

UNESCO Memory of the World Programme

International Advisory Committee

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Editorial

by Lothar Jordan

This issue opens with a report on the 2nd Memory of the World Global Policy Forum (Sept. 2021) on **Disaster Risk Reduction** and Management. When the nomination cycle for the MoW Register stopped in 2017, due to the opening of a process of reform, the aspect of disaster risk reduction became the focus of MoW. The MoW Secretariat organized two political fora on this matter (2018/2021). These fora wanted to fulfil the tasks of the **Sendai Framework** on the field of documentary heritage and memory institutions. *The Sendai Framework for Disaster Risk Reduction 2015-2030* is a document under the wings of the United Nations and was endorsed by its General Assembly in 2015 (in the same year as the *Paris Agreement on Climate Change*, and in some aspects related to it). It was worked out in and was named after Sendai (Japan), a city which has a long history of suffering from earthquakes and tsunamis, up to the present times.

Our *SCEaR Newsletter* Special Issues 2020/1 and 2 (see the links on the bottom of p. 55), that we were able to edit together with Akira Mitsuda (University of Tokyo), Fackson Banda and Kenji Tamura (both UNESCO, Documentary Heritage Unit/Memory of the World), helped safeguarding the presentations of these fora. On 21 and 22 September 2021, after several postponements due to Covid-19, the Second Forum finally took place. It was a pleasure for me to meet some of my colleagues again in Paris. Kenji Tamura, one of the organizers of these Memory of the World Political Fora, reports on the Second Forum.

The nomination cycle for the MoW Register resumed very recently, in Autumn 2021, after a successful reform. This was a good point in time to renew our **cooperation** with the MoW **Register Sub-Committee** (RSC). I am pleased that our colleagues accepted our invitation to send in some articles on the MoW **Register**. Two of the three articles relate to the aspect of disaster risk reduction and disaster. Jan Bos shows the dangers emerging from the fact that documents may be not identified as significant, which – in the long run – can mean the loss of documentary heritage. Roslyn Russell reflects on items in the MoW Register relating to natural disasters. That can be a help for enhancing **sensibility for disasters**, thus strengthening the work for the tasks given by the Sendai Framework. The third article on this matter, by Dominique Saintville, reflects the mechanisms and criteria that guide the assessment process of the RSC and shows the potential of a registered item for education.

The **Memory of the World Knowledge Centres** are important elements of the SCEaR's work. In November 2021 the **MoW Knowledge Centre of Ivory Coast** organized an international tele conference that gives a good impression of its tasks, activities, and plans. See its report (in French).

Two reports from Suzhou, China, provide evidence of the strong activities and engagement of the **Memory of the World Knowledge Center-Suzhou** or at least related to it. The opening of the China National Silk Archives is a highlight of work for documentary heritage. And this report relates also to the focus Register in this issue of the

SCEaR Newsletter, as the *Archives of Suzhou Silk from Modern and Contemporary Times* were inscribed on the MoW Register in 2017.

Children's drawings seen as **documents** is the object of an international research project, directed by SCEaR Corresponding Member Jutta Ströter-Bender. Recently she presented the first results in a book (*The Children's Heritage*). The review by Joachim-Felix Leonhard gives evidence of the significance and potential of these children's drawings for the practice and the theory of Memory of the World.

And last but not least we open a new field of considerations to use the potential of Memory of the World: The synergies between **Memory of the World, tourism** and **education**. Tourism so far has not been a strong element of MoW. Perhaps some of us may have looked with a nearly jealous eye on the World Heritage Convention which helps many sites around the world to attract tourists. Of course, this has an economic aspect. But it has an educational aspect as well, as tourists can and should – if possible - learn something about UNESCO and heritage. We are interested in the question as to whether this could be adapted for the MoW Programme – synergies may help. Lizbeth Barrientos gives an insight into her experiences from Guatemala. We hope that this discussion can be continued. Let us explore how Memory of the World may play a role in bringing documentary heritage, tourism and education together, a good perspective for the post-Covid times that hopefully will begin soon.

The SCEaR and the *SCEaR Newsletter* are eager to cooperate with all experts and institutions that work on education and research concerning Memory of the World and documentary heritage. On the level of MoW institutions we want to cooperate e.g. with the MoW Secretariat, the MoW IAC, other of its sub-committees, regional and national committees. This issue gives evidence of it, as its authors include a member of the MoW Secretariat, Kenji Tamura; the chair of the MoW Register Sub-Committee, Jan Bos (and two other members of the RSC); and three chairs of MoW National Committees: Lizbeth Barrientos (Guatemala), Joachim-Felix Leonhard (Germany), and Roslyn Russell (Australia), who is also the rapporteur of the SCEaR.

