary</i> Sigrid McCausland, 1953-2016, by Adrian Cunningham	31
<i>Impressum</i>	34

Editorial

by Lothar Jordan

Memory of the World in schools is the first focus of this *SCEaR Newsletter*. Since some years the question: “How can items of the International Register (and others registers) of Memory of the World be used in school teaching?” has become more and more interesting for state parties and the secretariat as well as for experts and advisers of UNESCO. The MoW Sub-Committee on Education and Research created a Working Group Schools in 2015 to find answers for this and similar question. First results were shown by a report of Roslyn Russell on Tong Nam School, Macau (see *SCEaR Newsletter* 2017/1, pp. 33-35). We continue in this number: Johanna Tewes, arts teacher at the Walddörfer Gymnasium, Hamburg, shows how to use an item of the International Register of Memory of the World in the classroom. The material she publishes here is probably the precisest and most carefully worked-out so far, we think: really a best-practice model. Her second project will be presented in our next Newsletter. But how much is needed still! Our colleague Martin Porter, a university historian who spent many years school teaching and advocating the use of MoW in schools, provides us with a list of his wishes for the on-going development of this aspect of the ScEaR’s work.

It would be great if items of the International Register of Memory of the World could be used systematically in school teaching. This would be of enormous benefit to the registers themselves. By showing that they have a practical value for education, we can demonstrate that the registers are much more than a showroom of outstanding documents and collections. It would also be of benefit for school teaching. Working on documents opens new ways to national and international heritage, with the international perspective of UNESCO that wants to connect all people of the world. It also helps children and teachers understand the significance of sources for any serious knowledge about of history, and how to discern and interpret good and authentic sources.

The second focus of this number is on synergies between the three UNESCO Heritage Programmes. On the one hand MoW could learn something from the experiences that were made especially in the frame of education for the World Cultural and Natural Heritage (see Jutta Ströter-Bender). On the other hand no heritage programme can be successful without good documents and documentation: Think of nominations, or think of the reconstruction of destroyed cities and sites. The global significance of these programmes requires a thorough comparative treatment on the academic level. That is why I propose to consider the creation of Institutes for UNESCO Heritage Studies.

A further piece, by our Corresponding Member Beatriz Puente-Ballesteros, gives more evidence that Macau has become a real beacon in MoW education and research. Her exhibition in the University of Macau brings together professors and students in their efforts to find new ways to demonstrate the richness of sources and their pivotal role for research and for teaching in History.

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 (mail: johanna.tewes@wdg.hamburg.de) has carried out two projects in her work for the MoW School Kit. She will present the second one in the SCEaR Newsletter 2017/3 (September).

First Project:

Carl Benz Meets Anna Oppermann – Multi-Perspective Views on the Invention of the Automobile and Its Consequences

- 8 art lessons (90 Min.) in class 6, age 11/12, secondary school
- MoW reference: Patent DRP 37435 "Vehicle with gas engine operation" submitted by Carl Benz, 1886 (Germany)

1. Teaching objectives

In Contemporary Art visualizing something does not only entail the production of a finished picture or artwork. Many artists also choose the process, the trial and error itself, as a central theme for understanding cultural phenomena, systems or contexts in order to get an idea of it through a constructive examination. Transferred to art education, this means that artistic strategies of aesthetic research, documentation and archiving must be introduced to and tried out by students to retrace configurations of Contemporary Art, and to get exposed to the various possibilities of "getting a picture of something".

This approach also works for documents on the MoW Register. In most cases this compendium of different forms of documents seems at the same time strange and fascinating to young people. At any rate, the contact with documents activates questions and the motivation to learn more about their history.

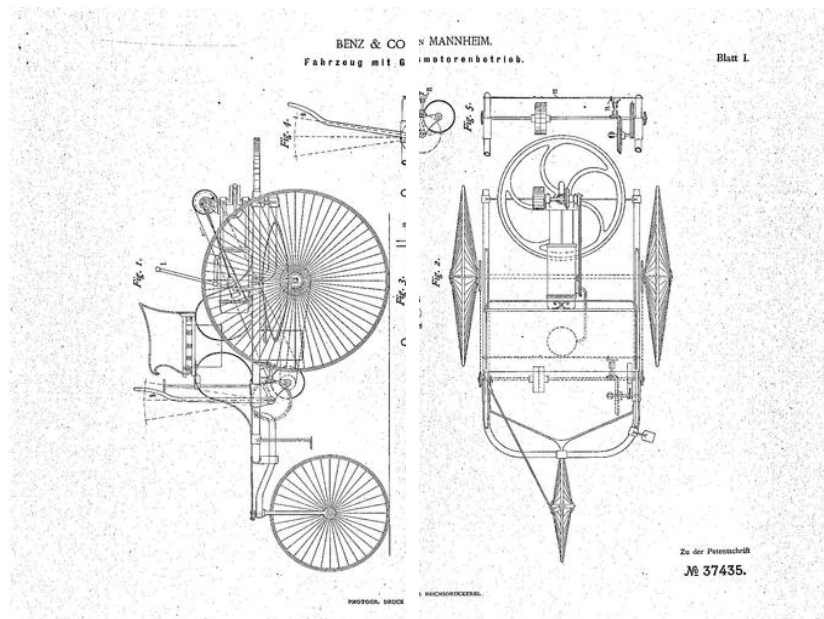
Using the example of the Patent DRP 37435 "Vehicle with gas engine operation" submitted by Carl Benz, this teaching unit introduces different constructive and creative ways to involve 11- and 12-year-old students in the examination of documentary heritage by applying different art techniques. Its aim is to enable them to gain access to the material with respect to their individual interests and skills over the course of 6 lessons of

90 minutes each. It is, furthermore, geared to the artworks of German artist Anna Oppermann (1940-1993) and organized in 6 different learning stations. Every student has to complete three of them successfully; the "research" station is obligatory.

Information about Anna Oppermann

The initial points of Anna Oppermann's artworks are always objects (*Suitcase-Ensemble*, 1980), a person (*Goethe*, 1982), a plant (*Mentha piperita*, 1979), a fact (*The Economic Aspect*, 1979-1984), a feeling (*Aggression*, 1984), a mental state (*Being different*, 1970-1986) or a proverb (*Das Blaue vom Himmel lügen*, 1990). From there, to search for traces, she goes on in the fields of the historical, ethical, social and cultural references of her object of research. She also takes pictures of it, draws it, sculpts it, writes and associates freely about it, collects philosophical, scientific and literary texts about it, describes it and so on. In the end, her findings, stories, notes and artistic reflections grow into a complex and overflowing installation which fills walls or whole rooms, and documents her current status in a perpetual personal process of searching, researching and creating.

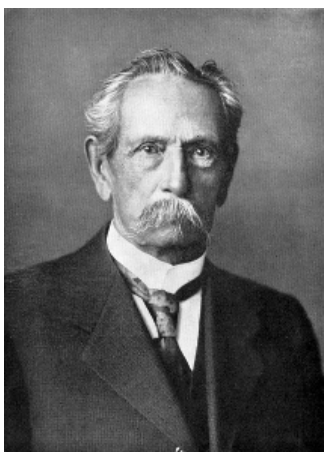
About the Benz Patent



Patent DRP 37435 "Vehicle with gas engine operation" submitted by Carl Benz, 1886

Source: https://de.wikipedia.org/wiki/Datei:Patentschrift_37435_Benz_Patent-Motorwagen.pdf

The **Benz Patent-Motorwagen** Number 1 was the world's first automobile to be propelled by an internal combustion engine. The vehicle was built by Carl Benz in 1885 and granted the German patent number 37435 on 2 November, 1886. The development process was financed by Benz's wife, Bertha. On 3 July 1886 the invention was unveiled to the public in Mannheim. Between 1886 and 1893 about 25 *Patent-Motorwagen* were built.



