

## UNESCO Memory of the World Programme

### Sub-Committee on Education and Research (SCEaR)

# SCEaR Newsletter 2019/2 (December)

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## Editorial

by Lothar Jordan

In the last *SCEaR Newsletter* (2019/1, pp. 28-30) we reported on the first meeting of the Memory of the World Knowledge Centres (Suzhou, China, 7 August 2019). Its tasks were not only to reflect the achievements of the MoW Knowledge Centres, but also to look for ways of further work and especially of cooperation, if possible to win partners in different regions of the world. In the line of that meeting an event that joined an exhibition and a symposium took place in October in Macau. The event was organized by the MoW Knowledge Centres Macau and Fujian. Among other international guests there were two from Mexico, Ms. Catherine Bloch Gerschel (MoW IAC member), President of the Mexican MoW Committee, and Yolia Tortolero (MOWLAC = MoW Committee for Latin America and the Caribbean). They reflect the idea to create such a centre in their country. See Papa Momar Diop's report on the event in Macau (pp. 4-6).

The second article – by Ferdinand Ngougoulou, President of the National MoW Committee of Gabon - reports on new educational activities for librarians and archivists on the academic level. One important aspect is to take into regard the different forms of archives like written, oral or visual ones, which play an important role in Gabon and are reflected under the aspect of their synergies.

The second part of this newsletter is dedicated to the junction of school children and documents, but in different ways.

Jutta Ströter-Bender and Kunibert Bering report (pp. 10-18) on a new Cooperating Institution of the SCEaR, the “The International Research Archive Network for Historical Children's and Youth Drawings”, joining institutions from nine countries. The 20<sup>th</sup> century is in the focus, and especially the field of war, peace, and genocide. The experience of war and other violence was basic for the creation of UNESCO. The care for avoiding wars and genocides and to work for peace is still in its centre. Insofar our partnership with this network brings together main tasks of UNESCO and the specific tasks of Memory of the World: to safeguard the documentary heritage and to improve access to it. This network interacts with the work of the SCEaR, insofar as its members look for new ways of education and research on these documents.

The second line of the SCEaR's work on the junction of documents and young people, especially school children, leads to the SCEaR Working Group Schools (WGS). It has prepared a *Memory of the World School Kit. A Teachers' Guide* that UNESCO plans to publish electronically. We hope that it will be out before the end of the year. The use of items of the MoW International Register for school education is in the centre of the *Kit*. In the *SCEaR Newsletter* 2017/2 and 2017/3 we gave examples by Johanna Tewes of her school teaching on items of the MoW Register. Now Martin Porter, SCEaR member and WGS member, gives an example of his work for the *MoW School Kit* (pp. 19-26).

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There was a change in the membership of the Working Group Schools, as its Coordinator, Maria Liouliou (UNESCO MoW Secretariat in the sector Communication and Information), left the sector. We thank her for the work she did for the WGS, especially in its first years from 2015-2018, and wish her all success in the sector Culture. For a transition period, Martin Porter and myself will act as coordinators of the SCEaR WGS.

From schools to the academic world: Just recently the first academic anthology on Memory of the World was published (publishing house Springer): *The UNESCO Memory of the World Programme. Key Aspects and Recent Developments*. See its Contents on pp. 27-28. We are convinced that this book will be a basis as well as a source of inspiration for further academic work on MoW. It can be expected to start a discussion on different aspects of the programme. The *SCEaR Newsletter* is ready to be a platform for such a discussion.

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## Report

### Fujian-Macau Symposium and Exhibition on “Memory of the World and Maritime Silk Road”

by Papa Momar Diop

From 14<sup>th</sup> to 17<sup>th</sup> October 2019, the Memory of the World Knowledge Centres (MoW KCs) Macau and Fujian co-organized a symposium and exhibition on “Memory of the World and Maritime Silk Road”, on the celebration occasion of the 70<sup>th</sup> anniversary of the People’s Republic of China and the 20<sup>th</sup> anniversary of the establishment of Macau SAR. The tasks were the strengthening of cultural exchange between Fujian and Macau and of the MoW KCs Network.

The event venue was the City University of Macau Library, under guidance of. Helen Ieong, Director of the MoW KC-Macau and of the Documentation and Information Society Executive Board, and Ms. Jun Fan MA, Deputy Director of Fujian Provincial Archives.

Guests from the UNESCO Mow Programme, scholars from Macau and mainland China attended this event in which the history of Maritime Silk Road between Fujian and Macau was presented.

The Exhibition and the Symposium aimed to present, on the one hand, views and knowledge on the cultural and economic exchanges, mainly between Fujian and Macau, through the maritime Silk Road documentary heritage stored in Macau SAR and Fuzhou, and on the other hand, significant means to pass down cultural values to future generations.



Photos: Papa Momar Diop

## Attendees

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In addition to Helen Ieong, Jun Fan Ma and significant representatives of politics, church and Buddhist Association, the event was attended by about fifty participants, including, Mr. Shu Guang ZHANG, Rector of the City University of Macau, Ms. Catherine Bloch Gerschel, Member of the International Advisory Committee MoW and President of the Mexican MoW Committee, Ms. Yolia Tortolero, former First Vice President of MoW Committee for Latin America and Caribbean (MOWLAC) and Corresponding Member of MoW SCEaR, Ms. Hong Min WANG, Director of the Foreign Affairs Office of the National Archives of China and Mr. Chan Kei IEONG, Principal of Tong Nam School, and the author.



Participants from three continents

### **Opening Ceremony and Exhibition**

Helen Ieong led the Exhibition Opening Ceremony. She gave the floor first to Shu Guang Zhang, Rector of City University of Macau, for his Welcome Speech; following him the author of this report as IAC Vice-Chair and representing Lothar Jordan, Chair of the SCEaR. He conveyed the SCEaR Chair's regrets for not being present and his wish to meet everybody next year. Papa Momar Diop recalled the well-known dynamism of the MoW KCs network in Asia-Pacific: the MoW KC-Macau at the City University, the MoW KC-Beijing at Renmin University, the MoW KC-Fujian, the MoW KC-Suzhou (all in China), and the MoW KC - Andong (South Korea).

Furthermore, Helen Ieong and Jun Fan Ma led alternately the exhibition visit. Officials and all the guests enjoyed the documentary elements selected for the exhibition. Its venue was the "Student Tribe", Tai Fung Building, at the City University of Macau.