Consolidating the Gains in Policy Development for the Preservation of Documentary Heritage through Disaster Risk Reduction. Report on the 2nd Memory of the World Global Policy Forum

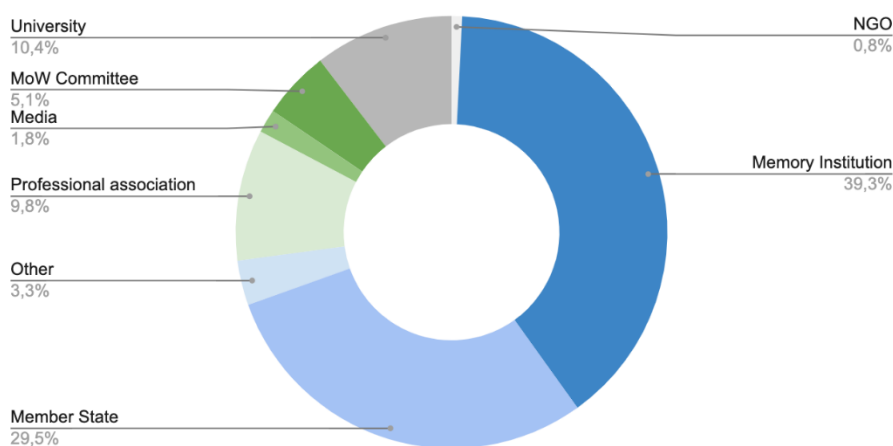
by Kenji Tamura

In a bid to build momentum towards articulating a global strategic policy framework for sustainable preservation and accessibility of documentary heritage based on a disaster risk reduction framework, nearly 900 participants in total, including policy-makers and experts from memory institutions and research institutions across the world, took part in [the Second Memory of the World Global Policy Forum](#)¹ (Hereafter “the Forum”) held from 21 to 22 September 2021 at UNESCO Headquarters, Paris, and online.

Experts and policy-makers from 120 countries participated

Looking back on the Forum’s numbers, the participants came from 120 countries from all over the world including 35 countries from SIDS (Small Island Developing States) and LDCs (Least Developed Countries). By grouping participants into types of affiliated institutions, memory institutions were the highest among attendees (39.3%), then Member States (29.5%), University (10.4%), and professional associations such as ICA and IFLA (9.8%).

Attendance by institutional affiliation



Forum attendance rate by institutional affiliation.

Regarding the Member States, 46 permanent delegations to UNESCO joined the Forum in addition to officials from ministries, National Commissions for UNESCO, and other

¹ More details and recordings are available on UNESCO website <https://events.unesco.org/event?id=171204301&lang=1033>

governmental institutions across the world. This illustrates that the Forum successfully reached both experts and policy-makers, representing two sides of the same coin of policy development for preservation of documentary heritage. This high interest from various countries and stakeholders (especially the one from the Member States) was beyond my expectation.

The given general satisfaction rate of the Forum stands at 90% among attendees.² It is evident from the quantitative data that the Forum has demonstrated the stakeholders' high satisfaction with the subject of the Forum as well as high interest in the MoW Programme itself.

Key findings of the Forum

Through two days of dialogue, 32 speakers across the world from diverse fields such as disaster science, literature, media, and digital transformation in addition to representatives of museums, archives and libraries, contributed to a fruitful discussion on various topics such as the importance of risk management of documentary heritage as part of the general preparedness of all societies, early recognition of risk, open access, safeguarding against destruction and illicit trafficking, systematic digitization, and representativeness and sovereignty of documentary heritage. Key findings of the Forum are being integrated into the Strategic Framework for UNESCO's Action for the Sustainable Preservation of Documentary Heritage through Disaster Risk Reduction and Management. The Strategic Framework aims to support and encourage stakeholders' actions in Disaster Risk Reduction management and preservation efforts, while also enhancing their capacity to implement the documentary heritage-related provisions of the *Sendai Framework*. The key takeaways from this have been integrated into the 4 priorities for action of the *Sendai Framework*.³



Forum session at UNESCO Headquarters. Photo: UNESCO.

² A feedback questionnaire containing 6 close-ended questions and 2 open-ended questions was sent to 530 attendees of the Forum. A total of 110 (20%) attendees responded to the questionnaire.

³ https://www.unisdr.org/files/43291_sendaiframeworkfordrren.pdf

Carve out new horizons

Based on the gains made by the Forum, in early 2022, a final report on the 1st phase of the MoW project on documentary heritage and disaster risk reduction will be published. Then the upscaling 2nd phase will seamlessly begin, including a series of activities for policy development and capacity building across the world. To carve out new horizons altogether for effective implementation of the Strategic Framework at national, regional and international level, the following themes could be considered for future series of the MoW Global Policy Forum.