Picture of Carl Friedrich Benz (November 25, 1844 – April 4, 1929) at the age of 80.

Source:

<http://www.zeno.org/pnd/118509225>



This picture shows Bertha Benz around 1870.

Source:

https://en.wikipedia.org/wiki/Benz_Patent-Motorwagen#/media/File:Berthabenzportrait.jpg

The Benz patent was inscribed in the MoW Register in 2011. The reasons therefore were:

"The patent for a 'Vehicle with gas engine operation', which Carl Benz submitted in 1886, is of worldwide significance and documents the beginning of the emergence of individual mobilization in industrialized countries and its spread throughout the world. There are also a number of rare contextualizing historical documents in the company archive of Daimler AG from the time of the first series production in 1888 and the market introduction of the gasoline automobile documents, which together with the patent, bear witness, in a unique and irreplaceable way, to the origin of today's 'automobile society'."*

*Source: <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/benz-patent-of-1886/#c214881>

2. Didactic/lesson plan

Les- sons (time)	Tasks, methods and topics	Aims and skills
<p>Intro lesson (45 min.)</p>	<p>Intro Hand out copies of the engineering drawing of the Patent DRP 37435 "Vehicle with gas engine operation" to the students and let them write down associations and ideas about this mysterious thing and what it could be.</p> <p>Knowledge Input Introduce and clarify the following terms in a class discussion:</p> <ol style="list-style-type: none"> 1. <u>Idea of the MoW Programme</u>: http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/about-the-programme/ 2. <u>Benz Patent</u> (see worksheet "About the Benz Patent") 3. <u>A technical graphic</u> is used to visually communicate how something functions or is constructed. This functional drawing is essential for communicating ideas, construction guidances, building plans a.s.o. in industry and <u>engineering</u>. <p>After that show an example of Anna Oppermann's artwork and let the students describe what they see and let them figure out the strategy of this artist by matching the work titles to the respective work (see infobox). Now link the Benz Patent to the art of Anna Oppermann by asking the following question: If the title of one artwork of Anna Oppermann is named: <i>The invention of the automobile and its consequences</i>, what content would it be filled with and what would it look like?</p> <p>Let the students associate freely and encourage them to include previous knowledge of Anna Oppermann's works if possible.</p> <p>Afterwards introduce and explain the superordinated task the students are going to work on:</p> <p>Test as many different ways as possible to visualize and to deal with <i>the invention of the automobile and its consequences</i>. Take the Patent DRP 37435 "Vehicle with gas engine</p>	<p>Superordinated aims</p> <ul style="list-style-type: none"> • Developing sensitivity to the visual, spatial and tactile world, and providing aesthetic experiences using the example of <i>the invention of the automobile and their consequences</i> • Reflecting on the examination of this topic through collecting, exploring, experimenting, inventing, arranging and showcasing as well as communicating about the processes and products • Fostering sensitivity towards and enjoyment and appreciation of the visual arts and the MoW and forming a personal response for it • Understanding how the work of artists, craftspeople and inventors like Carl Benz might relate to the life and culture of the students and their own work and imaginations

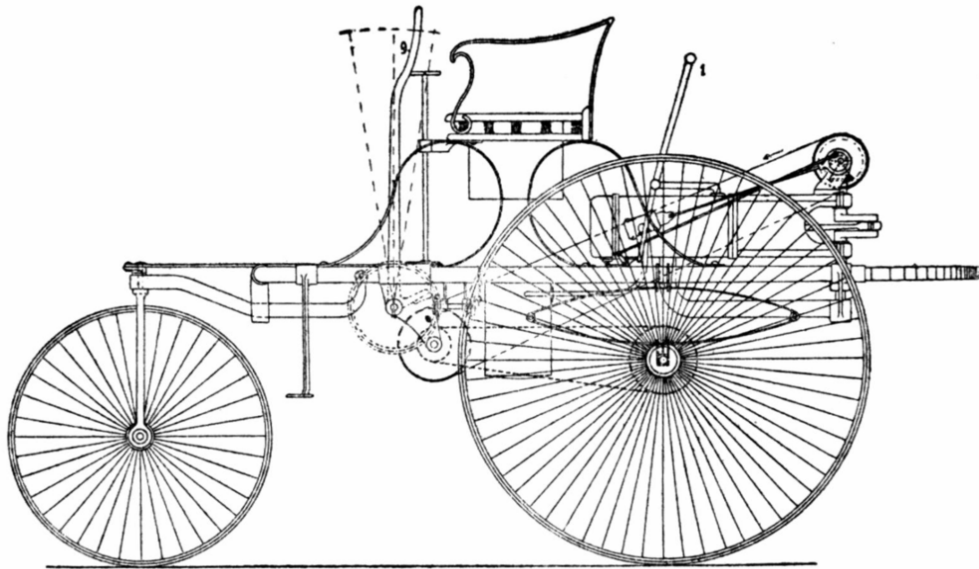
	operation" submitted by Carl Benz as the initial point of your work and try to get the most extensive picture possible, similar to the artworks of Anna Oppermann.	
Re-search Station (45 min. + 60-90 min. re-search time at home or/ and on the internet)	<p>Impulse to figure out interesting topics and to form research groups</p> <ol style="list-style-type: none"> 1. Put all tables and chairs aside. 2. Circulate in your classroom. 3. When the bell (or another sign) rings, find a partner next to you and talk to him/her about this: "Concerning the topic <i>the invention of the automobile and their consequences</i> I am most interested in...." 4. Take notes of all ideas on file cards and arrange them on a pin board or on the floor. 5. Compose 5-7 main topics. These could be f. e.: Biography of Carl Benz; timeline of the development of the automobile; operating mode of a gas engine; functions and examples of engineering drawing; car-recycling and driving safely; a collection of different points of view on the automobile, e.g. by a car racer, commuter, cyclist, ecologist, car mechanic, car designer, child or an artist... 6. After that, write your name on the main topic you want to deal with in more detail, and form groups. 	
Pain-ting Station (90 min.)	<p>See Worksheet 1</p> <p>Lesson closure</p> <p>Talking about the different products by letting the students summarise the qualities of the material they have worked with, e.g. which technique is suitable to make fine lines and shapes, to create movement, to represent figures and objects in an expressive way...</p>	<ul style="list-style-type: none"> • Experimenting with a range of art materials, including pencils, paints, crayons, chalks, markers and inks and determining the handling and expressive possibilities of two-dimensional media • Exploring and developing sensitivity to qualities of line, shape, texture and color of the first automobile

