

## UNESCO Memory of the World Programme

International Advisory Committee

Sub-Committee on Education and Research (SCEaR)

# SCEaR Newsletter 2020/2 (December)

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## **Memory of the World: Prospects for the Sub-Committee on Education and Research – Drafted in the Year 2020<sup>1</sup>**

*by Lothar Jordan*

Chair, Sub-Committee on Education and Research  
IAC, UNESCO Memory of the World Programme

### **1. Introduction**

The ambivalence of globalisation is evident in the case of Covid-19. The pandemic is spreading worldwide very fast, wider and faster than pandemics spread in former times. But on the other hand research and the development and beginning of the distribution of vaccines has reacted globally faster than ever, too. And we perceive another dialectic: Although the problem and a significant part of the solutions are generated internationally, other parts – as much as of the problems as of the solutions – depend on the national reactions. They can be very different. Globalisation and (re-)nationalisation are intertwined.

This twofold ambivalence is true for the Internet, too. On the one side a tool of free global communication and information, of free and cheap access to all public sources of information, memory and heritage, the Internet carries on the other side, on its dark back, dangers of destruction like disinformation, hacking and other criminal activities, or even cyber-wars. And the relationship between the global character of the Internet and its regionalisation and nationalisation is on the move, too, depending on different laws of access and different ideas about the use of the Internet. While the pandemic provokes an even more intense use of the Internet for purposes of communication, meetings, conferences etc., a political and juridical discussion is intensified as to how the Internet can be safeguarded from misuse, with the problem that the understanding of misuse can be different in different parts of the world.

As digitisation and the free access to digitised documents all around the world are key elements in the work of the UNESCO Memory of the World Programme (MoW) and through it and beyond it for documentary heritage, I started with a short look on some ambivalences of the Internet. As a result I plead for the continuation and even expansion of its use for Memory of the World and our work in the field of education and research for it, and, analogously to it, for the expansion of international networking and cooperation of the SCEaR (mainly through the Internet): Maintaining an international perspective is a basic requirement for the SCEaR as a part of the MoW International Advisory Committee (IAC). But at the same time, in the face of the branching

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<sup>1</sup> Parts of this article are based on the internal “Draft Work Report 2017-2020 and Perspectives” (5 September 2020) that I made for the SCEaR. It approved the Draft.

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development of the Internet, I plead, although in a lesser degree, for a continued use of old technologies of communication and safeguarding information like printed books, brochures, and catalogues. Perhaps the *SCEaR Newsletter* can be taken as an example. It is mainly thought to be distributed electronically. But it should work, too, if it could be printed out and distributed as a brochure.

And while we commit our work to the internationalisation of MoW and the reflection and fostering of documentary heritage, we do this by sharing our interest in regional, national, local and individual questions and activities. MoW was made as an umbrella to shelter these connections and activities.

## 2. Frames, Strategies, Instruments

### 2.1. Frames

Before sketching the prospects of the SCEaR, I want to recollect its frames. They are mainly given by UNESCO in general and its MoW Programme in particular. This latter frame consists of the IAC and its *Guidelines* – with a link to the MoW Secretariat (Documentary Heritage Unit) at UNESCO Headquarters in Paris. The SCEaR Mission Statement describes our tasks:

- “1) to work out strategies and concepts for institutionalizing education and research on Memory of the World, its registers and the world documentary heritage in a sustainable manner, as well in all forms of institutions of higher learning as well as in schools,
- 2) to help developing 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 (f.e. by introducing Memory of the World Studies and by reflecting possible synergies between WCH, ICT and MoW in the fields of education and research).”<sup>2</sup>

If we look at the wider frame of UNESCO, we will follow its basic tasks as defined in its Constitution. UNESCO saw and sees it as a main task to defend the value of peace in the minds of women and men. Peace should be founded “Upon the intellectual and moral solidarity of mankind” (Constitution of UNESCO, Preamble). UNESCO’s Constitution sees truth and knowledge as core elements of working for peace. This should include “the unrestricted pursuit of objective truth” and “a truer and more perfect knowledge of each other’s lives” (UNESCO Constitution). The documentary heritage can be a strong tool for this pursuit.

UNESCO’s instrument of international law for documentary heritage, the *Recommendation Concerning the Preservation of and Access to, Documentary Heritage Including in Digital Form* (2015),<sup>3</sup> has a high importance for our work. For the purpose of this programmatic article I just want to cite its paragraph 4.4:

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<sup>2</sup> [https://en.unesco.org/sites/default/files/mow\\_scear\\_mission\\_statement.pdf](https://en.unesco.org/sites/default/files/mow_scear_mission_statement.pdf)

<sup>3</sup> <https://unesdoc.unesco.org/ark:/48223/pf0000244675>

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“Member States should improve access to documentary heritage by encouraging the development of new forms and tools of education and research on documentary heritage in the public domain.”

And that is what we try to do in a part of our work.

Only very recently we have seen the UNESCO Priorities (“Africa” and “Gender Equality”) as a part of our prospects: We want to connect our work to these Priorities, most of all through working groups (see below, 5.). In November 2020, both a Working Group Africa was recently created (see Papa Momar Diop’s article in this Issue), and the first African Memory of the World Knowledge Centre opened in Ivory Coast (see the article by Céline Coulibaly et al. in this Issue).

But beyond UNESCO we should see the frame of other global steering instruments like the *Sustainable Development Goals 2030* (SDGs) or the *Sendai Framework for Disaster Risk Reduction 2015-2030*<sup>4</sup> As the creation of the Memory of the World Programme was deeply inspired by the experience of natural and manmade disasters that destroyed and damaged again and again memory institutions and the documentary heritage they kept, this orientation is just an update of MoW’s tradition. Even the reactions of UNESCO’s MoW/Documentary Heritage Unit and its partners<sup>5</sup> to the threat of Covid-19 can be seen in this frame, and also our participation in this movement. The ecological aspects play a big role, and so even climate change and the global reactions to fight against it and against its negative impacts can be seen as a frame for our work. So MoW and the SCEaR should take part in a movement that can join countries, independent of their political or societal constitutions, in their endeavours to cope with these threats. In the case of climate change with its impact on natural and manmade disasters – two challenges for MoW – cling together. This article is not the place to reflect the interaction of SDGs, ecological questions, MoW and education and research systematically. But it should be one of the fields that the SCEaR keeps an eye on. Its impact on MoW and documentary heritage will have to be explored.<sup>6</sup>

## 2.2. Strategies

The strategies of the SCEaR are based on networking, international cooperation, and institutionalization.

Firstly, we are convinced that open global web-like structures of international cooperation, analogous to the Internet, with the potential to expand and to get denser, provide the best way to introduce and to improve education and research on MoW and

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<sup>4</sup> [https://www.preventionweb.net/files/43291\\_sendaiframeworkfordrren.pdf](https://www.preventionweb.net/files/43291_sendaiframeworkfordrren.pdf)

<sup>5</sup> See Fackson Banda: COVID-19: A Strategic Response in Support of Documentary Heritage, in: *SCEaR Newsletter* 2020/1, pp. 15-18.

<sup>6</sup> The *SCEaR Newsletter* is an instrument that can support activities aiming at making Memory of the World a stakeholder in activities (see in 5., fn. 15) against climate change or in DRR.

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world documentary heritage. We could also try to apply the metaphor of a serious – inter-generational - pyramid scheme where MoW and documentary heritage experts give knowledge and enthusiasm to the next generation – and to combine these activities with those that run under the “web-like structures”.

Secondly, the number of SCEaR members will always be too small to cover all relevant aspects of our tasks for MoW. So we have to create structures that can compensate the difference between the number of SCEaR members and the number of possible activities to fulfill our tasks.

Thirdly, cooperation is a sheer necessity for a poor sub-committee that has no budget.

### **2.3. Instruments**

These cooperations and our work aim at verifiable results with, if possible, sustainable impact. Institutionalization is a result with a good chance of sustainability, and so are specific websites, and publications (this newsletter included) like (electronic and printed) books, guides, manuals, catalogues, brochures, etc. Very important among these are academic theses, especially on the PhD level (see the Report of Jutta Ströter-Bender and her team in this Issue). These significant works can open a tradition or inspire others to go their own way for MoW and documentary heritage – but, desirably, in the same direction. Our main tools to fulfill these strategies are and will be

- a Network of Cooperating Institutions and Corresponding Members (see 3.),
- the network of Memory of the World Knowledge Centres (see 4.),
- the SCEaR Working Groups (see 5.),
- the *SCEaR Newsletter* (see 6.),
- further cooperations, e.g. with the MoW Secretariat and other MoW sub-committees, and projects.

It is a part of the strategy to win for our networks experts of MoW as well as experts of different academic disciplines and memory institutions, e.g., IAC members and former IAC members can apply their expertise in one or the other (or more than one) of our networks and cooperative projects on the international level for the long-term benefit of MoW.

## **3. Network of Cooperating Institutions and Corresponding Members**

Currently, the SCEaR Network of Cooperating Institutions<sup>7</sup> and Corresponding Members has 70 members. Its expansion should make further progress.

This network of SCEaR partners strengthens international and institutional breadth and depth of MoW education and research. They represent a variety of academic disciplines, memory institutions and some also long-term experience in MoW. The *SCEaR Newsletter*

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<sup>7</sup> See the links at the final page of this issue. These links need updating.

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has given and will give numerous examples of the work of our partners for MoW and documentary heritage (just see this issue and the former issues). As some implement MoW into their own perspectives and concrete work, into their research and teaching, this network attains more and more a multiplying role. We want to continue this development by winning new partners for our network among the MoW experts (IAC members, members of other IAC sub-committees) and external experts on documentary heritage (from memory institutions and from universities and research institutions) that are interested in MoW.

#### **4. Expansion of the Network of Memory of the World Knowledge Centres: A New International Infrastructure of Knowledge around the Documentary Heritage**

A MoW Knowledge Centre (MoW KC) joins the functions of a physical and/or virtual archive and library and of an institution for research, education, encounter and exchange, related to MoW and its tasks, especially its registers. As they cooperate nationally and internationally, the Memory of the World Knowledge Centres help to create a new global network of knowledge on MoW and documentary heritage. We expect, at least we hope, that this network can help – to cite once again our Mission Statement – “institutionalizing education and research on Memory of the World, its registers and the world documentary heritage in a sustainable manner”.

A short look back: Since 2012 the MoW Working Group Education and Research, and then the SCEaR into which this WG turned, had worked on the concept of a MoW Knowledge Centre, in cooperation with the MoW Secretariat and the IAC chair. Early in 2014 the concept expanded to envisioning a global network of MoW Knowledge Centres (MoW KC), in local responsibility, but coordinated by the SCEaR which signs MoUs with all MoW KC partners.

The first MoW KCs opened in 2016 (Macau,<sup>8</sup> at the Library of the City University; see *SCEaR Newsletter* 2017/1) and July 2017 (Beijing, Renmin University; see *SCEaR Newsletter* 2017/3).