### **Symposium**

The topics and presentations of the Symposium were as varied as:

- The MoW Programme in China by Hong Min Wang,
- A brief overview on the African traditional weaving and the significance of the loincloth in pre-colonial era by Papa Momar Diop,

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- Development of documentation in Mexico by Catherine Bloch Gerschel,
  - Documentary heritage of Fujian by Jun Fan Ma,
  - Documentary heritage of Macau and the MoW Programme, by Helen Ieong
  - Examples of documentary heritage dated in the 18th century, located in the National Archives of Mexico, related to evidences of the contact between the port of Macau and Philippines and the ports of the Viceroyalty of New Spain, by Yolia Tortolero.

### **Special Meeting: Establishment and development of MoW KCs**

The MoW KC concept, implemented in China and South Korea, interests a number of documentary heritage stakeholders. To share the Macau SAR and Mainland China experiences on the topic, a special meeting was organized. This meeting was attended by Catherine Bloch Gerschel, Yolia Tortolero, Papa Momar Diop, and representatives of National Archives Administration of China (Hong Min Wang), MoW KC-Fujian (Jun Fan Ma) and the MoW KC-Macau (Helen Ieong).

It was an opportunity to report on the Chinese KCs, their role in the valorization of documentary heritage inscribed on the MoW International and Regional Registers and their further projects.

Our Mexican colleagues showed their interest to create a MoW KC at the Historical Archives of Vizcainas School, located in Mexico City, where the Historical Archives of the Mexican MoW Committee are safeguarded. A Memorandum of Understanding is currently under consideration of the High School Direction.

To finish, we have to thank and congratulate our hosts: the Board of Macau Documentation and Information Society with its Director Helen Ieong, the City University of Macau, the Macau and Fuzhou Administrative Authorities, Jun Fan Ma, for the invitation to the event, and for the success of the Exhibition and Symposium. We thank them mainly for the opportunity they gave us to meeting and discussing with our colleagues from Latin America, creating the hope to see a new MoW KC in Mexico.

*Papa Momar Diop, Vice Chair of the MoW International Advisory Committee and Member of its SCEaR, Vice-Chair of the African Regional Committee Memory of the World (ARCMoW), Associated Professor for Archival Studies at Saint-Louis University Gaston Berger (Senegal), is a former Director of Senegal National Archives and former Ambassador, Permanent Delegate of Senegal to UNESCO.*

## **La formation sur le patrimoine documentaire : clé de voute d'un processus innovant au Gabon**

*par Ferdinand Ngoungoulou*

Le Comité National Mémoire du Monde au Gabon, à l'initiative du Bureau de l'UNESCO à Libreville, a organisé du 15 au 24 juillet 2019, un atelier de réflexion relatif à l'élaboration d'un « Module de formation sur le Patrimoine documentaire ». L'atelier s'inscrivait dans le cadre du renforcement des capacités en matière de formation et de recherche que le Comité impulse depuis quelque temps sous l'égide de l'UNESCO.

Dans sa première phase (élaboration du module), l'atelier a vu la participation des professionnels de la documentation et de l'information, particulièrement les documentalistes, bibliothécaires, archivistes issus des Universités et Grandes écoles du Gabon. Thierry P. Nzamba Nzamba, Spécialiste en charge du Programme Culture du Bureau de l'UNESCO à Libreville, dans son propos liminaire est revenu sur l'importance que l'UNESCO attache au patrimoine documentaire.

Pour lui, le patrimoine documentaire désigne un « ensemble d'informations se rapportant à l'histoire et au vécu d'une communauté que nous pouvons retrouver sur différents supports (papier, audiovisuel ou numérique) », qui représente une valeur significative et durable pour la communauté, la culture ou le pays, voire l'humanité en général. Le patrimoine documentaire est donc la mémoire documentée d'un peuple, l'ensemble de son savoir, et en tant que tel, il fait partie intégrante du patrimoine culturel d'un peuple et rend compte de son évolution, surtout dans un monde où tout s'accélère, se confond, se précipite, où chaque peuple ou pays doit prendre le temps de conserver l'image des choses, celle des origines, celle du passé, pour mieux comprendre notre existence. Il a ensuite marqué la disponibilité de l'UNESCO et celle de l'ensemble du Système des Nations Unies au Gabon à soutenir le pays dans l'élaboration de curricula et l'exécution de plans d'éducation à la citoyenneté mondiale, à la sécurité et la paix, l'éducation à la santé et prévention des violences basées sur le genre ainsi que l'éducation aux changements climatiques en vue du développement durable.

A la suite de Thierry P. Nzamba Nzamba, Ferdinand Ngoungoulou, Président du Comité national Mémoire du monde au Gabon, a exposé sur « le patrimoine documentaire et les enjeux de sa pérennisation ». Après avoir présenté le concept de façon empirique, il a exposé sur ses évolutions, son élargissement, ses fondements. Il a ensuite présenté le *document* comme support du patrimoine, nonobstant l'avènement du numérique. Aussi, pour préparer les jeunes Gabonais à faire face aux défis contemporains, l'UNESCO entend-elle renforcer son accompagnement par la prise en compte dans les politiques et programmes de l'éducation formelle et non formelle.

Il a ensuite rappelé que le projet d'élaboration du module de formation sur le patrimoine documentaire est né de la volonté de l'UNESCO. Il s'agit d'accompagner le Gabon à disposer, d'une part, d'une loi sur le patrimoine documentaire, en révision de la

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2/94 qui concernait uniquement le patrimoine culturel (matériel et immatériel) et, d'autre part, d'un outil performant en matière d'enseignement patrimoine documentaire. Ceci contribuera à ce que le Gabon soit mieux en phase avec la Déclaration d'Incheon ou Déclaration 2030 qui insiste sur « une éducation inclusive et équitable de qualité et un apprentissage tout au long de la vie pour tous ».



Cérémonie d'ouverture de la formation

Photos : F. Ngougoulou

La deuxième phase de l'atelier avait pour but, d'outiller les professionnels de l'information sur les différentes thématiques liées au patrimoine documentaire. La formation s'est déroulée de façon intensive pendant trois jours. Cinq axes essentiels ont été retenus : la notion de « patrimoine documentaire et ses enjeux », les « champs et territoires », la « constitution et gestion », la « conservation et préservation », et la « mise en valeur et ses exigences ». Pour l'UNESCO, ce Module revêt un enjeu primordial en ce qu'il sert de base à la réflexion sur les formations offertes par les différentes Universités et Grandes écoles au Gabon, qui ne prennent pas en compte les aspects liés au patrimoine documentaire.