<p>Skulpting Station (180 min.)</p>	<p>Intro: Showing the artwork of Jean-Michel Dejasmin: <i>Dream Cars, Phenotypes, five dozen</i>, 1992, 2011</p> <p>Task: Build your own Dream Car. Use the papier mâché technique. Paint it when the papier mâché has dried.</p> <p>Lesson closure: Discussing and reflecting on the forms, colors and outer characteristics of the Dream Cars of the students:</p> <ul style="list-style-type: none"> • Which forms and colors have you chosen for your Dream Car and why? • Have you found a unique design for your Dream Car or are there more similarities to famous car labels like Mercedes, Porsche, Ferrari, Lamborghini or the cars your classmates have made? • Are there any differences between the Dream Cars of the boys and those of the girls? • Which cultural and individual experiences (e.g. advertising, cars in computer games, cars of family and friends) could have influenced your imagination of a Dream Car? 	<ul style="list-style-type: none"> • Using papier mâché to explore the design possibilities of this technique by building and coloring a three-dimensional model of a Dream Car • Becoming aware of the three-dimensional nature of forms and volumes of a car • Handling, feeling, manipulating and forming papier mâché • Reflection about cars as a status symbol
<p>Comic Station (90 Min.)</p>	<p>Intro: Showing examples of cars in Contemporary Art like: Erwin Wurm: <i>Fat Car Convertible</i> 2005 or <i>Truck</i>, 2011 Jimmie Durham: <i>Still Life with Spirit and Xitle</i>, 2007 Antfarm: <i>Cadillac Ranch</i>, 1974 (More examples online here: http://www06.zkm.de/zkmarchive/www02_videocast/car-culture/index.php/de/werke.html) and talking about the roles cars are playing in the different artworks.</p> <p>Task: Choose one of the artworks you have seen. Draw a comic which shows what happened before the moment that is depicted on the artwork.</p> <p>Lesson closure: Letting the students present their comics and answer any questions. After that, discussing whether the stories of the students are comprehensible for their classmates and coherent with the chosen artworks.</p>	<ul style="list-style-type: none"> • Getting to know different creative strategies to deal with cars in Contemporary Art • Inventing the creative processes or the story and associations behind these art cars by drawing a comic
<p>Free station (90 min.)</p>	<p>The topic of this station is free for the ideas and interests of the students. They are allowed to deal with the topic in a creative way. Possible means of access could be creative writing, working in other artistic media like collage or photography and so on.</p>	<ul style="list-style-type: none"> • Finding and working on self-provided creative tasks

<p>Haptic Station (90 min.)</p>	<p>See Worksheet 2</p> <p>Lesson closure impulse: Arrange the boxes on a table and let your classmates feel and guess the parts of a car you that have put into your Feeling Box.</p>	<ul style="list-style-type: none"> • Exploring the relationship between what objects feel like and their outer appearance • Collecting and creating haptic examples of surfaces, textures, fabrics and fibers of cars and their constituent parts with a variety of materials for the feeling box (e.g. leather, steel, carbon, rubber, wood..)
<p>Final lesson</p>	<p>Closure discussion impulse</p> <p>Look at the products and identify the varieties of visual arts media (like drawing, painting, photography, sculpture, collage...) and describe the expressive and design possibilities of the materials and techniques you know.</p>	<p>Skills</p> <ul style="list-style-type: none"> • Explaining the visual elements and the aesthetic effects used in the different artworks of the students • Discussing the preferred design elements in the work of the students and in the work of classmates

3. Materials, handouts or worksheets developed and used

=> Worksheet 1: Tasks for the drawing and painting station



1. Draw or paint this technical drawing of the Patent DRP 37435 "Vehicle with gas engine operation" submitted by Carl Benz in Din A3 format. Use only one material like pencils or paints or crayons or chalks or markers or inks. Draw or paint at least two pictures with different techniques.
2. Note which materials you have used. Once you have done this, then use a chart to compare the impact of the different techniques. and compare the impact of the different techniques in a chart afterwards.

=> **Worksheet 2: Feeling box**



Carl Benz' Patent-Motorwagen Nr. 1

Source:

https://de.wikipedia.org/wiki/Benz_Patent-Motorwagen_Nummer_1#/media/File:Patent-Motorwagen_Nr.1_Benz_1.jpg



Carl Benz' Patent Motorwagen Engine

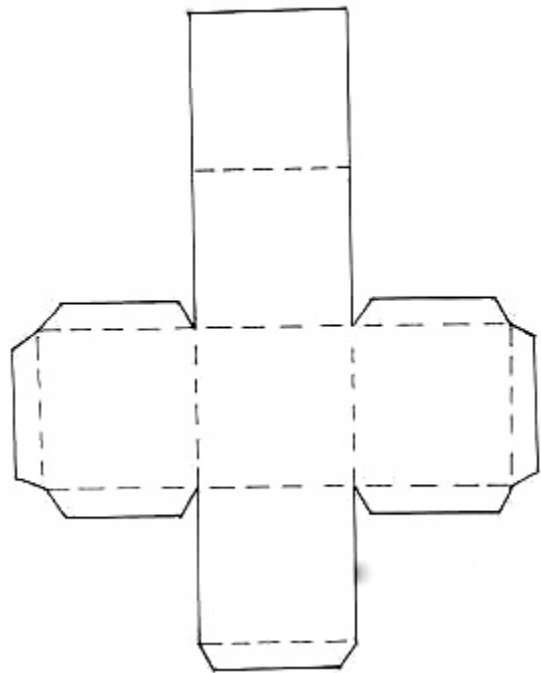
Source:

https://de.wikipedia.org/wiki/Benz_Patent-Motorwagen_Nummer_1#/media/File:Benz_Patent_Motorwagen_Engine.jpg

Create a feeling box to the Benz Patent-Motorwagen Number 1 or another early model invented by Carl Benz.

Step 1:

Consider which materials are shown in the pictures of the Benz Patent-Motorwagens above and imagine what they might feel like. After that, search for similar materials in your school or at home. It is not necessary to find authentic materials but to create objects with a matchable feeling or quality.



Step 2:

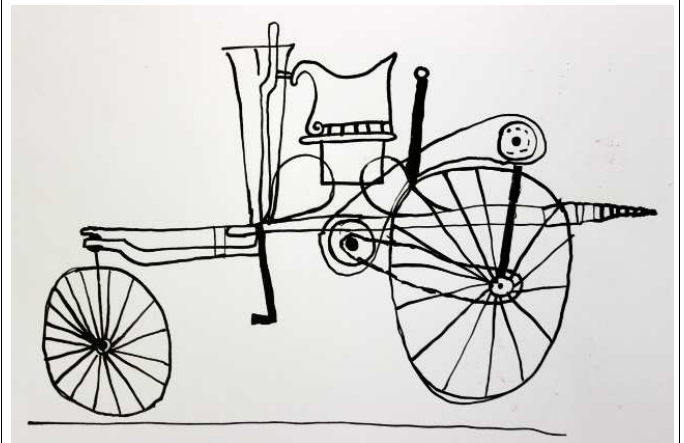
Arrange your materials in small paper boxes (see folding example). Cut an opening into it and cover it with a piece of fabric so that your classmates can reach into the box on one side without being able to see what's inside.