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<sup>8</sup> Macau remained a centre of MoW activities on education and research. From 14<sup>th</sup> to 17<sup>th</sup> October 2019, the Memory of the World Knowledge Centres Macau and Fujian co-organized an international symposium and an exhibition on “Memory of the World and Maritime Silk Road”. The tasks were the strengthening of cultural exchange between Fujian and Macau and of the MoW KCs Network (see *SCEaR Newsletter* 2019/2). - Corr. Member Beatriz Puente-Ballesteros showed a special engagement as well. In 2017, she coordinated an exhibition “The Galleries: Sources, Voices, Histories” at the University of Macau, Department of History, in co-action with the SCEaR, to show the significance of sources/documents, here especially for work on West-Eastern relations (see *SCEaR Newsletter* 2017/1). The exhibition was destroyed by the typhoon Hato on 23 August 2017 (see *SCEaR Newsletter* 2017/3), and later rebuilt. Two Macau Schools were very active for MoW, with a pioneering intensity Tongnam School (see *SCEaR Newsletter* 2017/1), furthermore the Mateus Ricci College. See in detail Helen Jeong’s article “Memory of the World Education in Macau”, in *The UNESCO Memory of the World Programme* (fn. 17), pp. 247-260.



The opening of the first Memory of the World Knowledge Centre: Macau 2016.  
Photo: City University of Macau.

The tasks of the pioneering MoW KC Macau under the leadership of Helen Ieong were a model for all (adopted by all Centres, with small differences, taking regard of local specificities and new developments and needs) are:

1. To support the UNESCO MoW Programme, in particular in the field of education and research, by collecting a) a good choice of all basic material (printed, digital, and other, like Guidelines, books, pamphlets, etc.) on MoW, its tasks, registers, projects, and history, b) a more complete representation of all material relating to Macau MoW projects, especially Macau documents or collections that are inscribed into one of the registers of MoW;
2. to provide and facilitate access, both physically and digitally, to this material, in the long run helping to develop an effective MoW bibliographic database;
3. to help organize events (seminars, conferences, thematic debates, book and website launches, etc.) in the context of MoW's tasks, cooperating especially with NGOs and personalities from the academic world and from the field of memory institutions (archives, libraries, and museums);
4. thus to provide a basis for a partnership for worldwide research and a repository of best-practice examples of preserving, restoring, digitizing, or mediating documents of all kinds;
5. to put special emphasis on fostering education on documentary heritage for school children (age 6-18) and their teachers, and help to develop educational materials that are of use in Macau schools, and material on the Macau documentary heritage that could be used in schools over the world;
6. by its collections and works to provide a solid ground for exploring synergies with the UNESCO World Cultural and Natural Heritage (WCH) and

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Intangible Heritage (ICH) programmes, if possible, giving good examples for the world.

[according to the MoU; see the facsimile in *SCEaR Newsletter* 2017/1].

In 2018 three more centres opened, and a MoU for the creation of another one was signed: Korean Memory of the World Knowledge Center (Andong, ROC); Memory of the World Knowledge Center-Fujian (Fuzhou, China); Memory of the World Knowledge Center-Suzhou (Suzhou, China). The *SCEaR Newsletter* 2018 provides reports on these events. A MoU was signed digitally on 16 May 2020 for the creation of a “Mexican Memory of the World Knowledge Centre Vizcainas” (Mexico City), which will be the sixth MoW KC and the first in Latin America (see *SCEaR Newsletter* 2020/1). And in November 2020 the seventh centre opened, the Centre de Savoir Mémoire du Monde de Côte d’Ivoire, which is the first in Africa (see the report in this Newsletter).

The activities of the MoW Knowledge Centres include meetings, workshops, and seminars, books, catalogues, brochures, and other publications (see e.g. the report by Nan Jiang, Qingzhao Luan and Jianmin Bu in this issue), as well as specific information on their websites.

Hosted by the SCEaR, the National Archives Administration of China (NAAC) and the Chinese National Committee for Memory of the World, and organized by the Memory of the World Knowledge Center-Beijing and the Memory of the World Knowledge Center-Suzhou, the first “Working Session” of all MoW Knowledge Centres took place in Suzhou (China) on 7 August 2019 (*SCEaR Newsletter* 2019/1). It is one of our prospects that these joint working sessions of the MoW KCs will be continued as soon as control over Covid-19 allows.

The MoW KCs want to strengthen their international impact. And they want to help a wider audience (interested in MoW and e.g. in its registers) to find better information on and gain a better understanding of documentary heritage. Therefore they look for cooperative means of communication and information that may be apt for that purpose. And we aim at gaining a good representation of all regions in the Network of the Memory of the World Knowledge Centres.

## 5. SCEaR Working Groups

As I suggested in sub-chapter 2.2., the enormous diversity of education and research on Memory of the World and on documentary heritage in general requires both a plausible choice of activities and specific strategies to win more partners and experts for these activities. An excellent tool will be working groups concentrating on different matters of MoW and documentary heritage. For the choice of the subjects of our working groups we want to use the two **UNESCO Priorities (Africa and Gender Equality)**. This is expected to strengthen the interconnectivity of UNESCO’s main activities, Memory of the World, and the SCEaR. It will not exclude the creation of further working groups if a



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need arises and experts on the matters are ready to become members. For example, recently the Chair of the MoW Preservation Sub-Committee (PSC), Dr Lai Tee Phang, and myself made the following proposal: “The SCEaR and the PSC propose to explore the possibilities of creating a joint PSC/SCEaR Working Group ‘Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage’”.<sup>9</sup>

The working groups so far active or planned are presented in alphabetical order.

### **5.1. SCEaR Working Group Africa (WGA)**

“UNESCO’s core belief is that lasting peace and sustainable development have their roots in people’s own capacities and skills, in people’s own dignity and rights. It’s about harnessing this impetus by strengthening Africa’s assets of which heritage is a source of vibrant creativity. The richness of the continent’s heritage urges to safeguard it for future generations” (UNESCO Website, <https://en.unesco.org/priorityafrica>).

The SCEaR created a Working Group Africa in November 2020 after a successful preparation by IAC Vice Chair and SCEaR Member Papa Momar Diop who is the Coordinator of the WGA (see his Report in this issue). The WGA will begin its work early in 2021. Our Newsletter will report on it.

### **5.2. SCEaR Working Group Gender Equality (WGG)**

For its second priority UNESCO sets great expectations in “Creating knowledge networks on gender equality”.<sup>10</sup> This idea of “knowledge networks” finds an echo in our strategy.

Beside this UNESCO Priority and its challenges I was inspired to propose creating such a SCEaR Working Group by two other sources. The first were the Frauenmuseum Bonn<sup>11</sup> (Women’s Museum Bonn, Germany) and “ida” which is an “umbrella organization [that] contains 40 german-language lesbian/women’s libraries, archives and documentation centers” ([www.ida-dachverband.de/en/home/](http://www.ida-dachverband.de/en/home/)) from Germany, Austria, Switzerland, Luxembourg, and Italy.

The other source was a project “The World Center for Women’s Archives”, proposed by Rosika Schwimmer in 1935.<sup>12</sup> Although the project was not really successful in its time, it was inspiring for others. Its global ambition for fostering documentary heritage on women who - seen from today’s perspective - tried to realize ideas close to those of UNESCO fits very well with the mission of Memory of the World.

SCEaR Rapporteur Roslyn Russell has taken over the challenging task of exploring the possibilities of creating an SCEaR Working Group Gender Equality which will pay special

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<sup>9</sup> L. Jordan: The Memory of the World Sub-Committee on Education and Research and Disaster Risk Reduction and Management, in: *Second Memory of the World Policy Forum* [see fn. 16], pp. 80-83, here p. 83.

<sup>10</sup> UNESCO: *Promise of Gender Equality. Key actions 2018-2019*. Paris: UNESCO, 2020, p. 28. <https://unesdoc.unesco.org/ark:/48223/pf0000372716>

<sup>11</sup> I became aware of it through a meeting of the German MoW Committee in Bonn 2017.

<sup>12</sup> There is a vast amount of scholarly literature on the history of women’s archives. As a first information on this project (World Center for Women’s Archives) I hint at Sarah Lubelski: Kicking Off the Women’s “Archives Party”: The World Center for Women’s Archives and the Foundations of Feminist Historiography and Women’s Archives, in: *Archivaria. The Journal of the Association of Canadian Archivists*, 78 (Fall 2014), pp. 95–113. <https://archivaria.ca/index.php/archivaria/article/view/13506/14863>

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attention to documentary heritage concerning Women's Empowerment. We expect that the exploration will lead to a positive result within the coming two years.

### 5.3. SCEaR Working Group Schools (WGS)<sup>13</sup>

#### *Memory of the World School Kit: A Teachers' Guide (Draft)*

The general objective of the SCEaR WGS, created in 2015, is to promote awareness raising amongst young people of the importance of MoW and documentary heritage and to mediate a basic understanding of MoW ('Archival Literacy'), and especially its registers, contributing to preservation practices, advocating the reaffirmation of identity and increasing the possibilities of global dialogue and respect through the creation of educational tools on MoW and the documentary heritage related to it.



Beginning our way to the *MoW School Kit*: The SCEaR WGS with teachers from all regions and the Dean of the Faculty: University of Paderborn, Germany, Dec. 2015. The draft of this *Kit* was finished in 2019.

Photo: Larissa Eikermann.

At the centre of the work was the creation of a tool for MoW education in schools; that is the creation of a MoW School Kit to be published by UNESCO Publishing. The task was fulfilled: A book-length draft was sent to Paris in 2019. It awaits editing by UNESCO, so it is still in prospect.

The Draft Foreword of the SCEaR Chair for the *MoW School Kit* reflects some of its further prospects:

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<sup>13</sup> The SCEaR Working Group Schools had four members until 2019: Maria Liouliou (Coordinator of the WGS; Secretariat), Lothar Jordan (SCEaR, Chair), Martin Porter (SCEaR, Member), Jutta Ströter-Bender (SCEaR Corresponding Member). M. Liouliou left the WGS in the course of 2019, when she was changing from UNESCO sector CI to Culture. As a consequence since then L. Jordan and M. Porter act as WGS coordinators ad interim.

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“What are the most important aspects that should be taken into regard for the development of the MoW School Kit?

1. The authors and the examples of documentary heritage that are treated, preferably those from the MoW Registers, should come from more and in the end from all regions. (And in future the MoW SCEaR WGS should have members from more than one region, of course.)
2. That should include reports from schools in which teachers and school students really worked on MoW and the documentary heritage it covers. So we need best-practice examples from all regions of the world, examples that can be shared by others, or whose methods can be applied on documentary heritage everywhere. To find such partners in all parts of the world will take some time. Perhaps the Regional and National MoW Committees, and the Memory of the World Knowledge Centres can help.
3. More school disciplines can be taken into account when creating lessons. That process can be developed discipline by discipline.
4. This first *MoW School Kit* covers school children from about 11 to 18. Future editions should give examples for younger school children, too.
5. A great help for the development of this MoW School Kit will be the reactions of and interaction with its readers: In the most immediate sense, teachers and other experts of education – and of MoW - but the reactions of school students are also welcome. Dear readers, please help to improve and to develop the *Memory of the World School Kit*.
6. One should implement examples of the use of MoW and its registers in extracurricular places of learning. Some memory institutions already today offer such activities, and these could be introduced. New forms of cooperation between schools and memory institutions can show up.
7. The *MoW School Kit* could make proposals for cooperation between teachers, school students, and schools of different countries, and especially schools from different regions. The partners could mediate their national or local documents crossover. In many cases, in addition to the growth of knowledge on the documentary heritage, this will be a good foreign language training.
8. Finally we will need a comparative reflection on methodological aspects of teaching MoW and items of its registers and of other documentary heritage. The research and other work on this matter could be carried out outside of the SCEaR WGS, e.g. in the network of partners of the MoW SCEaR, but some results could be a part of future editions of the MoW School Kit.”