- Issue-based discussion to take steps toward finding a solution concerning disaster risk reduction (e.g. early warning system, disaster plans, rescue of damaged documentary heritage, recovery from post-disaster environment);
- Global initiative and network to create safe havens for documentary heritage and guarantee protection and sovereignty over the collections (a concept of “Data Embassy” raised at the 2nd Forum should be taken into consideration);
- Cutting-edge technologies related to preservation and awareness-raising of documentary heritage.

Lastly, I would like to take this opportunity to express my sincere appreciation to all the speakers and participants in the Forum for their keen interest and valuable contributions.

Mr. Kenji Tamura is project officer of the Documentary Heritage Unit of UNESCO which manages the Memory of the World (MoW) Programme.

The Risk of Non-Identification

by Jan Bos

In 2015, the UNESCO General Conference adopted the *Recommendation Concerning the Preservation of, and Access to, Documentary Heritage Including in Digital Form*.⁴ The Recommendation outlines three objectives: identification, preservation and access. These objectives require policy measures and international cooperation by all member states.

When it comes to risk reduction of documentary heritage, the main attention usually goes to the second objective: preservation measures. Collected documents in memory institutions need to be protected against decay (including digital obsolescence) and natural and human caused disasters. In recent years the third objective, the promotion of access, has greatly profited from mass digitization projects.

Less attention is given to the first objective. The identification of documentary heritage is quite often taken for granted. In this paper I point to the risks of non-identification of documentary heritage. Lack of identification results in the same disaster as lack of preservation: the loss of documentary heritage. Documents which are not identified will not be selected for inclusion in a collection, will not be preserved, will not be accessible and will disappear. They will even disappear from our collective memory.

Uncommon documentary heritage

Many countries have systems in place for the identification of the most regular types of documents.⁵ Archival laws provide for the selection of national and local governments' archival materials and their preservation in archival institutions. A nation's book production will usually be collected by its national library by means of a legal deposit requirement. Sound and vision archives select television and radio broadcasts.

But there are many types of documentary heritage that are less ordinary than books, official archives and broadcasts. And there are many documents which originate from less obvious sources than publishing houses and governing bodies. Brochures, pamphlets, newsletters, small periodicals, popular publications and many more types of physical and digital ephemera, published by minor local companies, associations or individuals, often don't find their way into memory institutions.

I am not aiming specifically at documents which are deliberately obstructed from inclusion in a collection for political reasons – wrong as this may be. I want to point here to documents which often tend to be beyond the scope of collection specialists, or which,

⁴ http://portal.unesco.org/en/ev.php-URL_ID=49358&URL_DO=DO_TOPIC&URL_SECTION=201.html

⁵ The term 'documents' is used as defined in the *Recommendation 2015*: "a document is an object comprising analogue or digital informational content and the carrier on which it resides. It is preservable and usually moveable. The content may comprise signs or codes (such as text), images (still or moving) and sounds, which can be copied or migrated." So 'documents' includes e.g. periodicals, posters, diaries, films, sound recordings, rock inscriptions, websites etcetera.

at first sight, may not seem worth collecting at all. They don't seem to qualify, their existence is unknown, or they are just forgotten. Nevertheless, later they may prove to be of great importance for a better understanding of historic events and developments.

Memory institutions should always be aware of this risk of non-identification. But under the present circumstances this need for awareness is even greater than usual. The *Black Lives Matter* movement and the subsequent debates in many countries about present-day racism point the finger once more at (unwitting) bias. Memory institutions should ask themselves if their collection strategy is really pluriform and inclusive; and – much more important – if the execution of this strategy on a day-to-day basis is pluriform and inclusive indeed. Secondly, the worldwide coronavirus crisis and lockdowns have caused an explosion of very creative and innovative ways of expression. They took the forms of online theatre, vlogs, podcasts, MOOCs, digital exhibitions, literary experiments, online educational programmes etcetera. The products of this creativity must be preserved for future generations, even if they don't fit exactly within traditional collection criteria.

The Memory of the World International Register

In the following section I present some examples of documentary heritage now considered to be of global significance. But that was certainly not the case at the time of their production. These six examples, from very different parts of the world, show a great variety of carriers, of subjects and of people involved. But they all have in common that they don't come from the higher layers of society, from mainstream media, from famous authors or artists. They tell stories that can only be told by people who don't belong to high cultural and social classes.