4. Work results

I. Examples for drawings and paintings of the *Vehicle with gas engine operation* with different techniques



Oil chalk on paper



Feather and ink on paper



Pastel chalk on black cardboard



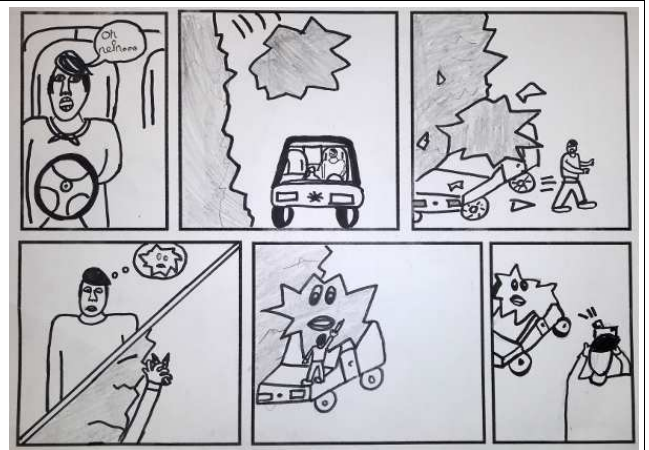
Watercolor and big brushes on paper



II. Examples from the comic station



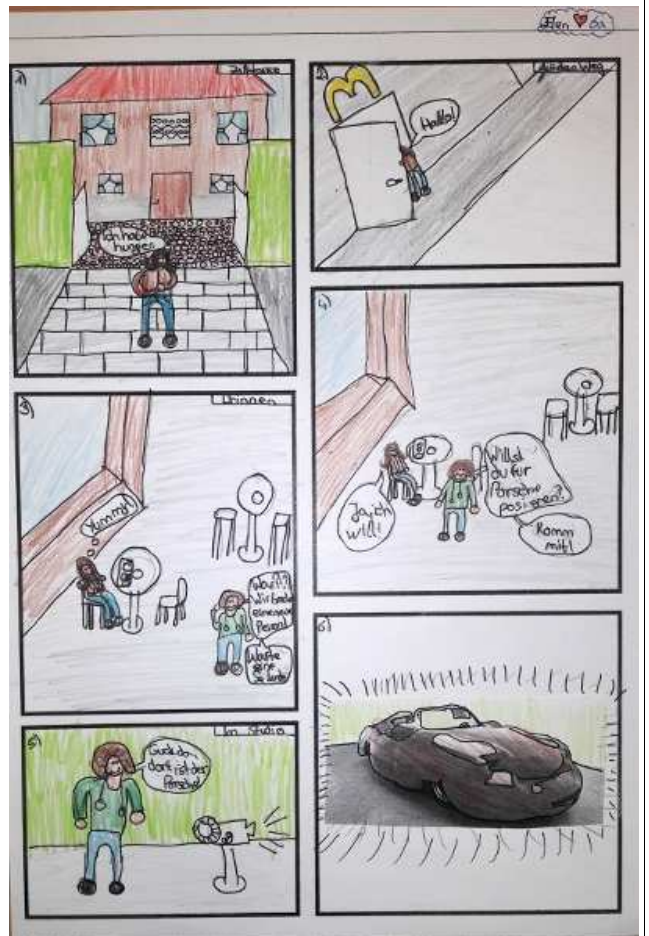
Comic respecting the process of the invention of the first vehicle with gas engine operation by Carl Benz



Comic respecting Jimmie Durham: *Still Life with Spirit and Xitle*, 2007

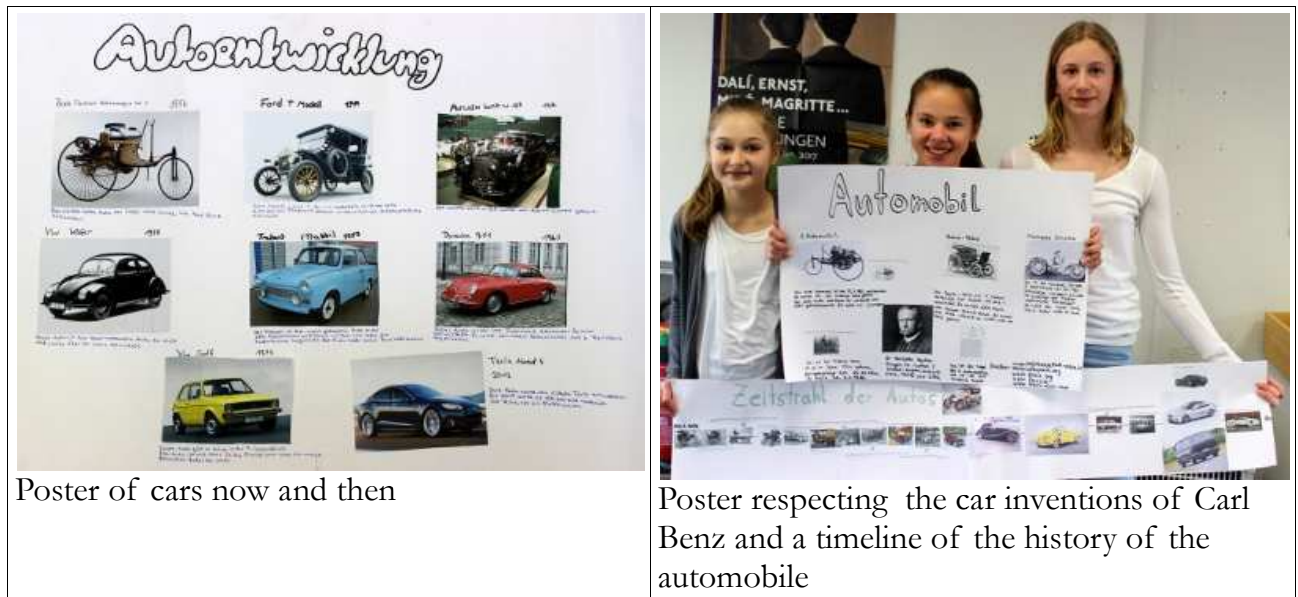


Comic respecting the process of the invention of the first vehicle with gas engine operation by Carl Benz



Comic respecting Erwin Wurm: *Fat Car Convertible* 2005

III. Examples from the research station



5. Comments by the students

“It was great to see how many possibilities there are to make art with an ordinary object like an automobile. I have never thought that cars have so much to do with art and now I know artists, who have worked with cars as their material or subject.” (Lina)

“I didn’t know who has invented the first automobile before and I think many people drive their car every day and don't know it, too. I think everybody should know who invented this important vehicle that conveys us our whole life.” (Konrad)

“It was very interesting to talk with people about cars during our survey activities and to listen to the different views and opinions they had.” (Philipp)

“For me the construction and the components of the first automobile were the most interesting thing I have learned. It's important to say that the technical sketches of Carl Benz are art, too.” (Theo)

“There were so many different stations and possibilities to work with this topic, everybody was allowed to try and focus on the things he was interested in, that was so much fun and a good mix of information and creativity.” (Gaya)

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>

Ten Wishes for Memory of the World Education in Schools

Written on the World Day for Cultural Diversity for Dialogue and Development - 21 May
by Martin Porter

1. I wish we, the people of the world, could be offered a way of becoming more familiar with each other and the languages, histories and cultures in which we are all enmeshed, out of which we all arise, but by which we too often seem mutually obscured and separated both one from another, by being given the chance to engage in an open, global dialogue based around a body of common material drawn from the universally acknowledged ‘memories’ inscribed on the UNESCO Memory of the World Register.
2. I wish that this collection of memories drawn from the MoW register could be made into a small ball of global reflection, recognized by all the world’s national education systems, and inserted into them with a view to it providing a point of common global culture through which all educational paths, in their own time and fashion, would cross, in such a way that one day this ball of memories and reflections, this new knot of universalism, will form part of the map of everyone’s global, and ever evolving common unconscious.
3. I wish that school children of all ages around the world could be offered the chance to do this in the form of a series of stimulating, entertaining, inter-related courses of inter- and trans- disciplinary studies crafted out of the MoW’s repository of globally valued universal material; courses structured in such a way as to allow students from across national borders the opportunity to exchange their ideas on it with each other with a view to coming to know it and thus each other better, contribute to creating a new universalism, and thus allow the younger generations to do what only humans are capable of doing - transcend their present contexts.
4. I wish all present and future National Education authorities, National UNESCO Memory of the World Committees, archives and memory institutions involved with this ambitious MoW project were encouraged to build on the incredible work they have already done, by being encourage to become more alive, develop a more active and every-day supportive, communicative and expertly co-ordinated relationship in order to help the ScEar part of the team achieve the goal of creating this educational programme. Time needlessly lost searching through nomination forms to find the name and (hopefully) email address of the archivist/person responsible for that archive only to find out that they are no longer contactable, or have nothing to do with the programme any more, or that their email address does not work could then be avoided.
5. I wish that the IAC would send out a call for help to every archive already registered on the memory of the World Register as well as those who will be inscribed in the future, nominating a person responsible for each archive, as well as a recognized expert in the area covered by the archive, and/or an expert in the