La première thématique a été développée par Ferdinand Ngougoulou. Il a souligné que le patrimoine documentaire occupe une grande place dans la mémoire des peuples et particulièrement au Gabon où il reflète la diversité des populations, des langues et des cultures. En effet, l'ensemble des documents écrits, oraux et visuels constituent des éléments puissants de perpétuation de la mémoire commune et qui doivent être protégés. Ce qui suppose donc l'instauration de bonnes conditions de conservation, de préservation et d'accessibilité.

Le deuxième exposé a été animé par Hervé Essono Mezui (Universitaire spécialiste du patrimoine documentaire). Il s'est agi de présenter quelques aspects lexicaux, institutionnels, juridiques et techniques du patrimoine documentaire.

M. Jérôme Angoune-Nzoghe (Conservateur en chef des Archives) a, quant à lui, exposé en troisième position en montrant que « le patrimoine documentaire ne saurait s'envisager sans la prise en compte des richesses contenues dans les archives et les bibliothèques. Car



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elles renferment des éléments de témoignage et de preuve de la vie de toute société ».

Dans le quatrième exposé, Mme Estelle Obe Zoghessie (Archiviste), est revenue sur la gestion du patrimoine documentaire, la réglementation et la normalisation et les principes de conservation et de préservation du patrimoine documentaire.

Enfin, Fred-Paulin Abessolo Mewono (Chargé de Recherche en Histoire), s'est appesanti la « mise en valeur du patrimoine documentaire doit partir des pratiques et conceptions pour répondre à des besoins et intervenir sur ce qui pose problème ». Cette mise en valeur repose sur « l'aménagement de l'espace documentaire pour faciliter l'accès aux ressources et la mise en place de dispositifs de médiation, aux fins de favoriser l'accès à la culture et l'autonomie dans la recherche de l'information ».

La formation s'est achevée avec une cérémonie de remise d'attestations de participation par Thierry P. Nzamba Nzamba, Administrateur du Programme Culture de l'UNESCO, suppléant le Représentant et accompagné des différents formateurs et récipiendaires (photo ci-dessous).



*Dr Ferdinand Ngougoulou, Directeur de la Bibliothèque Universitaire Centrale de l'Université Omar BONGO (UOB) et Président du Comité National Mémoire du Monde au Gabon, est Chargé de cours à l'Ecole Normale Supérieure (ENS) et de Recherche en Communication.*

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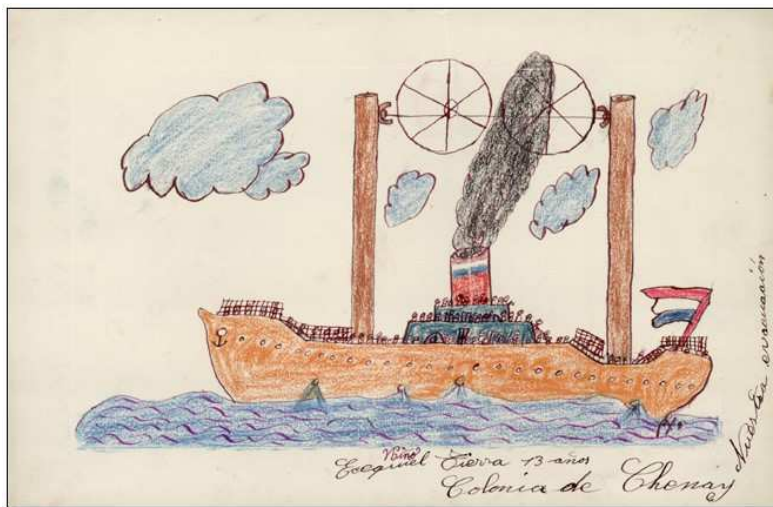
## Research

### Between Peace, War and Genocide: Children's and Youth Drawings of the 20th Century. The International Research Archive Network for Historical Children's and Youth Drawings

by Jutta Ströter-Bender and Kunibert Bering

Memory of the World “is an ,umbrella‘ for diverse knowledge and disciplines. That is, the Programme brings together the professional worldviews of archivists, librarians, museologists and others, together with the perspectives of their institutions, associations and custodians, and it also reaches beyond them into less formalized and traditional areas of knowledge.”<sup>1</sup>

The field of historical children's and youth drawings represents less formalized and traditional documents of knowledge. Today, the perception of children's and youth drawings as historical sources and material documents are driving in important research lines.



"Nuestra evacuación", (*Our evacuation*) [between 1936 and 1939], Spain. Ezequiel Tierra (13 years), Colonia de Chenary. Ontario Canada. National Archives Reference code: F 126-4-0-12, The drawing belongs to a series of forty-one drawings that were created by Spanish children, evacuated to "colonias infantiles" (children's colonies) during the Spanish Civil War (July 1936-April 1939). During their stay in the colonies, the children were encouraged to draw their experiences, also as a form of art therapy. Photo: Ontario Canada. National Archives.

The tradition of collecting children's and young people's drawings was already cultivated very early in the 20th century. European museums, archives and educational institutions

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<sup>1</sup> Ray Edmondson: *Memory of the World: general guidelines to safeguard documentary heritage* Paris: UNESCO 2002, p. 5 <https://unesdoc.unesco.org/ark:/48223/pf0000125637>

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collected from different perspectives, although due to the two world wars collections were irretrievably destroyed (inter alia in Hungary and Germany). But, worldwide, many important historical drawings in archives / collections are in danger or without any appreciation and funds for digitization. It is more than urgent to preserve those documents for future generations. Drawings older than 100 years are endangered to be lost by their fragility.

### **The international Research Archive Network for Historical Children's and Youth Drawings**

An initiative to safeguard and for research was launched in spring 2017 by the foundation of an International Research Archive Network for Historical Children's and Youth Drawings. One intention is to develop greater awareness and to appreciate these archive stocks as an important cultural heritage.