## **6. The *SCEaR Newsletter* and the *SCEaR Newsletter Special Issues***

The *SCEaR Newsletter* started in November 2016 as an electronic quarterly, visible on the MoW website of UNESCO. Since 2019, it has been published semi-annually.

The main purpose of the *SCEaR Newsletter* is to inform about activities, events and projects of the SCEaR, its working groups (see the report by Papa Momar Diop on the

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SCEaR Working Group Africa in this issue), its network of Cooperating Institutions and Corresponding Members, among them prominently the Memory of the World Knowledge Centres (see two articles in this issue), and to provide best-practice examples in academic and in school teaching and in research on MoW and the documentary heritage (see the articles on Academic Education and on Research in this issue). I do not give more examples of the work of our partners here, but encourage all readers to go through the former issues.

If possible, we want to open a path to discussions (see this article) on new perspectives for Memory of the World. So we supported Jonas Palm's (former chair of the IAC Subcommittee on Technology) proposal to consider whether Memory of the World could become a stakeholder in the long-term research and information policy on nuclear waste (see his article in the *SCEaR Newsletter* 2016<sup>14</sup>).

While one can see it as a disadvantage that the *SCEaR Newsletter* is not a full scholarly publication, its character provides some benefits. The *SCEaR Newsletter* is more flexible than scholarly journals in the humanities and social sciences in general. It can react immediately to new questions. So in the *SCEaR Newsletter* 2020/1, Fackson Banda, Head of the UNESCO Documentary Heritage Unit (MoW Programme), informs about measures on "COVID-19: A Strategic Response in Support of Documentary Heritage." In its possible speed *and* in its open access policy the *SCEaR Newsletter* resembles new forms of publications of medical and other scientific research<sup>15</sup> which join the need of a fast publication of research results and the interest that users all around the world can get free access to them.

In the line of keeping the *SCEaR Newsletter* flexible stands the recent creation of Special Issues. In addition to their immediate content-related tasks, the Special Issues have a strategic function for the development of the SCEaR. More than the regular issues, they can – similar to our Working Groups - deepen the reflection of very specific questions. The first two Special Issues mirror the First and the Second Memory of the World Global Policy Forum on Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage (*SCEaR Newsletter* 2020, Special Issue 2020/1 and 2020/2), in a close cooperation with the organizers of these Forums.<sup>16</sup> Future special issues of the

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<sup>14</sup> Following that line see C. Pescatore and J. Palm: Preserving Memory and Information on Heritage and on Unwanted Legacies [...], in *SCEaR Newsletter* 2020/1, pp. 4-14, and J. Palm and L. Jordan: How to Make Information on Nuclear Waste Sustainable? A Case for the Participation of the UNESCO Memory of the World Programme, in: R. Edmondson et al. (eds.) [see fn. 17], pp. 219-230, and J. Palm: Sustainable Information on Nuclear Waste as Disaster Prevention: On the Participation of Memory of the World, in: *Second Memory of the World Global Policy Forum* [see fn. 16], pp. 34-36.

<sup>15</sup> See e.g. <http://www.4open-sciences.org/>

<sup>16</sup> *First Memory of the World Global Policy Forum. Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage. 11 December 2018, UNESCO Headquarters, Paris. A Retrospective View.* Ed. by A. Matsuda and L. Jordan. In cooperation with F. Banda and K. Tamura. –

[https://en.unesco.org/sites/default/files/firstforum\\_scearnewsletter2020\\_special\\_issue1.pdf](https://en.unesco.org/sites/default/files/firstforum_scearnewsletter2020_special_issue1.pdf)

*Second Memory of the World Global Policy Forum. Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage. Planned for 27 and 28 October 2020, UNESCO Headquarters, Paris. Postponed to 2021. An Interim View in the Times of Covid-19.* Ed. by L. Jordan and A. Matsuda. In cooperation with F. Banda and K. Tamura.

<https://unesdoc.unesco.org/ark:/48223/pf0000375170?posInSet=2&queryId=N-EXPLORE-b72ea8bf-dff8-468f-a5da-868230356548>

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*SCEaR Newsletter* will deepen other fields and questions of documentary heritage, Memory of the World, and the SCEaR.

Although the *SCEaR Newsletter* is not a scholarly journal, it can - beyond its tasks to inform the MoW community about our work and the work of our partners - be seen as a substitute for such a journal on MoW. Insofar it has a pioneering role. The citations from the *SCEaR Newsletter* that were made in the academic anthology *The UNESCO Memory of the World Programme*<sup>17</sup> give evidence of its growing acceptance in the academic world. Like all pioneers, we hope that others will follow us soon – for the benefit of a broad scholarly discussion on Memory of the World and the documentary heritage that is related to it.

## 7. Building Bridges: Further and Associated Activities

As we see it as one of our main tasks to build bridges between MoW, memory institutions and the academic world we are pleased that we could help to inspire the publication of the **first academic anthology on Memory of the World: *The UNESCO Memory of the World Programme 2020*** (see fn. 17). Such a strengthening of academic education and research should be continued, and we encourage all our partners to go that way, be it in digital or in printed form.

An important tool can be final academic assignments related to MoW and other documentary heritage, on the Bachelor or Master or, even better, on the PhD level. Insofar the creation of a **PhD student team, researching on MoW**, by SCEaR Corresponding Member Jutta Ströter-Bender at the University of Paderborn (Germany) in 2016 was a pioneering milestone (see the report by her and others on results and ongoing work in this Issue).<sup>18</sup>

And we can develop really new projects. Just to give one example: Together with partners, the SCEaR wants to pursue the creation of a “Manifesto for Safeguarding the Memory of Translators and Translations”; see *SCEaR Newsletter* 2017/3) Resuming some remarks on the matter in that issue (pp. 26-30):

For UNESCO translations are one of the three pillars of its language politics. Translations are essential for the fostering of cultural diversity and intercultural dialogue, for the communication of humanity, in a time of ever increasing

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<sup>17</sup> R. Edmondson, L. Jordan, A. C. Prodan (eds.): *The UNESCO Memory of the World Programme. Key Aspects and Recent Developments*. Cham/Switzerland: Springer Nature, 2020 (= Heritage Studies; 6).

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

<sup>18</sup> Another major achievement (that includes PhD dissertation projects) of J. Ströter-Bender is the creation of the research network “Children's and youth drawings of the 20th century as historical documents IRAND (International Research and Archives Network Historical Children's and Youth Drawings)”. IRAND is a Coop. Institution of the SCEaR, based at the University of Paderborn and the Arts Academy, Düsseldorf. Its 20 members belong to institutions (universities, museums, archives, foundations and private collections) in Canada, France, Germany, Hungary, Ireland, Italy, Spain, Switzerland, and the UK (see more details in the *SCEaR Newsletter* 2019/2). A doctoral association of eight young researchers is working on historical drawings of children and young people, seeing them in their documentary character under the aspect of cultural heritage (contexts of materiality, writing, lines; as historical documents in times of war and peace, for mediation in peace education, as cultural and educational policy) <https://international-archives.net>

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international exchange, on all fields like literature, religion, politics, technology, and so on, an exchange intensified by the internet. While from that side translations have a very high global significance, their status in the documentary heritage is rather low. They don't play a significant role in – to give this example – the MoW programme. They remain – at best – secondary to the originals: No translational document is inscribed as such into the MoW Register.

There are, e.g, hardly any special collections for translators – which will be a painful gap for future research on international relations and cultural exchange. This situation should be changed.

## 8. Conclusion

This sketch not only wants to make our work and the prospects of the MoW SCEaR transparent and plausible. It aims to stimulate a participation of experts in considerations of how the prospects of education and research for Memory of the World can be strengthened and refined, including the reinforcement of MoW's proactive role. These experts may come from the IAC and its sub-committees, the MoW Secretariat, our Working Groups and our partners, representatives of different NGOs, or individual experts from different disciplines that care about documentary heritage. And we invite these experts not only to take part in such considerations, but be active in and for our networks, the Memory of the World Knowledge Centres, our Working Groups, the *SCEaR Newsletter* and its Special Issues, and in and for other cooperative and associated projects and publications. Together we can help in guiding Memory of the World and its tasks and our work to fulfill them through the bottleneck of current problems in a difficult time, to a long-term improvement and strengthening of education and research on and for MoW and documentary heritage, the safeguarding of this heritage, the free and international access to it, and the sustainable impact of its use for a knowledge that is shared internationally. This knowledge, based on documentary heritage, may help to improve civilisations and their natural foundations, the life of people, and mutual understanding all over the world. That is what we hope and what we work for.

## **Report on the Establishment of the SCEaR Working Group Africa (WGA)**

*by Papa Momar Diop*

UNESCO developed Priority Africa in 1989, in the launching of the Lagos Action Plan for the Economic and Social Development of Africa adopted nine years earlier by the Organization of African Unity. To promote the emergence of African human resources capable of contributing significantly to the sustainable development of the continent, the Priority Africa programme has resolutely entered into the final phase of the United Nations Programme of Action for Economic Recovery and the Development of Africa, NUPAERDA (1986-1990).<sup>19</sup>

In 1995, following an international conference to define the priorities of Africa, organized by UNESCO, within the framework of the preparation of the World Summit for Social Development in Copenhagen, a coordination structure for all the actions of the Organization was created: the Africa Department. It replaces the “Priority Africa Department”. The Africa Department is thus the focal point for all questions relating to Africa, responsible for advising the Director General on the matter. Its missions are:

- to work for strengthening cooperation between the Organization and its African Member States individually or collectively;
- to ensure that all sectors of UNESCO take into account the priorities identified by the African Union and the New Partnership for Africa's Development (NEPAD), and also the continent's needs for the achievement of the Millennium Development Goals (MDG);
- to monitor the programme for Africa;
- to help, in the areas of competence of the Organization, African countries emerging from conflict or disaster, in particular through the Emergency Education and Reconstruction Program (EERP);
- to coordinate, in an intersectoral approach, all initiatives relating to Africa, through the Priority Africa platform.

In order to better align its activities and actions with these UNESCO priorities, and within the framework of its reflections on education and research on the Memory of the World Programme, the Sub-Committee on Education and Research (SCEaR) decided to explore the possibilities of establishing two new working groups (see the article by Lothar Jordan in this Newsletter). The first one that comes into being is dedicated to the challenges that Africa's documentary heritage may face. Thus, on 26 November 2020, SCEaR created the Working Group Africa (WGA). Among these challenges, depending on the country, we can cite: training problems, the lack of premises conducive to adequate preservation of documents, the urgent need to restore and digitize deteriorated and/or

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<sup>19</sup> NUPAERDA: <https://repository.uneca.org/handle/10855/18289>

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endangered documents, and archiving digital documents. These challenges are mainly due to the lack of funds and/or national policies.