archive itself, who are then called upon to work together with the ScEaR and its fledgling international network of schoolteachers, to extract a well-reasoned, coherent and stimulating small series of documents from each of the archives under their expertise – a series of documents which would both exemplify the rich contents of their archive whilst at the same time hang harmoniously together as the basis of an analytical study aimed at allowing school children to develop both their knowledge and their intellectual skills.

6. I wish that those lesson plans, or units of inquiry, once tried and tested, could be translated into every language, turned into ready-to-use pedagogical packages that would be made available, for free, to all schools, school teachers and school children around the world.
7. I wish that each archive, as part of its nomination procedure, would prepare and supply the ScEaR with not only high quality digital copies of those very same documents, but also paper and digital copies of all the works cited in its bibliography, and that these documents and bibliographies would then be gathered and organised in a systematic way to create very useful virtual and actual research libraries located in MoW Knowledge Centres located at a number of poles around the world.
8. I wish that every year each archive could present a *compte rendu* of the work it has done to promote the public understanding of the content of its archive, and prepare an article in the ScEaR MoW newsletter about some aspect of its MoW registered material, perhaps even how one such item from its archive was brought alive by being brought into relationship with some living minds.
9. I wish that everyone involved in the MoW could see that the extraordinary work already devoted to bringing the MoW to where it is now risks amounting to the equivalent of transferring a series of dead bones from a dusty archival grave to a digital mausoleum, and agree that what is now needed is for this extraordinary project to start bringing these memories out of their respective archives and present them, in this case, to school children in the form of carefully prepared and crafted lessons and units of inquiry.
10. I wish that those sceptics who think this is too difficult or large a task to achieve would allay their doubts by looking at the MoW Register and see what the Nicaragua Literacy Crusade achieved in 1980 when it organized about 60,000 people to go out into the back hills of the country and successfully reduced illiteracy from 50% to 12% in a few months. If such a small, relatively poor national government could do something so memorable and universally recognized, then surely UNESCO, in combination with all of the world's philanthropic institutions as well as the world's national educational authorities can work together to develop this global memory experiment?

Martin Porter is a member of the SCEaR and its Working Group Schools. Ph D (Oxon.) in History. After ten years of researching and teaching at University level, he left academia to go to teach in The International School of Lyon. After twelve years of teaching at the high school level, he has since returned to University teaching and currently lectures at Sciencespo (IEP) Lyon, France.

Report

New Working Group Created: "World Heritage Education and the Memory of the World Programme" (WHE and MoW)

by Jutta Ströter-Bender

The group World Heritage Education (WHE) was founded in 2009. It is a network of representatives of German UNESCO World Heritage sites, UNESCO project schools as well as scholars from universities and other institutions, chaired by Jutta Ströter-Bender (University of Paderborn) and Peter Dippon (EBC, University of Applied Sciences Stuttgart). They meet every year to present and discuss research results and publications on this issue and, together with UNESCO World Heritage sites, to develop pioneering educational projects.

As the Memory of the World programme has attracted growing attention worldwide in the last years, and as the care for education and research is one of its most promising perspectives, it seemed time to bring it together with WHE, to learn from its experiences and to look for synergies. Our efforts resulted in the interdisciplinary working group, "World Heritage Education and the Memory of the World Programme" (WHE and MoW), which was founded on 10 February 2017, in Goslar, Germany, at the UNESCO World Heritage site of Rammelsberg. The working group consists of researchers, teachers and artists. Their first meeting took place on the occasion of the annual meeting of the multidisciplinary working group "World Heritage Education".

The newly established working group includes researchers, teachers and artists, associated with Paderborn University (Department of Arts). It started researching, publishing and developing teaching materials for the mediation of the World Documentary Heritage. It has already achieved numerous results presented in the magazine World Heritage and Arts Education (Journal: *World Heritage and Arts Education*: <http://groups.uni-paderborn.de/stroeter-bender/WHAE/index.html>, in German).

The aim is to discuss and to provide basic research on the World Documentary Heritage for teaching in schools and to foster the implementation in curricula. The next meeting will take place in October 2017.

I invite colleagues abroad to cooperate with us in our search and work for synergies between the UNESCO heritage programmes.

Professor Dr. Jutta Ströter-Bender is Chair of the Arts and their Didactics, University of Paderborn. She is a Corresponding Member of the SCEaR and member of its Working Group Schools. More information on her specific activities and the members of this new working group see in the list of the SCEaR Corresponding Members, p. 6f.:

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/scear_network_corresponding_members_may62017.pdf

E-Mail: stroeter@zitmail.uni-paderborn.de

Discussion

Institutes for UNESCO Heritage Studies: Prolegomena of a Concept

by Lothar Jordan

One of the tasks of the MoW Sub-Committee on Education and Research is to reflect "possible synergies between WCH, ICT and MoW in the fields of education and research" (Mission Statement).¹ The following considerations aim to sketch the outlines of an academic institute that could improve research and teaching on the synergies – and the special features – of these programmes systematically.

Why UNESCO Heritage Studies?

For quite a time specific branches of the humanities and the memory institutions (archives, libraries, museums, monuments and landscape preservation, etc.) research and/or teach and work on the national and international heritage – to use this term in our context – with high intensity, enormous efforts and results. Myriads of books, dissertations, seminars, etc., were and are dedicated to these questions. But through UNESCO and its heritage programmes a completely new aspect came into being. For the first time in history the efforts of safeguarding and understanding significant elements of humanity, including its natural surroundings, gained an *global frame, institutionalized by politics and international law*. This is one or two steps further than just having the idea of a unified humanity or even world society that works together. This frame creates new types of phenomena and modes of perception in all parts of the world and all kinds of societies. Let me take the example of European law. Of course, there have been international aspects of law ever since the ancient times. But the processes of European cooperation after 1945 and up to the European Union created so many new and specific aspects of law that something new showed up in scholarship: professors of European Law or even European Union Law.

As in the denomination Professor of European (Union) Law in UNESCO Heritage Studies, the name of the institution does not mean: Studies by it or in its frame, but *on* the UNESCO heritage programmes, including their tasks and contexts. These institutes should cooperate with UNESCO where it is useful, but be independent from it. Of course, they could help to develop publications, projects, recommendations, if asked for by UNESCO, or work especially on certain regions.

¹ http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/scar_mission_statement.pdf

Why an Institute?

Since the UNESCO Bangkok Office proposed “A Common Heritage Methodology” (23 May 2008) we have a serious movement from within the organization towards a systematic approach on comparing the three UNESCO heritage programmes.² The Bangkok Office has been strong in developing case studies that reflect the common denominators and particularities of these three programmes, looking for examples where they all “tell the same story”.³

The Office makes valuable proposals for actions, based mainly on the key terms of “Raising Awareness”, “Preservation” and “Access”,⁴ very familiar especially to the MoW family. This includes an “educational program or an informational campaign which deals with the three types of heritage at the same time” (see fn. 4). All these considerations come from within the organization, and that is a reasonable approach – like the SCEaR and its activities as an element of the MoW IAC.