In December 2019, the 20 members of this network belong to institutions in Canada, France, Germany, Great Britain, Hungary, Ireland, Italy, Spain, and Switzerland.<sup>2</sup>

### **Children's and youth drawings and the Memory of the World Programme**

„What is Memory of the World? The Memory of the World is the documented, collective memory of the peoples of the world – their documentary heritage – which in turn represents a large proportion of the world's cultural heritage. It charts the evolution of thought, discovery and achievement of human society. It is the legacy of the past to the world community of the present and the future“.<sup>3</sup>

There is explicitly no entry in the register of the UNESCO Memory of the World Register dedicated to the memory of children and young people. Some children's drawings can be found in the Astrid Lindgren Archive of the Royal Library in Stockholm, Sweden in letters from children and school classes to the author.<sup>4</sup> Some others can be discovered in the Human Rights Archive, Santiago, Chile. This archive seeks to safeguard with its documents the memory of solidarity in the time of persecution during the military dictatorship that governed Chile (1973 until 1989).<sup>5</sup> Till today, no research materials and digital access concerning the drawings have been presented by these institutions. Generally, the potential of historical children's and youth drawings is only partly recognised and valued in the context of educational sciences and document research. And it is precisely here, that perspectives can be opened up for a national and a world wide memory culture, regarding the children's rights and respecting the deeper meaning of their statements. In this way, numerous levels for dialogue and exchange, which also include the children's visual language, can be explored.

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<sup>2</sup> See list in <https://international-archives.net/de/> The archive members belong to different disciplines, among them history, art education, art history, cultural studies, education sciences and museology.

<sup>3</sup> Edmondson, see fn. 1, p. 2.

<sup>4</sup> [www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/astrid-lindgren-archives/](http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/astrid-lindgren-archives/)

<sup>5</sup> <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/human-rights-archive-of-chile/>

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In any case, the intentions of the International Research Archive Network for Historical Children's and Youth Drawings are to enrich MoW, starting with education and research.

### **Children's and youth drawings as historical documents**

But can children's and youth drawings also be seen as important historical documents of outstanding value? Traditional hierarchies and categories in evaluating drawings for children and youth as "lower" creative artwork are overcome. In the research fields of human sciences today, they are not longer discussed as "art of children". They are read and seen historical in diverse dimensions more and more as authentic and important expressions of everyday life in childhood, of serious events and social changes, of conflicts, wars, flight, expulsion and genocides - often as an interface between drawing and handwriting. In another dimension, many children's drawings also reflect the curricula and their contents of the specific history in their national education and school systems. These basic aspects were hardly considered in previous research on children's and youth drawings, which mostly focus on psychological as well as aesthetic issues and matters of design.

In the early 1940s, Ernest Jouhy (Jablonski), the later founder of intercultural pedagogy was the first to use the term of "eyewitness" for the drawings of traumatized and persecuted children and adolescents, resuming his experience in the French Resistance and as director of Jewish orphanages.

In 1965, the French child psychiatrist Daniel Widlöcher wrote a pioneering chapter in his famous book *"L'Interpretation des Dessins d'Enfants"* (The interpretation of children's drawings), Brussels. He pointed out close links between children's drawings and writing: "In the end, the drawing is a kind of writing. A lot of ambiguities are hidden here."<sup>6</sup>

Widlöcher discussed the system of pictorial signs in children's drawings as system of wide applicability, capable of describing everything, rich in sometimes inexhaustible symbolizations. At the same time, he characterizes children's drawings as a kind of privileged expression of imagination and human expression, "an inexhaustible source of meaning for us."<sup>7</sup>

In this sense, children's and youth drawings constitute as „other documentary heritage in archives, libraries and museums a major part of the memory of the peoples of the world and reflects the diversity of peoples, languages and cultures. The issue of preserving this heritage has been a source of concern to specialists and other familiar with its fragility and the ensuing risks of losing important sources of information.“<sup>8</sup>

### **Workshops. Conferences. Meetings**

Four international conferences and workshops discussed the potential for new research guidelines and mediation of the historical drawings (Kunstakademie Düsseldorf, 9th/10th November 2017, ELTE-University Budapest, 24th May 2018, Pestalozzianum Zürich,

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<sup>6</sup> Widlöcher, p. 71. Translation Ströter-Bender.

<sup>7</sup> Widlöcher, p. 90. Translation Ströter-Bender.

<sup>8</sup> <https://en.unesco.org/programme/mow/recommendation-documentary-heritage>

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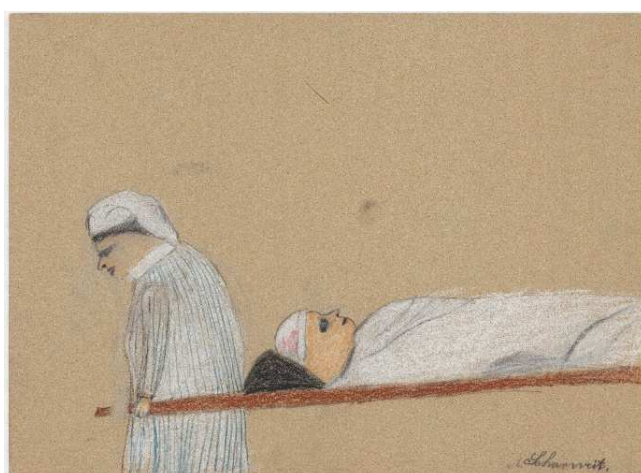
26th October 2018, Déak Youth Gallery, Budapest, 16th February 2019). Informal research meetings are taking place all over the year.



Art Academy Düsseldorf, Germany. International Conference "Childhood in Danger" – Historical Children's and Youth Drawings (9/10 Nov. 2017). Participants. In front (from left): Kunibert Bering, Art Academy, Düsseldorf; Jutta Ströter-Bender, Paderborn University; Lothar Jordan, SCEaR, UNESCO Memory of the World Programme. Photo: Jörg Littke.

### **A catalogue of selected works**

Based on these reflections and as result of the four conferences and workshops, a catalogue with 60 representative drawings and paintings from leading archives was selected in 2019.



*Military hospital*, presumably between 1914-1915, without further information (Boy or girl, age between 10-13 years). Collection of 345 children and youth drawings from the First World War, Volksschule 3 (Elementary School 3) in Wilhelmsburg, Hamburg, Germany. The drawings were rediscovered in 2013 in the attic of the Elbinsel Wilhelmsburg. Photo: Museum Elbinsel Wilhelmsburg e.V.