### **What are the tasks of WGA?**

According to the SCEaR *Memorandum* (26 November 2020), its WGA has four tasks:

1. Help develop and strengthen Education and Research on Memory of the World and documentary heritage in Africa;
2. Reflect on disaster risk reduction and management in Africa, for example through a project “Preventive conservation and disaster prevention of documentary heritage in Africa. A Memory of the World Guide” (in cooperation with the Memory of the World Sub-Committee for Preservation and ARCMoW).
3. Reflect on the synergies between documentary heritage and other forms of heritage, in particular intangible heritage (e.g. oral traditions in Africa).
4. Explore other food for thought, as per task 1.

WGA reports regularly on its activities to SCEaR. The reports are written in English. The WGA will work on topics it chooses after proposal and discussion by its members, and other topics that SCEaR may ask it to reflect on.

Each significant topic that WGA will have dealt with will be a subject of a report and wide dissemination, notably on the UNESCO website and in the *SCEaR Newsletter*. We proposed, for the first subject: “Preventive Conservation and Disaster Prevention of Documentary Heritage in Africa. A Memory of the World Guide.” This goes back to a joint draft (21 February 2019) of the SCEaR, the Technology Sub-Committee (SCoT, now Sub-Committee on Preservation (PSC) and the African Regional Committee Memory of the World (ARCMoW).

WGA will also have to give a final outline of the Working Group and make its roadmap.

### **Composition of WGA**

Today, the Working Group Africa has seven members, including three women. The list is shown below. These colleagues have been chosen, among other criteria, with the observance of gender and language representation (English and French). Certainly, this representativeness can be also improved, taking into account the distribution into sub-regions of the UNESCO Africa Group (Group 5a): West Africa, Southern Africa, Central Africa, East Africa, North Africa being part of the Arab Group (Group 5b). So, with SCEaR's approval, the Africa Working Group can welcome new members when needed.

The first members of WGA are:

- Ms. Esther Olembe, Director of the National Archives of Cameroon, teacher-researcher, lecturer at the Higher School of Information and Communication Sciences and Technologies (ESSTIC) of the University of Yaoundé II, Cameroon,
- Ms. Hem Lata Devi Ramkalawan, Director of the National Archives of Mauritius, member of the East African Branch of the International Council on Archives (ESARBICA), Port Louis, Mauritius,



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- Ms. Lydia Waithira Muthuma, Senior Lecturer, Design and Creative Media Department, Faculty of Social Sciences and Technology at the Technical University of Kenya, Nairobi,
  - Mr. Apolinaitre Tokanji Gbaguidi, Documentary Engineer / Manager of Cultural and Audiovisual Heritages, Electronic Data Management Specialist, Professor of archival and document digitization at Calavi University of Abomey, Benin,
  - Mr. Elisam Magara, Professor at the School of Library and Information Sciences at Makere University in Kampala, Uganda,
  - Mr. Seyni Moumini, Director of Research in Civilizations and History of African and Malagasy Council Ideas for Higher Education (CAMES), specialist in manuscripts from sub-Saharan Africa and Islam, Corresponding member of the MoW Sub-Committee on Education and Research (SCEaR), Director of the Human Sciences Research Institute (IRSH) of the Abdou Moumouni University of Niamey, Niger.
  - Mr. Papa Momar Diop, Member of SCEaR, Vice-President of ARCMoW, Vice-President of the Memory of the World International Advisory Committee, former Director of the Archives of Senegal, former Ambassador Permanent Delegate of Senegal to UNESCO, Associate Professor of documentary heritage management at the University Gaston Berger in Saint Louis, Senegal.

Mr. Papa Momar Diop has been appointed WGA Coordinator by SCEaR, and at its first meeting, the Working Group will appoint its rapporteur.

Given the health context, the SCEaR WGA will work via Zoom, WhatsApp and email.

## **Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire**

*par Cécile Coulibaly, Fernand Kououame, Tiémoman Kone, N'Golo Aboudou Soro*

Dans cet article nous présentons en premier lieu les fondements de la création du Centre de Savoir Mémoire du Monde de Côte d'Ivoire (24 Novembre 2020), et en second lieu, la définition, les objectifs et les missions du Centre de Savoir.

Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire est un centre de référence virtuel qui vise l'archivage, la préservation et la conservation numériques du patrimoine documentaire ivoirien pour un partage des connaissances et un accès aux générations présentes et futures. Institutionnellement rattaché à la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire, le projet de création dudit Centre a fait l'objet de la signature d'un protocole d'accord entre le Sous-Comité pour l'Éducation et la Recherche du Programme Mémoire du Monde de l'UNESCO et l'Université Virtuelle de Côte d'Ivoire en collaboration avec le Comité National Ivoirien Mémoire du Monde et la Commission Nationale Ivoirienne pour l'UNESCO. Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire est placé sous la tutelle de l'Université Virtuelle de Côte d'Ivoire (l'UVCI).



Professeure Stefania Giannini, Directrice Générale Adjointe de l'UNESCO pour l'éducation, et le Directeur Général de l'UVCI,<sup>20</sup> Prof KONE Tiémoman (UVCI, Abidjan, 23 Mai 2019). Photo : Ange-Martial Ehouradé.

Créée le 9 décembre 2015,<sup>21</sup> l'UVCI est une université publique, une direction générale du Ministère de l'Enseignement Supérieur et de la Recherche Scientifique mandatée spécialement pour répondre à un des défis majeurs du secteur Éducation et Formation, la démocratisation de l'accès à la connaissance par le développement et la vulgarisation de la formation à distance. Dans cette dynamique de transformation digitale continue, l'UVCI a pour mission spécifique d'assurer à travers une plateforme la diffusion des connaissances et de la culture scientifique.

<sup>20</sup> UVCI : [www.uvci.edu.ci](http://www.uvci.edu.ci)

<sup>21</sup>Décret de création de l'Université Virtuelle de Côte d'Ivoire.  
<http://www.uvci.edu.ci/Decret2015775%20UVCI9dec2015.pdf>

L'UVCI travaille ainsi à coordonner et garantir l'accès à la bibliothèque virtuelle et aux centres de documentation numérique nécessaires pour la conduite et la continuité des activités académiques et de recherche qui exige une veille informationnelle, scientifique et technologique. La mise à disposition d'un large éventail de ressources documentaires numériques est assurée depuis 2016 avec la création de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la recherche Scientifique de Côte d'Ivoire. Ce projet, dont le déploiement se poursuit, s'inscrit au cœur d'une politique de mutualisation et d'archivage numérique du patrimoine documentaire ivoirien pour améliorer l'accès et l'utilisation de ce patrimoine qui regorge de contenus de savoirs et de résultats de recherche locaux.

L'avènement de la science ouverte et du libre accès à la connaissance, dont la promotion est assurée en Côte d'Ivoire par le programme de l'Open Access Week Côte d'Ivoire, institué annuellement depuis 2018, vient renforcer cette orientation stratégique. Avec le Centre de Savoir, on assiste à une plus large ouverture des missions de la Bibliothèque Virtuelle vers l'archivage numérique de tous les types de savoirs et de données scientifiques et non scientifiques notamment les savoirs locaux, traditionnels, les pratiques culturelles, etc., indispensables à la recherche et à la construction de la société des savoirs de l'humanité.

Annonce<sup>22</sup> du webinar sur la contribution de la bibliothèque virtuelle de l'ESRS-CI au renforcement de la société du savoir au cours de la Semaine Internationale des Archives.

## 1. Fondements de la Création du Centre de Savoir Mémoire du Monde de Côte d'Ivoire

Les fondements de la création du centre de savoir se situent à trois niveaux :

- La perte de collections du patrimoine documentaire pendant et après la crise socio-politique ivoirienne de 2011
- La création de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire,<sup>23</sup> pour pérenniser l'accès à l'information pour la continuité des activités académiques et de recherche
- Le centre de savoir pour répondre aux défis de la préservation et de la conservation numériques du patrimoine documentaire ivoirien.

<sup>22</sup> Zanga Koné, Service Juridique, Communication et partenariat de l'UVCI.

<sup>23</sup> Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire.  
[www.biblio.uvci.edu.ci](http://www.biblio.uvci.edu.ci)

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### **1.1. La perte de collections du patrimoine documentaire**

Parmi les nombreuses conséquences négatives de la crise sociopolitique ivoirienne en 2011, nous relevons des pertes et disparitions de collections de données, de documents administratifs, scientifiques, économiques, culturels, etc., en lien avec la destruction de bâtiments de bibliothèques et les pillages. D'autres pertes de documents étaient liées aux mauvaises conditions de stockage de collections de documents récupérés au cours de la phase de reconstruction des infrastructures universitaires, en particulier celles des bibliothèques. Agissant considérablement sur la continuité des activités académiques et de la recherche, ces conséquences, en entravant l'accès à l'information, ont conduit au dysfonctionnement total ou partiel de la majorité des bibliothèques universitaires durant plus de trois années.

### **1.2. La création de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire**

En 2012, le Gouvernement Ivoirien fait un basculement intégral dans la réforme de l'Enseignement Supérieur, le système « Licence-Master-Doctorat », adoptée par le Réseau pour l'Excellence de l'Enseignement Supérieur en Afrique de l'Ouest. La politique de mise en œuvre de cette réforme exige l'innovation des services de bibliothèques, la mutualisation et le partage des ressources documentaires, etc.

A partir de 2012, de nombreuses initiatives d'innovation des services de bibliothèques en collaboration avec l'Association des Universités Africaines, l'Agence Universitaire Francophone, l'Institut de Recherche pour le Développement, l'UNESCO & l'Union Economique Monétaire Ouest Africaine, conduisent progressivement à la création du projet de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la recherche scientifique de Côte d'Ivoire qui a été lancé le 11 Août 2016 par le ministre, le professeur LY-BAKAYOKO Ramata.

Le déploiement du projet de la bibliothèque virtuelle vise à améliorer la politique d'accès à l'information scientifique en Côte d'Ivoire. Elle poursuit la mission de collecte, d'archivage numérique et de diffusion de la production scientifique locale à travers une base de données mutualisée qui est un dépôt numérique national en ligne.

#### **1.2.1. L'Open Access Week Côte d'Ivoire**

La Bibliothèque Virtuelle constitue un instrument de recherche qui renforce le développement de la politique du libre accès en Côte d'Ivoire. Inspirée par les actions internationales de SPARC<sup>24</sup> pour le partage des connaissances et des résultats de recherche, l'UVCI, le déploiement du projet de la Bibliothèque Virtuelle conduit l'UVCI à l'organisation de la semaine du libre accès dénommée « Open Access Week Côte d'Ivoire », instituée depuis 2018. L'OAW Côte d'Ivoire vise à promouvoir le mouvement du libre accès, notamment l'accès et l'utilisation des réservoirs de connaissances, le patrimoine documentaire ivoirien, les Ressources Educatives Libres, les ressources

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<sup>24</sup> SPARC : the Scholarly Publishing and Academic Resources Coalition. <https://sparcopen.org/who-we-are/>

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négociées par EIFL<sup>25</sup>, les référentiels institutionnels, nationaux et internationaux, etc., pour soutenir l'innovation et la recherche.