But the significance of the ensemble of UNESCO heritage programmes requires, in addition to the activities within the UNESCO system, a treatment in the academic world. The ensemble of the UNESCO heritage programmes (World Cultural and Natural Heritage, WCH; Memory of the World, MoW; Intangible Cultural Heritage, ICH) is the most extensive, most advanced and best-known intentionally generated cultural complex in the world, including new perspectives on landscapes and nature. If the assumption were true that these programmes apply the highest standards, produce worldwide accepted outcomes of high quality and impact expected to be sustainable, and aim with growing success at an audience of the most extensive scope – that is the whole of mankind – one has to draw the conclusion that such an all-encompassing and completely new phenomenon requires a deepened knowledge and understanding, with the highest aspirations. These are sought for in the academic world. The best way to reach such an understanding and development of new tools would be to create Institutes for UNESCO Heritage Studies.⁵

² See the current state of their reflection: <http://www.unescobkk.org/communication-and-information/knowledge-societies/complementary-approaches-to-cultural-heritage-safeguarding/why-we-need-a-methodology-for-an-integrated-approach/> and the comparative description of the three programmes:

<http://www.unescobkk.org/communication-and-information/knowledge-societies/complementary-approaches-to-cultural-heritage-safeguarding/features-of-the-unesco-cultural-heritage-programs/>

³ <http://www.unescobkk.org/communication-and-information/knowledge-societies/complementary-approaches-to-cultural-heritage-safeguarding/how-this-complementary-approaches-has-been-prepared/>

⁴ <http://www.unescobkk.org/communication-and-information/knowledge-societies/complementary-approaches-to-cultural-heritage-safeguarding/what-to-do-next/>

⁵ From my side there are two preliminary works to this paper. Its first lines are based on “Memory of the World and the Academic World: A Proposal to Introduce Memory of the World Studies” (2011; http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/mow_studies_proposal_en.pdf)

One year older is a proposal I made in 2010 to the former Minister of Science of the State of Brandenburg (Germany), Hinrich Enderlein, and together with him then to the Brandenburg University of Technology

Sketch of an Institute for UNESCO Heritage Studies

As a minimum the staff should contain one professorship (or position of a senior researcher) on each of the three UNESCO heritage programmes. These positions should carry out their research and teaching based on their commonalities and on their contexts within UNESCO, its tasks and values, and its sectors, the respective conventions and recommendations, etc. but as well on their special features. So within that framework our earlier proposal to consider the creation of Memory of the World Studies could be carried out.⁶

Their research tasks could be knowledge-oriented as well as application-oriented. So they could include the history of these programmes, their development, their values and criteria, their content down to single items, the context of UNESCO, with its history, basic texts, sectors, conventions, recommendations, regional aspects, etc. And if one agrees that scholarship and science have among their goals not only knowledge and understanding, but the aim, too, to improve, if possible, all things for the benefit of humanity and the planet, they should look for means of helping to improve these programmes and their interaction. This could be basic research, reflecting the structure, values, and criteria of these programmes, or analyzing weaknesses, or, in a more practical approach, working for the development of scholarly and scientific means to strengthen these programmes or even single items, be it by analysis of their deficiencies, be it by developing proposals for improvement, or by creating or improving educational means to mediate them to young people of all ages and levels, by teaching, if the opportunity is given, inside the institute, and by developing e-learning courses for the international use. Imagine the amount of PhD and master theses on these questions that could be generated in a network of such institutes –and the outcomes of a systematically planned ensemble of publications and websites!

I propose to add, if possible, a fourth position in such an imagined institute: on all aspects of Cultural Diversity. The “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” (2005) is crucial, and its tasks can be adapted on heritage. Difficult and significant questions, f.e. on the relation between universal and particular values and aspects in the UNESCO Heritage programmes, the relation between the international and the national, or the national and intranational diversity, can be treated for a better understanding and development of all heritage programmes. And if one would like to expand one step further, research on the UNESCO Global Geopark Network and Biosphere Reserves could

Cottbus (BTU) where Marie-Theres Albert held a UNESCO Chair in Heritage Studies that led a programme for the Master’s degree in World Heritage Studies (WCH, in English) and (since 2011) an International Graduate School of Heritage Studies. Despite the help and efforts of Prof Albert and of Prof Michael Schmidt who followed her later as head of these heritage activities at BTU, the planned institute could not be created.

⁶ “*Memory of the World and the Academic World: A Proposal to Introduce Memory of the World Studies?*” (2011), http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/mow_studies_proposal_en.pdf

be integrated in such an Institute for UNESCO Heritage Studies, strengthening the aspect of natural heritage.

Beside the cooperation with UNESCO and NGOs one would have to cooperate with various disciplines. For Memory of the World these are studies related to the memory institutions like archival and museum studies, library sciences, philology, and very important, all kinds of history that work on sources/documents, philology, musicology etc., furthermore a new discipline like Heritage Studies. But there are many more, and the range of these disciplines can vary considerably from programme to programme. The differences among the disciplinary contexts of the three programmes have to be considered carefully. But through that part of the work that focuses on the commonalities something new can show up in the course of time.

The Memory of the World Knowledge Centres and MoW's specific role

The Memory of the World Knowledge Centres have, following the goals of the SCEaR, among their tasks (see *SCEaR Newsletter* 2017/1, especially p. 8, item 5) to foster the synergies of MoW, WCH, and ICH. The experiences that were collected in education and research on these programmes might be valuable for the creation of Institutes for UNESCO Heritage Studies. Education on WCH has been ongoing for some time and could be helpful or provide best-practice examples (see f.e. Jutta Ströter-Bender in this Newsletter, p. 21). But Memory of the World has a special feature that helps to provide an excellent basis for joint ventures on UNESCO heritage: The success of all three programmes, not only that of MoW, depends on good documentation. Each nomination f.e. , for whatever programme, needs a thorough, professional documentation. As the expertise for this is a specific feature of MoW, as it is based on archives, libraries, and museums and their professional experiences in working with documents and documentation, and cooperates closely with the respective professional organizations, MoW and the Memory of the World Knowledge Centres can play an important role in preparing and in carrying out joint ventures on the UNESCO heritage programmes. But they are not a pre-condition for such institutes.

Organizational Aspects

The Institutes for UNESCO Heritage Studies could be parts of or associated with universities, or belong to a network of research institutions. Connection to a university provides the opportunity to combine research with teaching. But as the systems of education and research can be very different around the world, the organizational positions and structures will vary. The national and institutional contexts will influence the form and the content of these institutes. Nonetheless we should develop a core of principles, tasks and perspectives that all should share – as we have done with the Memory of the World Knowledge Centres. And competition and cooperation should have the same weight, be it on the national or the international level.

A Promenade through the Wonder Rooms of History

by Beatriz Puente-Ballesteros

Photos: Ms. Lu Saier 鲁赛尔



Front poster of the Galleries designed by the Macau local artist Mr. Cai Chuanxing 蔡傳興.