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The children and adolescent drawings were selected by this team of experts in accordance with the UNESCO guidelines according to the following criteria:

- The originals are documented in their authenticity, uniqueness and provenance. They are located in institutions such as state archives, school museums or other recognized institutions, which at the same time guarantee the provenance of the images. The cooperating institutions consistently prove the origin of the assets entrusted to them, often from the collecting activity of dedicated teachers.
- Comprehensive international significance is shown in the extraordinary presentation of central historical events of the 20th century from the perspective of adolescents, primarily between the years 1914 and 1970. Special attention is paid to the documentation of the World Wars and the Holocaust.
- The works, in their universal language and motives, emphatically underline the importance of the International Convention on the Rights of the Child, established by the Geneva Agreement of 1989, not only with regard to the past, but also into the future.
- The drawings are irreplaceable on account of their exemplarity in design and motif identification: They represent the experiences and ways of seeing entire generations beyond the respective historical time windows in a universal message.

In this sense, the compilation opens up with an historical overview an insight into children's and young peoples perspectives of important events during the 20th century, beginning with the First World War (1914–1918) and its devastating effects. For many adolescents, the inter-war period is characterized by serious political events, such as the civil war in Spain (1916 – 1939) or the rise of National Socialism in Germany (1933) and the beginning of the persecution of the Jewish population, which is reflected in expressive drawings and paintings by children and young people. In the summer of 1945, shortly after the end of the Second World War, more than 300 young people from the liberated concentration camp Buchenwald, Germany, temporarily arrived in Switzerland as part of the humanitarian action by the Swiss Red Cross "Swiss donation to the war victims". Their drawings vividly depict the cruelties and the horrors of deportation and the concentrations camps.

The impressions of the Second World War (1939 – 1945) are captured in different ways with the description of the darkened Paris during the German occupation by young girls, - or the drawings of so many emigration movements of civil populations. In the aftermath of World War II, issues of reconstruction, later the „cold war“ and postcolonial struggles and hopes dominate in the compilation.

The profound commitment of parents and teachers helped to save and to preserve numerous drawings of children and adolescents under these dramatic war situations and difficult circumstances.

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## Strategies: Sharing and communicating historical children's and youth drawings

### Education:

Meanwhile, the research network has been established and a close exchange started in the mediation of selected children's and youth drawings in schools and cultural institutions. The archive network intends in its cooperations the development of new educational formats using the example of selected children's and youth drawings as part of the promotion of UNESCO's ideas for cultural diversity, peaceful cooperation and exchange:

- Development of exemplary peace and commemorative projects and digital formats with selected works.
- National and international: traveling exhibitions and catalogues, children's books.
- Regional and local: teachers training.

### Research:

The archive network initiates PhD and Master Studies, with interdisciplinary exchange in the research fields of human sciences, in history, art education, art history, cultural studies, education sciences and anthropology, focussing on new impulses and research questions as:

- History of children's drawing archives and provenances.
- Discussing national research traditions in children's drawing research.
- Individual biographical research on selected drawings, history of motifs and exemplary insights into the history of childhood and youth.
- Analyzing teaching methods in their historical dimension, contextualizing the history of schools in their national traditions.
- History of drawing and painting materials.

### Art:

- Curating new forms of exhibitions.
- Developing Documentary Heritage Boxes as transportable archives focussing on special themes and new approaches with mixed multi media strategies.
- Creating contexts to related movements in art and art education

### Digitization:

The International Research and Archives Network for Children's and Youth Drawings has created a homepage ([www.international-archives.net](http://www.international-archives.net)).

Here you will find informations about the partners of the network and especially about the ongoing activities. Some of the institutions hold databases of their collections. Linking the databases will be undertaken afterwards.



*Documentary Box for Historical Children's and Youth Drawings.* A drawing (1913) and the biography of Walter Macke (1910-1927). Telling the family history of Walter Macke and his father August Macke (1887-1914), a famous German painter, who died 1914 in the First World War. (Jutta Ströter-Bender / Claudia Nießen). Photo: Jutta Ströter-Bender.

### Exhibitions and publications

The year 2020 will start with an exhibition of selected drawings at the Academy of Art, Dusseldorf, Germany. As well in Germany, an exhibition and publication will be presented in April 2020, Saarbrücken, remembering a famous "Thank You Book" from the post-war area.

In autumn 1946, pupils (girls / age 11-12 years) of the Cecilienschule, Saarbrücken, designed this so-called „Dankebuch“. More than 80 drawings, letters and poems are dedicated to today unknown representatives of the Irish and Swiss food aid. The humanitarian action ensured for more than two years the survival of many children after the war, - and later enriched the friendship between Ireland and Germany. At this time, the city was 90% destroyed by bombing. There was hunger and suffering in the civilian population. The solidarity of individual neutral countries (Ireland, Switzerland, Sweden) was received with great gratitude and recognition. The universal and time-spanning message of these drawings opens up a deep and emotional insight into this period and the world view of children.<sup>9</sup>



*Drawing in the Dankebuch (Thank You Book),* page 7, 1946, Anita Reinhart (12 years). Saarbrücken, Germany. Photo: Tony O'Herlihy.

<sup>9</sup> <https://blog.zeit.de/zeit-der-leser/2013/07/16/dankeschon-nach-irland/>



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A new research cooperation with the Università degli Studi Roma Tre and the school museum "Mauro Laeng" started in December 2019. Partners are Mr. Director Prof. Lorenzo Cantatore PhD and Mrs. Prof. ssa. Francesca Borruso, both well-known experts for historical educational research in Italy. The archive of the school museum houses an important collection of more than 200 children's drawings from Sardinia, created in 1926. They reflect the everyday life and its traditions on the island in an exceptional way. The drawings were compiled by teacher Olga Raffaelli and bequeathed to the school archive in 1937.

In its unity and aesthetics, this collection represents a great national cultural asset. It is an authentic document of inestimable value, in which the collective picture world and the school literary topics are illustrated and summarized by the children's drawings. The drawings open up research fields in the areas of educational science, art education, history and anthropology. The network partners are planning to publish this collection as a book.



*Drawing showing the death of a child. / Scene in a home for orphelins.* 1926, Pupils between 8 and 11 years. Olga Raffaelli Collection, Inv. 004814 / 00224R, Museo della Scuola e dell 'Educazione "Mauro Laeng". Università degli Studi Roma Tre. Photo: Jutta Ströter-Bender / Copyright Museo della Scuola e dell 'Educazione "Mauro Laeng".