L'édition OAW2020<sup>26</sup> a enregistré pendant la cérémonie d'ouverture (24 Novembre 2020),<sup>27</sup> l'intervention du prof Lothar Jordan, président du Sous-Comité pour l'Education et la Recherche du Programme Mémoire du Monde de l'UNESCO. Cette communication en ligne a permis aux participants de mieux connaître l'organigramme de l'UNESCO, le Programme Mémoire du Monde de l'UNESCO et de cerner l'intérêt de la mise en place des Centres de Savoir Mémoire du Monde dont le 7<sup>ième</sup> au niveau mondial est celui de la Côte d'Ivoire qui en Afrique, constitue le premier Centre.

La participation de l'UNESCO a également été marquée par la conférence inaugurale portant sur le thème « Ouvrir la connaissance et la science pour renforcer l'équité et l'inclusion », prononcée par Dr Soro N'Golo, Secrétaire Général de la Commission Nationale Ivoirienne pour l'UNESCO.

### **1.2.2. La Journée LIBSENSE Francophone du WACREN<sup>28</sup> dans l'OAW2020**

Promouvoir le libre accès et la science ouverte, a renforcé le partenariat de l'UVCI avec le WACREN matérialisé par l'organisation de la journée « LIBSENSE Francophone »<sup>29</sup> intégrée dans le programme de l'OAW2020. Une conférence sur la situation du libre accès et de la science ouverte en Afrique Francophone a permis au professeur Sanogo Abiba, présidente de la Conférence des Recteurs Francophones d'Afrique et de l'Océan Indien, présidente également de l'Université Jean Lorougnon Guédé à Daloa en Côte d'Ivoire, de décrire la situation et d'énumérer les difficultés et les défis à relever, en particulier l'accès aux savoirs locaux, les barrières linguistiques au niveau de la diffusion des connaissances, etc. Les communications de M. André Dazy du Consortium COUPERIN en France, du professeur Samia Charfi Kaddour sur les recommandations de l'UNESCO en matière de politique de science ouverte et les échanges au cours du panel, ont permis de cerner spécifiquement l'intérêt et l'urgence de la mise en place de dépôts institutionnels ou archives ouvertes dans les universités francophones africaines. Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire est une consolidation de cette nouvelle orientation stratégique de mutualisation et de partage des patrimoines documentaires.

### **1.3. La signature du protocole de création du Centre de Savoir Mémoire du Monde de Côte d'Ivoire**

Le paradigme de la science ouverte conduit à élargir le champ des missions de la Bibliothèque virtuelle vers un patrimoine documentaire ouvert sur l'archivage numérique et l'accès à l'ensemble des savoirs documentaires scientifiques et non scientifiques notamment les savoirs locaux ou traditionnels, les données culturelles, etc., indispensables pour les chercheurs et pour la construction de la société des savoirs. Le projet du Centre

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<sup>25</sup>EIFL in Ivory Coast. <https://www.eifl.net/country/ivory-coast>

<sup>26</sup> Open Access Week 2020 Côte d'Ivoire. <http://openaccessweek.uvci.edu.ci/>

<sup>27</sup> Cérémonie d'ouverture. [https://www.youtube.com/watch?v=VHKKdmlD\\_HA&t=2672s](https://www.youtube.com/watch?v=VHKKdmlD_HA&t=2672s)

<sup>28</sup> West and Central Education and Research Network.

<sup>29</sup>Journée LIBSENSE Francophone.

<https://spaces.wacren.net/display/LIBSENSE/Journee+francophone+LIBSENSE>

de Savoir Mémoire du Monde Côte d'Ivoire vise principalement à travailler pour relever les défis de l'archivage, de la préservation et de la conservation numériques du patrimoine documentaire ivoirien.

Le projet de création du Centre de Savoir Mémoire du Monde de Côte d'Ivoire, a fait l'objet de la signature d'un protocole d'accord entre les quatre parties prenantes suivantes :

- L'Université Virtuelle de Côte d'Ivoire, représenté par M. Koné Tiémoman, le Directeur Général
- Le Sous-Comité Education et Recherche du Programme Mémoire du Monde de l'UNESCO, représenté par M. Lothar Jordan le Président
- Le Comité National Ivoirien Mémoire du Monde de Côte d'Ivoire, représenté par M. Séa Justin le Président
- La Commission Nationale Ivoirienne pour l'UNESCO, représenté par M. Soro N'Golo, le Secrétaire Général



Les signataires du protocole d'accord.

## 2. Centre de Savoir Mémoire du Monde de Côte d'Ivoire : Définition, mission et organisation

### 2.1. Définition

Comme nous l'avons déjà dit plus haut, le Centre de Savoir Mémoire du Monde de Côte d'Ivoire est un centre de référence virtuel qui vise l'archivage, la préservation et la conservation numériques du patrimoine documentaire ivoirien pour un partage des connaissances et un accès aux générations présentes et futures. Il rejoint les fonctions d'une Bibliothèque Virtuelle ouverte sur tous les types de savoirs locaux.

Par son caractère virtuel, il constitue un portail national d'information, un dépôt numérique, un centre de référence pour l'accès au savoir, au patrimoine documentaire en Côte d'Ivoire en particulier et au patrimoine documentaire de la MdM en général. C'est

également une institution de recherche, d'éducation et de formation, un lieu de rencontre et d'échange en particulier sur MdM et ses missions.

## 2.2. Missions

Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire développera une coopération avec le programme MdM de l'UNESCO, spécialement avec le Sous-Comité de l'Education et la Recherche, ARCMOW, le Comité National Ivoirien MdM, le Comité Consultatif International, le Secrétariat du programme MdM de l'UNESCO à Paris. Il invitera des experts internationaux parmi les représentants du programme Mémoire du Monde pour donner des conseils, de l'expertise et de l'encadrement. Il développera des directives de travail en collaboration avec le SCEaR de MdM et d'autres partenaires. Les activités et les événements du Centre de Savoir MdM de Côte d'Ivoire, rassembleront les représentants des universités, des grandes écoles, des centres de recherche, des institutions de la mémoire (Bibliothèques, Centres de documentation, Archives, etc.), du programme Mémoire du Monde et autres partenaires de l'UNESCO. Les enseignants, les chercheurs et les étudiants trouveront au Centre de Savoir MdM de Côte d'Ivoire une source d'inspiration et une meilleure connaissance de l'UNESCO et ses activités.

Le Centre de Savoir MdM de Côte d'Ivoire, en collaboration avec SCEaR et le programme MdM, développera l'archivage et la préservation numériques du patrimoine documentaire ivoirien et de la littérature scientifique pour une conservation pérenne et un accès durable. Il travaillera pour le renforcement des politiques institutionnelles et nationales du libre accès à l'information scientifique pour promouvoir l'accès, la visibilité et l'utilisation du patrimoine documentaire ivoirien en particulier et le patrimoine documentaire de la MdM en général.

Le Centre de Savoir MdM de Côte d'Ivoire collaborera avec tous les Centres de Savoir MdM, le SCEaR du programme MdM, et d'autres institutions de la connaissance ou du savoir dans le monde entier. Il participera au développement des actions du Comité National ivoirien du Programme Mémoire du Monde (CNI-MEMO) en particulier et les actions du Programme Mémoire du Monde en général.

EIL CONTEXTE HISTORIQUE MÉMOIRE DU MONDE BIBLIOTHÈQUE VIRTUELLE MESRSCI



Un aperçu de la plateforme du Centre de savoir Mémoire du Monde de Côte d'Ivoire en Construction.

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### 2.3. Organisation

Partant des missions spécifiques qui lui sont assignées, le Centre de Savoir MDM de Côte d'Ivoire a besoin de mettre en place une politique institutionnelle qui favorisera son déploiement au niveau national et développera une collaboration internationale et des partenariats avec les autres Centres de Savoir, l'UNESCO et ses partenaires à travers le monde entier.

Le Centre de Savoir MDM de Côte d'Ivoire est dirigé par un Conseil d'Administration de trois personnes et trois Conseillers. Le directeur du conseil exécutif est le Coordinateur des activités techniques de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire. Les trois conseillers sont des membres actifs du Centre de Savoir MDM de Côte d'Ivoire.

Le Centre de Savoir MDM de Côte d'Ivoire est placé sous la tutelle de l'Université Virtuelle de Côte d'Ivoire qui a mis en place le Conseil d'Administration et mis à la disposition les ressources humaines nécessaires.

### Conclusion

En conclusion, Le Centre de Savoir Mémoire du Monde de Côte d'Ivoire est un instrument à double dimension qui, d'une part vise l'archivage et la conservation numériques du patrimoine documentaire ivoirien. D'autre part, le Centre de Savoir vise à renforcer les activités de promotion des mouvements du libre accès et de la science ouverte pour l'innovation et le développement de la recherche. Après la mise en place du cadre institutionnel, l'élaboration d'un plan d'actions stratégiques est urgent pour déployer les activités de développement du Centre de Savoir Mémoire du Monde de Côte d'Ivoire.

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*Cécile Coulibaly, Coordinatrice des activités techniques de la Bibliothèque Virtuelle de l'Enseignement Supérieur et de la Recherche Scientifique de Côte d'Ivoire, Sous-Directrice en Charges des Commissions Scientifiques à l'UVCI.*

*Fernand Kouamé, Directeur des Affaires Académiques et Pédagogiques de l'UVCI.*

*Tiémoman Koné, Directeur Général de l'UVCI.*

*N'Golo A. Soro, Secrétaire Général de la Commission Nationale Ivoirienne pour l'UNESCO.*

**Illumine the Colourful Childishness with the Archives**  
**- Launching Ceremony of the Series *Being an Archive Enthusiast***

*by Nan Jiang, Qingzhao Luan and Jianmin Bu*



Series of *Being an Archive Enthusiast*.

Photo: Suzhou Industrial and Commercial Archives Administration.

On July 23 the series *Being an Archive Enthusiast* written by Suzhou Industrial and Commercial Archives Administration (referred to as the "Administration") held the launching ceremony at the 2020 Jiangsu Book Fair. The Vice-Chair of the UNESCO Memory of the World International Advisory Committee, Papa Momar Diop, expressed his congratulations by video. China Silk Association, China Textile Commerce Association and Jiangsu Silk Association and three Mow Knowledge Centres in Macau, Beijing and Fujian sent congratulatory letters. During the ceremony, the series also won readers' compliments.

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Why do so many institutions across the country and even the UNESCO Memory of the World Programme pay such attention to the series? It turns out to be the first set of archival books tailored specifically for teenagers in China. The adolescent period consists of the key stage in the development of habits and values, which are most in need of careful guidance and cultivation. The series *Being an Archive Enthusiast*, illumines the colorful childishness with Academic blue, Classic red, Cartoon orange and Intellectual Property green. This is a bold attempt and a useful exploration to popularize the knowledge of the Memory of the World Programme among young people.

### **1. Introduce the Memory of the World to Teenagers with Academic Blue**

Many Chinese documentary heritages were inscribed on the Memory of the World Register and MOWCAP Regional Register, but few textbooks give a comprehensive introduction to them. How can we guide young people to approach archives and get close to the documentary heritage? As the guardian of the *Archives of Suzhou Silk from Modern and Contemporary Times*, inscribed on the Register in 2017, Suzhou Industrial and Commercial Archives Administration extensively collected first-hand graphic materials from various documentary heritage storage or declaration institutions and then organized a writing team to introduce to teenagers their massive knowledge of the Memory of the World Register, Chinese documentary heritage and minor growth archives in straightforward language.