One of the main strengths of the Department of History of the University of Macau is that we are able to undertake source-based research in Chinese, Japanese, Manchu, Latin, Portuguese, Spanish, Italian, French, English, Dutch and German. This was precisely the reason why, after consulting my colleague Professor António Vasconcelos de Saldanha, I proposed to the Department Director, Professor Wang Di, to organize this pioneer project at the University of Macau: A permanent exhibition in the hallway of the Department of History entitled *The Galleries: Sources, Voices, Histories*. The main goal is to introduce our students through this didactic and comprehensive exhibition to the fascinating world of history research, interweaving factual research with theoretical questions and novel methods and opening up new horizons for scholarly exploration. Although great efforts have been made building powerful models and grand narratives of global historical structures and processes, discourses about global and comparative histories are frequently characterized by a high degree of abstraction in which the voices of real human beings and their agency vanish from view. Painstaking source-based research is essential in defining, concretizing and contextualizing the extent of contacts on both sides of intercivilisational encounters and in giving *voices* also to marginal and marginalized actors. Based on these approaches, we endeavour to write differentiated histories of China from the past to the present, with a special focus on East-West interactions, particularly Macau studies, maritime history in the Age of Sail, history of science, technology, medicine, maps and arts, and the history of South and Southeast Asia.



View of the Galleries decorated by paper lanterns, symbol of enlightenment in China and Europe, in East and West.

The visual architecture of the Galleries reminds one of the arrangement of a museum, which invites the visitor to stroll freely and interactively through it, sometimes losing consciousness of time and space. In their conceptual dimension, they are inspired by the Renaissance *Kunstkammern*, literally “art rooms,” but also known as “cabinets of curiosities” or “wonder-rooms.” Those exhibition rooms were conceived as a universe in microcosm in which the collector displayed his broad humanist learning by showing an encyclopaedic collection of objects that included *naturalia* (products of nature), *arteficialia* (or *artefacta*, products of man), and *scientifica* (testaments of man’s ability to dominate nature). All these objects attested to the period’s fascination with works wrought by nature or exotic materials that had arrived from distant lands. Emperors, kings, rulers, aristocrats, bourgeois, members of the merchant class and early practitioners of sciences in Europe formed collections in the fashion of *Kunstkammern* that were precursors to museums. In China, “on their own terms,” we also find these developments in the emperor’s collector spirit, as reflected e.g. in similar pictorial aesthetics in the *Guwan tu* 古玩圖 (Pictures of Ancient Curiosities), a scroll from the Yongzheng reign (1722-1735) measuring 20 metres in length, that functioned as a pictorial catalogue of the objects collected by the court and housed within the palaces. This type of painting was a rare subject. It mainly served purposes of recording, and not necessary for aesthetic pleasure solely. The scroll depicts 250 assorted objects in total, varying from ceramics, jade, bronzes and other valued items that range from the Neolithic period to around 1728. Playing with these concepts, the Galleries allow us to construct a space of thematic and aesthetic encounters between China and the West, thus being representative of the manifold activities carried out in source-based research at our Department. For this purpose, in the Department of History we have made use of the empty walls on which we

display – like on a white canvas – our own treasures and artworks to construct the Galleries, serving every professor to set up his own *Kunstkammer* related to his or her own subject of research. This is done by means of introducing a selection of historical *sources*, which include reproductions of manuscript letters, archival documents, printed records, maps, drawings, illustrations, portraits, photography, and posters. By putting any one of these *sources* into a frame one quickly realises that one is standing in front of a true work of art. Our Galleries speak for themselves by displaying over 300 reproductions of images originating from archives and libraries all over the world. As a whole, the Galleries constitute a promenade in which research topics are shown in a chronological order and in which scholarly activities combine with aesthetic dimensions, thus building a bridge between the student community and academics. Each and every professor’s *Kunstkammer* is preceded by an introductory essay in English and Chinese, and a detailed explanation of “source, text and context” is provided for each of the individually selected images.

Three examples of our Kunstkammers



(1) Designed by Professor Wang Di showing two different research topics, “Teahouses” and “Secret Societies.” Size: 2.0 m wide, 1.23m high.



(2) Designed by Professor António Vasconcelos de Saldanha entitled “The Jesuit Mission in the Imperial Court.” Size: 3.5 m wide, 1.24 m high.



(3) Designed by Professor Beatriz Puente-Ballesteros entitled “Western Medicine for the Naked Emperor”. Size: 2.20m wide, 1.23m high.

Moreover, every *Kunstkammer* has its own title intended to guide and raise the curiosity of our visitors when passing through the different periods of the history of China and other regions of the world. The themes covered include in chronological order: “In the Origins of Chinese Historiography” and “Searching for the Northern Wei Dynasty” by Professor Li Ping 李憑, “Buddhist Art and Popular Culture” by Doctor Zhu Tianshu 朱天舒, “East-West Interactions in a Maritime Stage” and “The Jesuit Mission in the Imperial Court” by Professor António Vasconcelos de Saldanha 薩安東, “Western Medicine for the Naked Emperor” by Doctor Beatriz Puente-Ballesteros 白雅詩, “Mapping the Qing Imperial Space” by Doctor Mario Cams 康言, “Macau: A Crossroad between East and West” by Professor Tang Kaijian 湯開建, “Teahouses” and “The Gown Brothers Secret Society” by Professor Wang Di 王笛, “The Collapse of the Heavenly Dynasty” and “The Construction of Modern China” by Professor Mao Haijian 茅海建, and “War Strategy and U.S. Strategy for Asia” by Professor George C. Wei 魏楚雄. By combining historical knowledge with colourful aesthetics these individual topics endeavour to demonstrate that civilizations and cultures are not discrete and unalterable units, but have been subjected time and again to external influences and impacts. Elucidating these developments and encounters will deepen our understanding of what defines modernity in China and elsewhere.



Each image was put into a minimalist white frame which we provided one by one with a Chinese-style brass hook, thus also visually and metaphorically representing the East-West encounter that inspires our Galleries. The same pattern was applied to the explanatory panels in which text matters are written on Western style laid paper, but with an elegant binding in the Chinese traditional fashion.



Guwan Tu 古玩图 (Pictures of Ancient Curiosities), unknown artist, Yongzheng reign, 1728.
Reproductions of sections of the scroll, measuring nearly 20 metres in length.
Source: Victoria and Albert Museum, London.

The Galleries of the Department of History would not be complete without a contribution from our students, who are the very reason for our institution. “The History Students’ Space” is conceived in such a way as to inspire and motivate our students to introduce their own projects to the different publics of the University of Macau. As vital co-actors on our academic stage we encourage in particular our MA and PhD candidates to contribute to this space and display their own *sources*, *voices* and *histories*, thus reflecting the department’s strong commitment to rigorous interpretation of historical source material and our students’ wide-ranging research topics, diverse methodological approaches, and comparative, transcultural and global perspectives. Our department cherishes these kaleidoscopic insights, which are strongly rooted in the curiosity of our students, whom we appreciate accompanying along their different paths in becoming critical and well-informed global citizens. The “History Students’ Space” occupies a place

in the Galleries that it is certainly a very precious one, and no doubt one that contributes substantially to the mission and vision of our department. This year Ms. Deng Yingxin 鄧穎欣 and Ms. Xue Hui 薛惠, two of our excellent Master students, arranged an inspiring panel entitled “Beautiful Adverts: Cigarettes, Drugs and Wines” in which they showcase and explain original Chinese advertisements from the 1950s and 1960s and reflect on the role played by consumerist culture in the construction of modernity in China.