## Perspectives

The international network is growing. Archives from the U.S.A. and collections from African countries will join in 2020, enriching exchanges in research and mediation. A cooperation with UNESCO institutions is intended, looking to fulfill the UNESCO peace conventions and to develop new forms of peace education with the potential of historical children's and youth drawings. It is also an intention of the Archive Network to work for an increasing understanding of the universal importance of significant historical children's and youth drawings. Regarding the context of the UNESCO Conventions and the necessity of implementing the Convention on the Rights of Children, the selected drawings have to be seen as important histo and to reflect the necessity of peace for future generations:

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"Since wars begin in the minds of men and women, it is in the minds of men and women that the defences of peace must be constructed."<sup>10</sup>

*Kunibert Bering, Professor, Chair of didactics and art education at Art Academy in Düsseldorf, Germany.*

*Jutta Ströter-Bender is a professor emeritus of art and its didactics (painting) at the Department of Art, University of Paderborn, Germany She is a member of the SCEaR Working Group Schools.*

*The authors are founders of the International Research Archive Network for Historical Children's and Youth Drawings. The network is a Cooperating Institution of the SCEaR.*

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<sup>10</sup> <https://en.unesco.org/about-us/introducing-unesco>

## **Some Early Fruit from the UNESCO Memory of the World SCEaR Working Group Schools**

*by Martin Porter*

For the Memory of the World's SCEaR Working Group Schools, the new year of 2020 begins as 2019 ended, full of promise and production. Members (M. Porter, J. Ströter-Bender) have contributed articles on MoW education in schools to a major international examination of MoW in the recent publication *The UNESCO Memory of the World Programme. Key Aspects and Recent Developments* (see pages 27-28 in this newsletter).<sup>11</sup> 2020 begins as the first UNESCO-commissioned pedagogical packages of ready-made lessons and lesson plans made by the SCEaR Working Group Schools team pass through the very final stages of publication. These first pioneering packages, which at this very early stage in the experiment are currently only available in English, have been prepared for the subjects of History, Literature and Art. These packages will be made available electronically to the world's school teachers who are looking for inspiration and essential practical help in the form of lessons, oven-ready for distribution to the students in their classes: *Memory of the World School Kit*. In order to celebrate their imminent publication, we wish to use this edition of the *SCEaR Newsletter* to provide those readers not yet familiar with the SCEaR Working Group Schools project with what we refer to as a 'best practice example'.<sup>12</sup> The best practice example that follows (p. 22ff.) is drawn from the History section of the rich and varied contents of those first pedagogical packages, and is based on the famous Treaty of Tordesillas (Documentary heritage submitted by Spain and Portugal and recommended for inclusion in the Memory of the World Register in 2007).

For sure a 'curriculum' with some sort of narrative coherence could be established based entirely upon the archives of the MoW programme. But for now the objective of the WGS is to offer as much free, ready to use pedagogical material as possible, drawn from as many MoW archives as possible, covering as many subject areas of children's education as possible, capable of being fitted into as many of the world's schools national and international curricula as possible. It is hoped that approaching the task this way will encourage the beginnings of a 'global' dialogue between school children around this material which will then be fed back in to the creation of more material organized eventually around a more consciously constructed, democratically created 'narrative'.

As soon as one begins to talk about lesson plans for school children in any subject, one enters a minefield of complexity and controversy. Besides the immutable issue of questions about the age of the students at whom the lessons are aimed, there are arguments of modern versus traditional pedagogical approaches, questions of

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<sup>11</sup> For some basic reflections on MoW education in schools see my essay 'UNESCO's 'Memory of the World' in Schools: An Essay Towards a Global Dialogue Around a Common Culture of Universal Memories' in this book, pp. 233-247.

<sup>12</sup> This is not the first time this has been done. For 'best practice examples' of the work of one of our colleagues, the art teacher Johanna Tewes, see the *SCEaR Newsletter* 2017/2 (June) and 2017/3 (September).

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“differentiated learning”, whether the teaching should be focused on the skills more than content, or the extent to which that content should be given *ex cathedra* versus a content discovered through activities and peer learning. And that is to say nothing about the crucial issue of assessment. It is not the aim of this SCEaR WGS History project to promote the virtues of any one form of pedagogy. Nor is this the place to outline the evaluation criteria that accompany the lessons. All that is being emphasized here is how the material from the MoW Registers can be used to create a variety of lessons plans, which then could be taught in a variety of ways, or which could be reconfigured in order for the lessons to be delivered according to a variety of different pedagogical preferences and philosophies. The main objective in terms of ‘end product’ to which this all hopes to contribute is, as mentioned above, the creation some form of global dialogue around a recognized set of universally significant memories. The lesson on the Treaty of Tordesillas presented here has been chosen for a number of reasons. In terms of globality and universality, this treaty, linked inextricably with what is often referred to as “Christopher Columbus’s discovery of the new world”, has had a prominent position carved out for it in global historical consciousness, symbolizing for some one of the major pieces of the evolving jigsaw of global consciousness itself; or the beginning of what many people refer to as “the age of discovery”; or “the rise of the Spanish Empire”, or “the beginnings of imperialism”. For French historians this event defines one of the fundamental periodical boundaries by which they understand and organize the passing of time: a period beginning with ‘Columbus’s discovery’ in 1492 and ending with the French Revolution, which they refer to as the ‘modern period’.

This lesson plan, aimed at students aged 11-12, has also been chosen because it attempts to show how this archive can be presented as something that expresses a sense of both globality and universality. The former is evident in the very fact that it involves ‘two’ monarchs who literally agree to divide the entire globe between them. The latter by the fact that, in so doing, they express either directly or indirectly such universalities as the art of ‘deal-making’ or ‘negotiating’, or ‘sharing’ or ‘desire to own and/or control’. It has also been chosen here because it is an extremely simple, short, historically light, minimalist History lesson, based on a single Memory of the World archive. A conscious decision was made when writing it not to attempt to link it to any other Memory of the World archive, such as, most obviously, the famous Santa Fe Capitulations (Documentary heritage submitted by Spain and recommended for inclusion in the Memory of the World Register in 2009), nor any World Heritage site. Furthermore, no attempt has been made to link it with any other lessons, such as those which might make up an entire unit of inquiry, examined in class over a number of weeks, in which the students, examine, for example, “the age of discovery”.

Despite its brevity, one feature it shares with all of the History lessons in these packages, is it tries to construct historical reflection through activities performed by the students which will present them with a tiny handful of factual material that needs to be retained, whilst at the same time bringing the students face to face with original historical primary sources taken from these archives. In this case, it brings students face to face with

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the parchment upon which the Treaty of Tordesillas was written (not an easy document for young students to engage with), as well as a number of painted portraits of some of the historical persona involved in the signing of the Treaty of Tordesillas, so helping them develop the very skills exercised by professional Historians.