### **2. Tell Interesting Traditional Stories for Teenagers with Classic Red**

How to make the relics displayed in the museum, the text written in the ancient books, and the heritage included in the warehouse more specific and understandable is a new mission given to the culture guardians and inheritors in the new era. Therefore, at the beginning, the Administration established a "view of minors", carefully figuring out the psychological characteristics and reading needs of young people. They incorporated the classic "A Dream in Red Mansions", historical archive stories, poems, riddles, cultural customs and geographical landmarks into a series of adventure activities, vividly and interestingly telling Chinese stories for young people.

### **3. Add Youthful Fun to Teenagers with Cartoon Orange**

Nowadays young people are full of energy to explore the unknown and to accept new things. The Administration kept up an active cooperation with universities, encouraging students to participate in the redaction of the series, and jointly developed relevant courses of the Memory of the World Programme. All are created by young staff of the *Growth Archives* and the illustration in the *Memory of the World in China*, including the cute cartoon characters such as "Lanlan", "Taitai", "Uncle Fang", etc., also make the series more suited to the aesthetic tastes of young people. At the same time, the Administration also strived to create a unique and creative game book, ingeniously integrating knowledge from other books through origami, coloring, puzzles, paper-cutting, Sudoku, paper quilling, maze and other different types of games.

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#### **4. Sowing the concept of rule of law for young people with Intellectual Property Green**

Copyright is the exclusive right by copyright owners in accordance with the law in their creation of literary, artistic and scientific works. Any organization or individual shall not publish or use the copyrighted works of others without permission, otherwise it will constitute infringement. The series of *Being an Archive Enthusiast* is equipped with a large number of original illustrations based on the content of the books. In order to protect the copyright, the Administration applied for intellectual property protection for each book, setting a precedent in the domestic archives field, which makes young people appreciate the importance of the rule of law. During the compilation of the series, the Administration paid great attention to the copyright of the information. The use of pictures was authorized by the copyright owner, and the source of the information was indicated in the process of use. The behaviour of editing and research in accordance with laws and regulations has also subtly raised the awareness of the rule of law among young readers.

The publication of such a readable, playable, and enjoyable book series brought together the efforts of every participant and condensed the collective wisdom. After more than two years' hard work, the writing team of Suzhou Industrial and Commercial Archives Administration assembled such a wonderful 6-volume series with the help of the National Archives Administration of China, the Chinese National Committee of the Memory of the World Programme, the guardian of the Chinese documentary heritage inscribed on the "Memory of the World Register" and "MOWCAP Regional Register", Shanghai University, Suzhou University Press, Suzhou Archives, Zhangjiagang Archives and so on. To brighten up the colorful childishness with the series, the launching ceremony of *Being an Archive Enthusiast* is not the end, but the beginning. In the future, we believe that more excellent archives books designated for young people will come out, and more young people will take over the baton of documentary heritage protection to well develop the Memory of the World Programme.

*Nan Jiang, section member of the Documentary Heritage Protection and Supervision Section of Suzhou Industrial and Commercial Archives Administration of China.*

*Qingzhao Luan, Archivist, deputy section chief of Archives Compilation and Research Section of Suzhou Industrial and Commercial Archives Administration of China.*

*Jianmin Bu, deputy director of Suzhou Archives of China, Research Archivist, owner of China First Batch National Archives Specialist, with archival appraisal and protection as research direction.*

## **The Implementation of UNESCO Memory of the World Material in Academic Teaching**

*by Simon Mabony*

This article demonstrates effective use of UNESCO Memory of the World (MoW) materials as pedagogical scaffolding by using two examples that are routinely used in my teaching on our graduate programme in the Department of Information Studies at University College London (UCL). Ours is an interdisciplinary programme, exploring the intersection of digital technologies, humanities scholarship, and cultural heritage. It attracts a very international cohort with the majority of students being non-native English speakers. In addition to the different languages and cultural backgrounds, some already have graduate degrees or extensive professional experience whereas others come straight from their undergraduate degrees in a wide range of disciplines. We must cater and deliver meaningful education to them all.

At UCL we are privileged to have our own museum holdings and our extensive Special Collections, recognised as one of the foremost university collections in the UK, as well as many external library and archive partners. *One of our pedagogical challenges is to facilitate our students' ability to make connections across contexts and over time.* This, together with collaborative and reflective practice, allows students a unique and valuable learning experience and maximises their opportunity for developing increased levels of understanding and the generation of new personal knowledge.

### **The Great Parchment Book of The Honourable The Irish Society<sup>30</sup>**

This is one of our showcase projects and a MoW award winner.<sup>31</sup> We have our own multi-modal digitisation suite, but this is an example of how computer science, humanities and archives can come together to achieve something that would not otherwise be possible. This important historical record, dating from 1639, of the estates of the county of Londonderry (in modern day Northern Ireland) was severely damaged in the London Guildhall fire of 1786 with most of its contents rendered inaccessible. The project itself, part of the doctoral training of one of our EngD (doctor of engineering) students, developed a methodology and workflow to enable the virtual flattening of distorted parchment, allowing access to more of the content to scholars.<sup>32</sup> In doing so it showed how advanced digitisation methods can aid the recovery of text on fire damaged parchment. The outcome went on to inspire further discussion and investigations at UCL as well as being a centre point of many lectures on digitisation but also with regards to the

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<sup>30</sup> History of the Great Parchment Book: [www.greatparchmentbook.org/book-history](http://www.greatparchmentbook.org/book-history)

<sup>31</sup> The Great Parchment Book Awarded UNESCO MoW Status: [www.greatparchmentbook.org/2016/06/21/great-parchment-book-awarded-unesco-memory-of-the-world-status](http://www.greatparchmentbook.org/2016/06/21/great-parchment-book-awarded-unesco-memory-of-the-world-status)

<sup>32</sup> Digital Restoration of the Great Parchment Book: <http://reality.cs.ucl.ac.uk/projects/gpb/>

affordances of multi-disciplinary research projects.<sup>33</sup> As well as routinely included in teaching, this project inspired our research into how different forms of physical damage to parchment establish themselves and to arrive at a structured mechanism for evaluating the efficacy of multispectral analysis of damaged parchment to recover information, particularly texts lost due to the damage.<sup>34</sup>

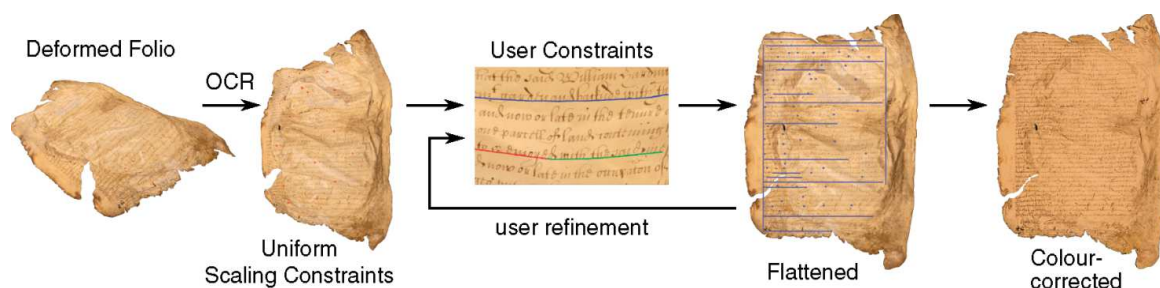


Fig.1 The steps of the bespoke global flattening algorithm, from fire damaged parchment to readable virtual document.<sup>35</sup>



Fig. 2 The images on the left show examples of the parchment distorted by the fire with segments delimited; on the right the documents are virtually restored by flattening to remove the distortion.<sup>36</sup>

<sup>33</sup> The Great Parchment Book: <http://www.greatparchmentbook.org>

<sup>34</sup> Alejandro Giacometti, Alberto Campagnolo, Lindsay MacDonald, Simon Mahony, Stuart Robson, Tim Weyrich, Melissa Terras, and Adam Gibson. 'The value of critical destruction: Evaluating multispectral image processing methods for the analysis of primary historical texts'. *Digital Scholarship in the Humanities*, pp. 1–22, October 2015. <http://reality.cs.ucl.ac.uk/projects/chdestruct/giacometti15value.html>

<sup>35</sup> Kazim Pal, Nicole Avery, Pete Boston, Alberto Campagnolo, Caroline De Stefani, Helen Matheson-Pollock, Daniele Panozzo, Matthew Payne, Christian Schüller, Chris Sanderson, Chris Scott, Philippa Smith, Rachael Smither, Olga Sorkine-Hornung, Ann Stewart, Emma Stewart, Patricia Stewart, Melissa Terras, Bernadette Walsh, Laurence Ward, Liz Yamada, and Tim Weyrich. Digitally reconstructing the great parchment book: 3D recovery of fire-damaged historical documents. *Literary and Linguistic Computing: the journal of digital scholarship in the humanities*, pp. 1–31, December 2016, p. 19 Fig. 12. <http://reality.cs.ucl.ac.uk/projects/gpb/gpbrecovery.pdf>

<sup>36</sup> Pal et al, (2016) 'Digitally reconstructing the Great Parchment Book: 3D recovery of fire-damaged historical documents'. P.20 Fig. 13. <http://reality.cs.ucl.ac.uk/projects/gpb/gpbrecovery.pdf>

The manuscripts that make up The Great Parchment Book are part of the collections of the London Metropolitan Archives and are constantly used as a case study for conservation and making collections available digitally. This has led to international interest in the project and the link between conservation and imaging solutions; again, this is supported by doctoral students at UCL working on multispectral imaging research. The project has featured in exhibitions at the London Metropolitan Archive where the manuscripts are housed, the Guildhall Art Gallery (City of London) as well as the International Council on Archives Congress in Seoul in 2016.<sup>37</sup>



Fig. 3 London Metropolitan Archive project presentation at the ICA 2016 Congress in Seoul. Image used with the permission of the London Metropolitan Archives, City of London Corporation.

A full list of projects and research publications following on from this project are available on the dedicated website.<sup>38</sup>

<sup>37</sup> Great Parchment Book attracts visitors from across the world:

<http://www.greatparchmentbook.org/2017/06/30/great-parchment-book-attracts-visitors-from-across-the-world>

<sup>38</sup> Digital Restoration of the Great Parchment Book: <http://reality.cs.ucl.ac.uk/projects/gpb/>

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### The Orwell Papers<sup>39</sup>

For one of their core modules, my students need to select text based material for an encoding assignment where they go through a full project workflow of selection, analysis, deconstruction, and encoding of a selection of documents, ending with generating the deliverable of a simple web output. Material from UCL Special Collections are often used and one in particular that is well suited to this assignment is the Orwell Papers. The Orwell Collection compliments the Orwell Archive with rare and early editions of his work, as well as translations of his works into other languages, some of his personal library and collection of reference material. The Orwell Papers collection is an integral part of the Orwell Archive and comprises of Orwell's personal archive of manuscripts and typescripts, literary notebooks, and material from the Spanish Civil War.<sup>40</sup> These are divided up by type and all of these introduce interesting problems and learning experiences for the students.