The whole project is the result of fifteen months of corporate work during which I experienced both the challenge and the pleasure of coordinating the efforts of over hundred collaborators including department members, administrative staff, undergraduate, graduate, MA and PhD history students, colleagues from other UMAC faculties, external advisors from Chinese, European and American universities, librarians, archivists, office staff, as well as designers, artists and craftsmen. *The Galleries: Sources, Voices, Histories* is a collaborative project under the aegis of the Sub-Committee on Education and Research, UNESCO Memory of the World Programme, and aims at contributing to the SCEaR’s mission with the firm conviction that education on, and awareness about, Cultural Heritage must start already in schools and should be continued in universities – not mention in Macau, a living museum appointed in 2005 as a UNESCO World Heritage Centre and the place of the first Memory of the World Knowledge Centre. One of its goals is to strengthen expertise in using documents (‘sources’) as a major tool of research and teaching.⁷

In conclusion, we only have the wish that this promenade through our “wonder-rooms” of history will inspire you to design your own *Kunstkammern*. Thus, welcome to our galleries, your galleries.



Beatriz Puente-Ballesteros, Assistant Professor for East-West Interactions & Exchanges, Department of History, University of Macau (UMAC), S.A.R. of China; she is a Corresponding Member of the MoW SCEaR. This image shows her guiding a promenade through the “wonder-rooms” of history in which participated undergraduate, master, and PhD students as well as students from the Mateus Ricci School accompanied by her Principal, Ms. Irene Cheong.

⁷ In this aim it is close to the Statement of Eva Schlottheuber and Frank Bösch on behalf of the German Historical Association: “Source Criticism in the Digital Age. The Auxiliary Sciences of History as Central Expertise of History and Neighbouring Disciplines”, in: *MoW SCEaR Newsletter* 2017/1, pp. 16-21.

Obituary

Dr Sigrid McCausland, 1953-2016

by Adrian Cunningham

The archival profession nationally and internationally is significantly diminished with the untimely passing in November 2016 of Dr Sigrid McCausland, a Corresponding Member of the MoW SCEaR. Sigrid's archival career spanned five decades and was characterised by an unusual, if not unprecedented, variety of roles and settings, in all of which she performed to the highest levels of professional integrity and with unerring grace, intelligence, vision, generosity, humour and passion.

Sigrid was born in England in 1953 and grew up in Bathurst NSW. She excelled as a scholar at high school and later as an undergraduate at The Australian National University (ANU) from 1971 to 1974, where she completed an Honours degree. The head of the ANU History Department, Professor Manning Clark, recognised her talents and employed her as his research assistant during 1975. Letters from Professor Clark to Sigrid are included in *Ever, Manning: Selected Letters of Manning Clark 1938-1991* (Roslyn Russell ed. 2008).

After over a year of overseas travel, Sigrid returned to Canberra to work as a public servant. In May 1978 she was recruited by the Australian Archives (now National Archives of Australia). She worked at Australian Archives until January 1984, mostly as a reference archivist but also in arrangement and description. This gave her a solid grounding in archival practice and in the Australian Series System at a time when reference work was widely regarded by self-proclaimed 'real archivists' as a second-class endeavour and at best an afterthought. Her background and interest in historical research sustained her belief that ultimately the archival endeavour is all about enabling access to and use of records.

Sigrid joined the Australian Society of Archivists in 1981 and in the following year secured a Public Service Board award to study archival administration full time at the University of New South Wales (UNSW) in Sydney. From 1984 to 1986 she worked in the Manuscripts Section of the Mitchell Library at the State Library of New South Wales. During 1986 and 1987 she returned to UNSW as a tutor in the archives course. Many of the students she taught became archival professional leaders and luminaries.

In 1988 she was appointed as City Archivist for the City of Sydney. After four years as City Archivist she moved on to university archives, as the University Archivist for the University of Technology Sydney (UTS) from 1991 to 1997. Whilst at UTS Sigrid completed her PhD thesis on the history of the anti-uranium mining movement in Australia.

In 1998 she moved back to Canberra to take up the challenging role of University Archivist at ANU, where she stayed until early 2005. Those six years at ANU proved to

be the most difficult of her professional life. She was at the centre of the struggle to save the Noel Butlin Archives of Business and Labour – Australia’s pre-eminent collection of trade union and business records – from closure and dispersal. The campaign to save the Noel Butlin Archives from closure was ultimately successful – a success that owes much to Sigrid’s dogged persistence and unwillingness to be brow-beaten into acquiescence.

A year or so after leaving ANU Sigrid took on the role of part-time Education Officer for the Australian Society of Archivists, and put in many hours of unpaid work to build up and deliver a strong program of professional training and educational support activities that benefited hundreds of her colleagues and fellow ASA members nationwide. Sigrid filled that role until 2009.

In 2009 also Sigrid was appointed as a part time Lecturer (later Senior Lecturer) in archival science at the Charles Sturt University (CSU) School of Information Systems, enabling her to further pursue her love of archival education. Despite the difficulties involved in distance education in Australia, Sigrid single-handedly built up the CSU archives course to being internationally recognised and respected in its field. Her success was grounded in her diverse and versatile practitioner experience and informed by her deep knowledge of archival theory and the extensive literature in the field, literature to which she made many notable contributions over many years. In 2013 CSU awarded her the Faculty of Education Award for Academic Excellence.

In 2013 Sigrid also commenced working part time as an archivist for the Community and Personal Histories unit within the Queensland Department of Aboriginal, Torres Strait Islander and Multicultural Affairs, helping members of the ‘stolen generation’ reconnect with lost kinfolk with the help of archival records.

In 2016 she was inducted as a fellow of the Australian Society of Archivists, in recognition of her numerous extra-curricular contributions to the field. During the 1980s she was a key member of the editorial team for the landmark first edition of the ASA textbook, *Keeping Archives*. She also ran numerous ‘Keeping Archives’ training workshops all over Australia. Her list of professional publications is extensive, with numerous publications regularly cited in the international literature. She was a frequent speaker at professional conferences and seminars. From 2002 until her death she was a member of the Editorial Board of *Archives and Manuscripts*. Sigrid was also Chair of the ASA’s Accreditation/Course Recognition Committee from 1997 to 2002; the Committee that established standards and criteria for equitable program evaluation for the discipline across Australia. From 2002 to 2004 she was a member of the inaugural ACT Territory Records Advisory Council. Towards the end of her life she represented the Education sector on the UNESCO Australian Memory of the World Committee, and contributed a chapter to its 2015 publication, *The Australian Register: UNESCO Memory of the World Program*. Sigrid was also a Corresponding Member of the Sub-Committee on Education and Research (SCEaR) of the UNESCO Memory of the World Programme's International Advisory Committee (IAC).

Internationally, she is probably best remembered as the Secretary General of the International Council on Archives Section on Archival Education from 2012 until 2016.

She was also very active and visible in the international Archival Education and Research Initiative (AERI).

Sigrid's archival writings ranged from exploring the role of access, reference services and finding aids through use of the Australian 'series' system in small archives, local government archives, business and labour archives, archival buildings to archival education and the history and content of the ASA journal, *Archives and Manuscripts*. She also took a lifelong interest in the need to pursue a coordinated, holistic and systematic approach to documenting Australian society.

Dr Sigrid McCausland was a model archival professional and a visionary and inspirational leader in our field. She will be greatly missed.

Adrian Cunningham, former Director, Digital Archives, Queensland State Archives, and Archives representative on the UNESCO Australian Memory of the World Committee.



Dr Sigrid McCausland receiving her certificate as Fellow of the Australian Society of Archivists from Adrian Cunningham.

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

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/>