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## SHARING THE WORLD? TEACHERS' NOTES

### AGE

This lesson is aimed at students in Year 7 (aged 11-12)

### LEARNING OBJECTIVES

The students will learn how 'contemporary' a historical event from 500 years ago is by translating their understanding of an historical event presented in minimalist terms into contemporary terms. The students will also understand some of the difficulties in redrawing maps along the lines decided by a treaty, and the very idea of two people or things dividing the world up between them like this.

### CONTENT

The students should learn the minimum of classic historical content – the names of the parties involved, the date, and the name given to the event. In terms of content the students will learn some geographical terms such as 'meridian' and 'leagues'. The students will learn some basic geography of the world – i.e. the contemporary names of the countries along each side of the meridian line of the Treaty of Tordesillas as well as those divided lands created by their own treatises.

### SKILLS

The students will learn something about reading and transcribing handwritten manuscripts. They will also learn about the art of the deal, the art of negotiation.

### FOR THE TEACHER

A closer examination of the primary source – the treaty itself – could lead to an activity whereby each student or group could then exercise (a) their artistic skills by making a treaty using the same sort of calligraphy, and (b) their literary skills by using some of the same flowery language as found in the original document. However, it is not an easy document to read, even if it is read in a printed translation. As an event in History, it could be covered very quickly in class. It could be easily understood by school children in contemporary analogical terms, such as having them imagine the division of today's world between Microsoft and Apple, or Google and Facebook, or Adidas and Nike.

The teacher might link this sort of reflection to exercises which help the children discover how the world is (and/or came to be) organized in terms of lines of longitude and latitude. The elaboration of a context for this simple activity could be done in terms of a classic History module entitled "The Age of Discovery", or another less directly historical module entitled "Who Owns the World"? or "How Deals are Negotiated". The 'universal' at the heart of this lesson could be said to be either 'negotiation' or the idea or desire of 'owning the universe'.

SHARING THE WORLD?

Can you make out the two names written in bold half way down this document? (4 points)



[https://commons.wikimedia.org/wiki/File:Treaty\\_of\\_Tordesillas.jpg](https://commons.wikimedia.org/wiki/File:Treaty_of_Tordesillas.jpg)

ANSWER: \_\_\_\_\_ (4 points)

What do you think this document is? (2 points)

\_\_\_\_\_

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## SHARING THE WORLD?

In 1494, two Kings and a Queen decided that they owned the entire world. One of them was the 39 year old King John II of Portugal,



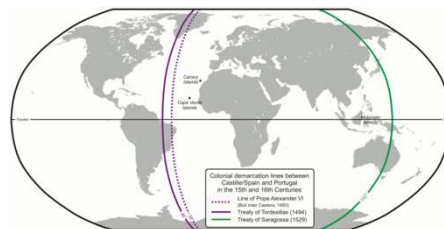
[https://en.wikipedia.org/wiki/John\\_II\\_of\\_Portugal#/media/File:Portrait\\_of\\_John\\_II\\_of\\_Portugal.jpg](https://en.wikipedia.org/wiki/John_II_of_Portugal#/media/File:Portrait_of_John_II_of_Portugal.jpg)

The other was the 42 year-old King Ferdinand II of Aragon and his 43 year-old wife Isabelle I, Queen of Castile and León.



[Kunsthistorisches Museum Wien, Bilddatenbank](#)<sup>13</sup>

After much arguing and haggling and threatening, they made a deal to share the ‘new world’ out between them. They divided this world along a ‘meridian’ line, running from the north pole to the south pole, 370 leagues west of Cape Verde islands:



Ferdinand and Isabella claimed all the territory west of the line. King John II claimed all of the territory east of the line.

35 years later, in 1529, another dispute arose, this time over the Maluku Islands, and another meridian line was agreed upon in order to divided the other side of the world between the Spanish and Portuguese monarchs. This was the Treaty of Zaragoza signed by the 27 year-old King John III and the 29 year-old Emperor Charles V.

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<sup>13</sup> It is highly recommended that, as part of the revision section at the end of this lesson, the students be given a visual test based on these 3 portraits, even one as simple as testing the student’s visual memory in being able to remember which name goes with which portrait.



## TASK 1

Using a contemporary atlas, map out the main lands through which the first of these lines would run if it were put in place today and state which leader would have which land.

JOHN II OF PORTUGAL	FERDINAND AND ISABELLA OF CASTILE

The two Kings ordered their lawyers to draw up this agreement which both Kings signed.



They agreed it in a Spanish town called Tordesillas, so they called it the Treaty of Tordesillas.

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## TASK 2

Give four examples of the way in which the contemporary world might be shared out between two powerful entities today (8 points)

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

## TASK 3

In pairs, imagine that you are two of those powerful entities. You now have to enter into negotiations with each other in order to share out the world or if you prefer, the school, between yourselves. How would you do it? You have 20 minutes. (12 points)

- 1) Using an atlas and your notebook, keep a written record of the way in which negotiations develop. This written record should state clearly which land you give to the other side and for what reason.
- 2) Once you have decided where would you draw the line (it does not have to be straight) then create a map showing the position of the line.

## REVISION QUESTIONS<sup>14</sup>

- 1) What was the name of the treaty that the two rulers signed? (2 points)

\_\_\_\_\_

- 2) Where was it signed? (2 points)

\_\_\_\_\_

- 3) When was it signed? (2 points)

\_\_\_\_\_

- 4) By whom was it signed? (2 points)

\_\_\_\_\_

- 5) What did it state? (2 points)

\_\_\_\_\_

(For 10 bonus points, give the same information for the subsequent treaty relating to the other side of the world.)

*Martin Porter, Responsable de Langues, D.E.P.T., Université Jean Monnet à Saint Etienne, France.*

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<sup>14</sup> See footnote 2.