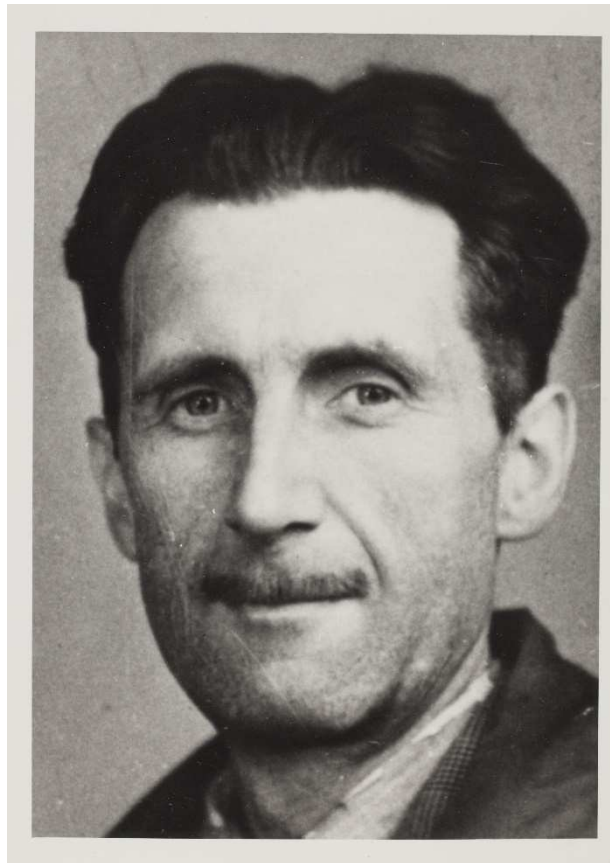


Fig. 4 With thanks and acknowledgement for the image used with permission: Orwell Archive, UCL Library Services, Special Collections (Orwell 2D30).

The archive gives access to digital facsimiles of the original documents with accompanying metadata; some are restricted by copyright and others are handwritten diaries and notebooks which have the added difficulty of transcription. For those reasons

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<sup>39</sup> MoW, The Orwell Papers: <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-6/the-orwell-papers>

<sup>40</sup> The Orwell Archive: <http://www.ucl.ac.uk/library/digital-collections/collections/orwell>



the most suitable (and most popular with the students) are the typewritten documents. Nevertheless, these too often have written annotation of various forms and the Political Diaries<sup>41</sup> is a notable example where Orwell noted some political events of the time and his daily observations. In addition to the typewriter text, many of these have crossing out, underlining, additions and amendments, as well as added corrections and red brackets, editorial notes and passages marked for deletion. These diaries were most likely hand-written originally and later typed up and hence the need for corrections. These emendations are various forms of markup themselves (as indeed is punctuation) and the task for the student is how to interpret all this and encode it in machine readable form, at the same time as pulling out points of interest, so that it can be delivered in web based format. These are rich and complex documents which present many challenges for the students but those are exactly what makes this interesting source material with valuable pedagogical applications.

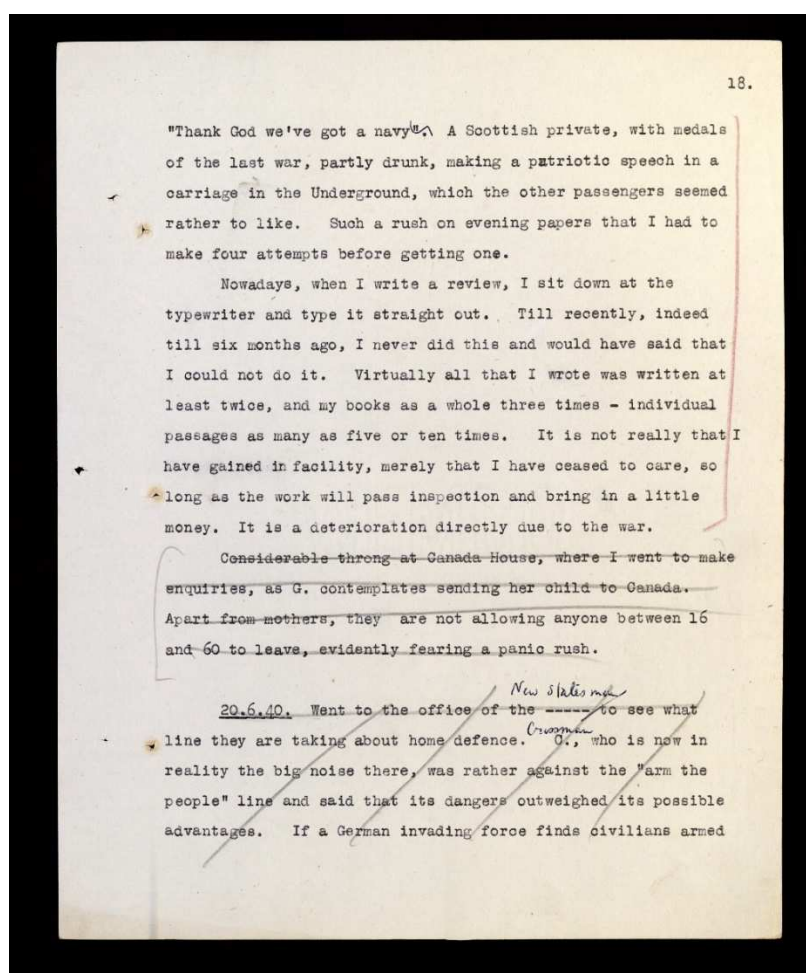


Fig. 5 Orwell Diary folio ref: E/3/A. With thanks and acknowledgement for the image used with permission. Copyright © the estate of the late Sonia Brownell Orwell.

What I have presented here are two short case studies that are indicative of the many and varied possibilities for integrating MoW material into education and research in the

<sup>41</sup> The Orwell Archive – Political dairies:

[http://digital-collections.ucl.ac.uk/R/?func=collections-result&collection\\_id=2990](http://digital-collections.ucl.ac.uk/R/?func=collections-result&collection_id=2990)

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context of a research-led academic institution. At such an institution it often seems that research is lauded most highly but particularly during this pandemic there comes the sharp reminder of how much they rely on student income, particularly in the humanities. Hence, we are reminded of the synergy between research and education and their interdependence. The link between UNESCO and education has always been there (enshrined in the acronym) and a strong player in the Open Education agenda. The MoW Register has a part to play in this too with a wealth of content, a brief to safeguard documentary heritage, to increase accessibility and dissemination, as well as public awareness of its significance.

*Simon Mahony is Professor and Director of the UCL Centre for Digital Humanities at the Department of Information Studies, University College London. He has been instrumental in the establishment and development of the highly innovative graduate programme in Digital Humanities at UCL, working as Programme Director from its launch in 2011 until taking over as Centre Director in 2017. He has lectured extensively and published widely on education, pedagogy and aspects of cultural heritage in the context of the developing field of Digital Humanities.*

*Simon Mahony is a Corresponding Member of the SCEaR.*

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## Research

### Some Doctoral Theses on Items of the Memory of the World Register and Other Documentary Heritage

*by Jutta Ströter-Bender, Sabine Weichel-Kickert, Bashar Shammout, Susanne Völker, Christoph Greune*

One of the tasks of the Memory of the World Sub-Committee on Education and Research (SCEaR) is “to work out strategies and concepts for institutionalizing education and research on Memory of the World, its registers and the world documentary heritage in a sustainable manner, [...] to help develop innovative curricula and research on Memory of the World and/or on documents, especially in an interdisciplinary and international manner”.<sup>42</sup>

Through close cooperation with the chair of SCEaR, Lothar Jordan, and then inspired by this Mission Statement a research and teaching network on the UNESCO Memory of the World Programme was implemented 2016 by Jutta Ströter-Bender, Corresponding Member of the SCEaR, at the University of Paderborn (Department of Art), Germany.

A part of this innovative project was devoted to the foundation of a PhD student research team (four of the participants are seen below). With this initiative, international and interdisciplinary new research fields on MoW, registered items and on related documentary heritage were opened. These turned to the spectrum of world documentary heritage to explore new levels of discourse and to bring research to an advanced level:

- The research interest of the theses focused on case studies with the intention to contribute: An academic knowledge transfer to open new forms of participation and mediation of entries in the Memory of the World Register (Sabine Weichel-Kickert, Christoph Greune);
- To research and to discuss the construction of traditions and forms of cultural heritage, and to explore the dimension of political practices of exclusion and inclusion in the Documentary Heritage, the history of Lost Archives, endangered heritage and their impact on cultural identities (Bashar Shammout);
- To explore innovative forms of knowledge integration through innovative practices in art and to encourage, with the concept of sharing heritage, the collaboration between Schools and Memory Institutions (Susanne Völker).

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<sup>42</sup> 2017: [https://en.unesco.org/sites/default/files/mow\\_scear\\_mission\\_statement.pdf](https://en.unesco.org/sites/default/files/mow_scear_mission_statement.pdf)

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The PhD students brought their research into university teaching through seminars, lectures and workshops. They inspired a whole generation of teacher students. In the following we give a resume of the four theses.



PhD oral examination, defense of the thesis of Sabine Weichel-Kickert (middle), University of Paderborn, 28 November 2018; from right: Prof. Dr. Lothar Jordan (guest of honour); the doctoral commission: Prof. Dr. Jutta Ströter-Bender, Dr. Wolfgang Bender, Dr. Claudia Mahs. Photo © Marina Ebel.

Sabine Weichel-Kickert (doctoral thesis 2018): *The historical exhibition 'The Family of Man, compiled by Edward Steichen for the Museum of Modern Art, New York, 1955, in dialogue with the private collection "Teutloff Photo + Video Collection - The Contemporary Family of Man"* (thesis in German).

The dissertation puts the historical photo exhibition "The Family of Man", since 2003 inscribed into the International Register of the Memory of the World Programme (so far the only such item from Luxembourg), in a contextual dialogue with a private photo collection, with the aim of a permanent dialogical presentation of both collections at Clervaux Castle, Luxembourg.

The historical exhibition "The Family of Man", curated by Edward Steichen in 1955, and after its successful handover in 2018, the "Teutloff Collection - The Contemporary Family of Man" will be curated and conserved by the Steichen Collections CNA (Centre National de l'Audiovisuel), Luxembourg's state-run national centre for audiovisual art. With this curatorial concept it is possible to form a link to current issues of contemporary art and cultural mediation, to revitalize this important world documentary heritage, and to open it up for further perspectives in reception and research into the UNESCO Memory of the World Programme.

"The Teutloff Collection – The Contemporary Family of Man", which conveys humanistic photography as today's answer to Edward Steichen's exhibition on human

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being and dedicated to peaceful coexistence in all its facets, is a private contemporary photo collection, which is inspired by “The Family of Man”.



View into the exhibition "The Family of Man" at Clervaux Castle, Luxembourg.  
Photo © Romain Girtgens.

The Teutloff Collection includes remarkable works by artists of international rank of the last 50 years. It is intended as a continuation of "The Family of Man", and runs from 1955 to 2017: A selection of 471 works (approx. 800 object numbers) from 195 authors from 40 countries.

The number of contemporary works thus corresponds approximately to the number of photographs in the historical exhibition. This was an important prerequisite for a genuine dialogue between the two collections. In preparation for the cooperation and as the basic material for this dissertation, pairs of images were formed in which each historical photograph was juxtaposed with a contemporary photograph. Building on this visually and content-wise important framework, a dialogue full of tension developed to work out similarities and differences. In addition, the international perspective, to which Edward Steichen attached great importance in his own selection, was also served by the internationality of the selection of artists in the contemporary collection.

The dissertation approaches the World Documentary Heritage first with a biographical reappraisal of Edward Steichen's career as an artist, photographer and curator in order to shed light on the temporal, cultural-political, social but also artistic context of "The Family of Man".

In a virtual tour of the exhibition, the 37 themes of the exhibition are then analysed with the help of classical description in order to make Steichen's extraordinary curatorial strategies visible and comprehensible.

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An important concern of the work was to invalidate the current state of research, which was still essentially based on Roland Barthes' sustained criticism of 1957, *Mythologies*, and to arrive at a reassessment from today's perspective through his own theses and lines of argumentation.

Against the background of her own experience as curator of the Teutloff Collection since 1993, the author intended the second part of the work to be the first to examine the history of this collection and to document its strategies for museumisation. In exemplary comparisons, similarities and differences are highlighted, as well as the potential for future dialogical presentations. By securing this private photo collection for the public and its takeover by the Steichen Collections CNA in Luxembourg, a bridge to UNESCO World Documentary Heritage has been built. An item of the Memory of the World Register thus receives new attention and the chance for a welcome reassessment and contemporary reception from today's perspective. The publication of the thesis is planned for 2021.



Sabine Weichel-Kickert at the entrance of the CNA Steichen Collections, Dudelange, Luxembourg, press conference 12 September 2019.

Photo © CNA/Romain Girtgen, 2019.

Parallel to this dissertation, successful work was done on the realisation of the idea of dialogical presentation. "The Teutloff Collection - The Contemporary Family of Man" will be presented, according to the promise made by the Ministry of Culture of the State of Luxembourg in August 2020, in the immediate vicinity of the UNESCO World Document Heritage "The Family of Man", in a historic building dating from the 18th century. The planning for the extensive restoration and construction work has already begun. A first exhibition is expected to take place in 2023.

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*Dr. Sabine Weichel-Kickert is a curator and art consultant since 1997, Teutloff Photo + Video Collection, Sal. Oppenheim Bank Collection, etc. Since 2012 she is a scientific associate at the University of Paderborn, Faculty of Cultural Studies.*

Bashar Shammout (doctoral thesis 2018): *Digital Preservation of the Auditory and Visual Cultural Heritage of Palestine* (thesis in German).

Accessibility to knowledge and cultural heritage and their preservation stand today at the forefront of the digital transformation and research. Especially there, where mobility and freedom of movement are limited, digital accessibility to culture, art and knowledge rapidly gains a new definition. For the Palestinians, who are today obliged to live in several geo-politically separated zones, with fairly limited “freedom of movement” (West Bank, Gaza Strip, Israel and neighbouring countries), most of the archives and libraries known to them in Europe, the Arab countries and Israel, remain physically out of their reach. Furthermore, Palestine’s cultural heritage is extremely widely scattered. Parts are known to be found in various archives and private collections around the world, yet little in Palestinian self-administered archives.

Considering these aspects, this dissertation comes as one of the first researches about the diversity, history and fragmentation of Palestine’s auditory and visual heritage, focusing on the significance of various relevant collections and artefacts and their preservation in international archives. It offers by that a first bundled, cultural and academic information database about the existence and digital accessibility of these collections. For Palestine’s heritage (as probably for many other likewise threatened heritages in the world), digital accessibility may therefore be seen mainly as a necessity.

As the “Holy Land”, Palestine has always attracted foreign discoverers, journalists, photographers, filmmakers etc. who flocked into the country excavating, studying, reporting, and documenting. Most of them used since the very early days of photography all types of cameras with which various photographic and film collections were created in Palestine. They reach back to the 19th century. Most of those can be found today in many European, Middle Eastern and US archives.

Additionally, due to its religious and multiethnic diversity, Palestine has always been considered as the culturally leading spot in the eastern Mediterranean. Here, the first photo studios, the first cinema theatre and film company were founded, the first shellac records were recorded and the first radio station started transmitting in the region.

After the creation of the state of Israel on Palestinian land in 1948, which has also caused the expulsion of a half of the Palestinian people from their homes, all this vivid cultural life ended at once. Since then, the political struggle influenced all forms of Palestinian art and culture, including audiovisual art and media. This led in the 1970s and 1980s to a strong cultural interaction with several socialist and former Eastern Bloc countries. The GDR in particular played a key role in supporting the Palestinians in the field of audiovisual art and media, which makes the reunited Germany today a very interesting place to rediscover major parts of the modern Palestinian heritage.



GDR Culture Delegation viewing a Palestinian picture collection, PLO house Beirut 1976 (collection was looted in 1982).

Photo © Bashar Shammout.

In the absence of an official Palestinian national archive and within the context of the Israeli-Palestinian conflict, some very significant collections were systematically looted as war booties from the Palestinians and put today under closure in the Israeli military archive. Regaining access to these cultural goods requires combined efforts by Palestinian and Israeli experts, along with international professional support: A goal that has just started to shape. Yet, much more still needs to be done.

Published 2018:

Bashar Shammout: *Digitale Erhaltung des auditiven und visuellen Kulturerbes Palästinas*. Baden-Baden: Tectum Verlag. (Digital preservation of the auditory and visual cultural heritage of Palestine). - Translated into Arabic and published in Ramallah and Beirut in 2020.

Institute of Palestine Studies, Ramallah/Beirut/Washington.



Bashar Shammout inspecting a private Palestinian film and sound collection\_Amman 2019.

Photo © Darin Shammout.



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*Basbar Shammout is a Palestinian sound engineer who lives and works in Germany in the field of music, media art and digital audio-visual archiving. He is a member of several NGOs and contributed to many arts and media education projects in the Palestinian territories.*

Susanne Völker (doctoral thesis 2020): *The UNESCO Memory of the World Programme in Cultural Education. The Model Project Tell me Your History for the Participation of Refugees and Civic Engagement based on the "Children's Fairy Tales" by the Brothers Grimm.*



The first editions of the Children's and Household Fairy Tales, Brothers Grimm (1812).

Photo © Grimmwelt Kassel.

In an innovative approach to cultural mediation, which focuses on mutual storytelling instead of the one-sided "learning" of a culture, the model project *Tell me Your History*, initiated and developed by the author, conceived and implemented a variety of didactic and artistic working materials. These enable a dialogue across linguistic and cultural barriers across the common memory horizon of the fairy tales. Nothing else in the diverse and generational work of the Brothers Grimm has such international distribution and artistic, literary, media and scientific resonance as their fairy tale collection. There are fairy tales and stories all over the world. This also makes them a suitable starting point for communication in integration, inclusion and participation projects. The personal working copies of the first editions of the *Children's and Household Fairy Tales* were inscribed into the Memory of the World Register in 2005. By the way: The fairy tale telling is in the German national list of the UNESCO Intangible Heritage.

The centre of the project was the development of qualified, interdisciplinary, and widely applicable working aids for educators, social workers, and volunteers in integration projects connecting refugees and German citizens. The working materials can be used independently, for example, in schools and integrated into new or existing projects. They

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are an offer for reciprocity and for dialogue at eye level. They present narrative events that take the universal and shared experience of fairy tales as a starting point in order to enter into a conversation based on empathy about these and their own stories - narration as a basic human disposition and cooperation as a method and attitude form the key to exchange. A person who is unsettled by exclusion, prejudice or excessive demands can become a creative we. The project *Tell me Your History* is a model for further moderated contact and communication projects between refugees and citizens in Germany.

In the context of this Ph D thesis the project's conception and realization are reflected upon and the topics of educational mediation and landscapes, research, World Heritage Education, questions of sustainability in the sense of the UN SDGs, as well as cultural-political questions and developments contextualized and its effects linked beyond the duration of the project. Thematic fields of integration and participation are analyzed as well as the chances and possibilities of world heritage and world documentary heritage in the field of impact of cultural identity and its integrative potential.



Project Presentation by Susanne Völker

Photo © Grimmwelt Kassel.

*Susanne Völker is head of the cultural department of the city of Kassel since 2017. Previously, the art historian and cultural manager was the founding director for the new Brothers Grimm exhibition hall Grimmwelt Kassel in 2015.*

Christoph Greune: *The world documentary heritage around Sakubei Yamamoto - aesthetically artistic view of his oeuvre* (Ph D Research Project, ongoing)

Sakubei Yamamoto's ink drawings were included in 2011 in the Register of the UNESCO Memory World Programme. At the same time a personal diary, but also a historical document of the late Meiji era, Sakubei Yamamoto's drawings reflect the zeitgeist of the industrial revolution in Japan.

Sakubei Yamamoto (1892-1984) lived and worked in the Kyushu region as a coal mine worker in the Chikuhō mines from the late 19th to the mid-20th century. It was only when he was released from service that Yamamoto began writing at the age of 66, with the intention of passing on a legacy and reminder to his children and grandchildren.



Sakubei Yamamoto: Mukashi Yama no Hitobito #3: Sakiyama (Goshaku-so no Tachibori) [People at Coal Pits in the Old Days #3: Coal Hewer (Cutting a Goshaku-so Coalface in an Upright Position)], 20.6 x 29.0 cm Ink Painting.  
 Photo © Yamamoto Family Painting by Sakubei Yamamoto.

In addition to the historical relevance of his work, which is shown in many publications, the drawings stand out on an artistic level, particularly based on the Japanese image tradition. His drawings show significant visual similarities to the Japanese woodcut, which, with its main representatives such as Ando Hiroshige, Katsushika Hokusai and Kitagawa Utamaro, provided groundbreaking impulses for the European understanding of art in the avant-garde movement in the late 19th century.

Influenced by the process of mechanization and westernization, his drawings are to be read as an expression of a country that is changing rapidly in political, cultural, social and economic terms. Yamamoto's drawings also show the simple life of the miners: A life that has largely been forgotten today.

In my dissertation the dimension of the world documentary heritage around the coal miner Sakubei Yamamoto will be deepened. In particular, the modernization process of the Meiji period in Japan, which stands in clear contrast to the isolationistic policy of the previous Edo period, will be discussed using Yamamoto's ink drawings. Worth mentioning about his drawings is the everyday milieu of the work and furthermore the recourse to the visual worlds to the previous periods. The aesthetic and sociocultural occurrences and preconditions of Yamamoto's work process are investigated. Cultural identity and personal perspectives stand in contrast to modernization processes and formal equality. In this area of tension, the dissertation should show the artistic, but also sociocultural diversity of Yamamoto's work process.



Christoph Greune

Photo © Greune / Foto Raabe, Gelsenkirchen 2018.

*Christoph Greune works as a teacher of Art and German. His dissertation project will be finished 2/2021.*

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

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## *On SCEaR; Impressum*

### UNESCO Memory of the World Programme

International Advisory Committee

#### 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 Africa (WGA). Coordinator: Papa Momar Diop

SCEaR Working Group Schools (WGS), 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, 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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