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## *Announcement*

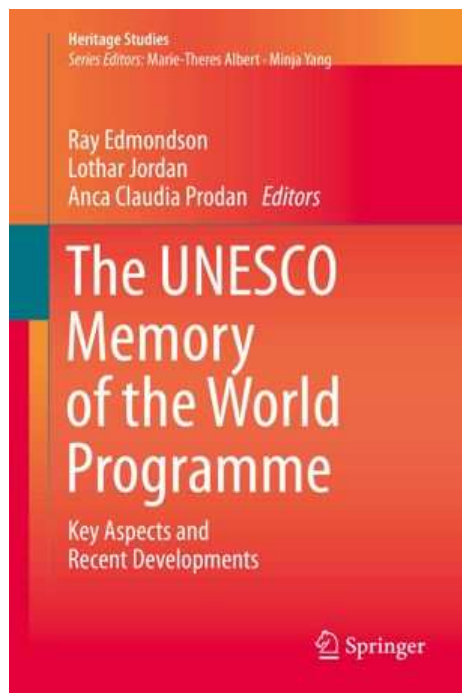
### **First Academic Anthology on Memory of the World Published Recently**

Ray Edmondson, Lothar Jordan, Anca Claudia Prodan (eds.): *The UNESCO Memory of the World Programme. Key Aspects and Recent Developments*. Cham/Switzerland: Springer Nature, 2020 (= Heritage Studies; 6). XXVIII, 340 pp.

See more details: <https://link.springer.com/book/10.1007/978-3-030-18441-4>

Among its aims are to provide basic information on Memory of the World, reflect various new developments, and to encourage academic research on and innovative approaches to Memory of the World. Being a book produced on the free market, two thirds of its authors are Members or Corresponding Members of the Memory of World SCEaR, which, together with other experts from different parts of the world, convey their great experiences, knowledge and research results to a widening academic audience for this UNESCO programme on the documentary heritage.

The book (published in print and electronically):



and its parts and chapters:

1 Introduction: A New Road Is Opened *by Ray Edmondson, Lothar Jordan, and Anca Claudia Prodan*

#### **Part I Memory of the World: Basics, Principles, and Ethics**

2 Memory of the World: An Introduction *by Ray Edmondson*

3 Memory of the World: Key Principles and Philosophy *by Joie Springer*

4 The Memory of the World Registers and Their Potential *by Roslyn Russell*

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## **Part II Memory of the World: The Recommendation, Guidelines and the Politics of Memory**

5 The Pathway to the Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form *by Helen Jarvis*

6 Reviewing the MoW General Guidelines: Reflections on the Experience of 2015–2017 *by Ray Edmondson*

7 History Wars in the Memory of the World: The Documents of the Nanjing Massacre and the “Comfort Women” *by Kyung-ho Suh*

## **Part III Memory of the World in Context: Heritage Diversity and Convergence**

8 Methodological Convergence: Documentary Heritage and the International Framework for Cultural Heritage Protection *by Richard A. Engelhardt and Pernille Askerud*

9 The Appropriation of the UNESCO Memory of the World Programme in the Sociocultural Context of West Africa: The Contribution of the Department “Heritage Professions” of the University Gaston Berger of Saint-Louis of Senegal to a Better Management of Oral Archives *by Papa Momar Diop*

10 Making the Past Visible for the Future: Map of the Old City of Aleppo *by Sepideh Zarrin Ghalam and Christoph Wessling*

## **Part IV Technological Challenges**

11 Memory of the World, Documentary Heritage and Digital Technology: Critical Perspectives *by Anca Claudia Prodan*

12 Documentary Heritage in the Digital Age: Born Digital, Being Digital, Dying Digital *by Titia van der Werf and Bram van der Werf*

13 Documentary Heritage in the Cloud *by Luciana Duranti*

14 Audiovisual Documents and the Digital Age *by Dietrich Schüller*

15 How to Make Information on Nuclear Waste Sustainable? A Case for the Participation of the UNESCO Memory of the World Programme *by Jonas Palm and Lothar Jordan*

## **Part V Education and Research**

16 UNESCO’s “Memory of the World” in Schools: An Essay Towards a Global Dialogue Around a Common Culture of Universal Memories *by Martin Porter*

17 Memory of the World Education in Macau *by Helen H. K. Jeong*

18 Approaching the Memory of the World Programme with Arts Education Projects *by Jutta Ströter-Bender*

19 Exploring the Challenges Facing Archives and Records Management Professionals in Africa: Historical Influences, Current Developments and Opportunities *by Shadrack Katuu*

20 Terminology and Criteria of the UNESCO Memory of the World Programme: New Findings and Proposals for Research *by Lothar Jordan*

## **Part VI Editors’ Afterwords**

21 Back to the Future: A Reflection on Fundamentals *by Ray Edmondson*

22 Building Bridges Between Memory of the World, the Academic World and Memory Institutions *by Lothar Jordan*

23 Heritage Studies and the Memory of the World: Concluding Reflections *by Anca Claudia Prodan*

Annex: Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form

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## *On SCEaR; Impressum*

### UNESCO Memory of the World Programme

#### Sub-Committee on Education and Research (SCEaR)

SCEaR Members: Lothar Jordan (Germany), chair; Roslyn Russell (Australia), rapporteur; Papa Momar Diop (Senegal), Luciana Duranti (Canada), Martin Porter (UK)

SCEaR Working Group Schools, Acting Coordinators: Lothar Jordan and Martin Porter

Network of SCEaR Partners: 1. Cooperating Institutions 2. Corresponding Members

[https://en.unesco.org/sites/default/files/mow\\_scear\\_network\\_institutions.pdf](https://en.unesco.org/sites/default/files/mow_scear_network_institutions.pdf)

[https://en.unesco.org/sites/default/files/mow\\_scear\\_network\\_members.pdf](https://en.unesco.org/sites/default/files/mow_scear_network_members.pdf)

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 partners (“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 academic and 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/>

#### *SCEaR Newsletter*

Editors: Lothar Jordan (editor-in-chief), Roslyn Russell, Martin Porter, Papa Momar Diop (French texts)

Note: According to the general use in MoW, academic titles and degrees (Prof, PhD, Dr, MA, etc.) are mentioned only in author’s bios, or if they have a special function in a text.

If you would like to receive the *SCEaR Newsletter* or to offer an article, send an e-mail to one of its editorial addresses: [Jordan.MoW@gmx.de](mailto:Jordan.MoW@gmx.de) or [ros@rrmuseumservices.com.au](mailto:ros@rrmuseumservices.com.au) French: [dpmomar@yahoo.fr](mailto:dpmomar@yahoo.fr)

The *SCEaR Newsletter* is visible on the website of UNESCO:

<https://en.unesco.org/sites/default/files/memoryoftheworldscearnewsletter2016.pdf>

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