I take my examples from the Memory of the World International Register. This Register 'lists documentary heritage which has been recommended by the International Advisory Committee, and endorsed by the Director-General of UNESCO, as corresponding to the selection criteria regarding world significance and outstanding universal value'.⁶ These criteria for inscription on the International Register (and also for regional and national registers) are about historic and social significance, authenticity, uniqueness and irreplaceability.⁷ Presently the International Register holds 426 inscriptions from all parts of the globe. It serves as a shop window for the Memory of the World Programme, and subsequently for documentary heritage in general.

It goes without saying that world famous documents have been inscribed on the International Register. To name just a few: political landmarks like the *Treaty of Tordesillas* and the *Construction and Fall of the Berlin Wall*, great innovations and explorations such as the *Phoenician Alphabet* or the *Diary of James Cook*; documentary objects of overwhelming aesthetic value, e.g. the *Book of Kells* and the Vienna copy of the *Blaeu Atlas*; great films like *The Wizard of Oz* and *Los Olvidados*; the literary estate of Goethe; the collection of note manuscripts and film music of Aram Khachaturian; and so on. But here I want to

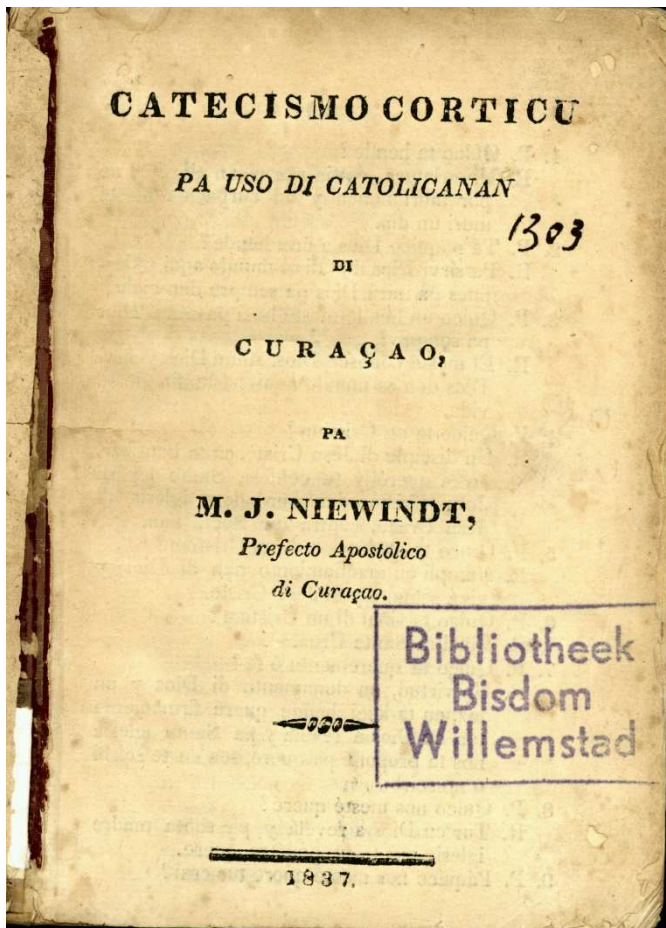
⁶ <https://en.unesco.org/programme/mow/register>

⁷ For further details and explanation of the criteria see the 2017 versions of the *General Guidelines* (https://en.unesco.org/sites/default/files/mow_draft_guidelines_approved_1217.pdf) and the *Register Companion* (https://en.unesco.org/sites/default/files/iac_2017_13th_register_companion_withcover_en.pdf)

highlight some inscriptions which will probably sound less familiar. Nevertheless, their loss would equally impoverish the heritage of humanity.⁸

1. William Ponty School Collection of Papers

During summer holidays in the 1930s, '40s and '50s, third-year students of the William Ponty School in Senegal went back to their home regions to practise conducting field surveys on history, folklore and African traditions. These surveys resulted in 721 handwritten papers in simple school cahiers, sometimes enriched with drawings, maps or photographs, on all kinds of socio-cultural subjects of Black Africa. At that time nothing more than college tasks, these papers now present an invaluable source about ways of life that meanwhile have drastically changed or completely disappeared.



Title page of the *Catecismo corticu* (Short Catechism), the first publication in the Papiamentu language. The National Archives in Curaçao holds the only known copy.

2. Catecismo corticu

Numerous copies of the Roman Catholic catechism have been printed and published in many countries and languages around the globe. Most of them are neither rare nor special. Yet, one copy has been inscribed on the International Register: the *Catecismo*

⁸ Much more information on every inscription can be found at the Register's webpages at <https://en.unesco.org/programme/mow/register> and the links given there.

corticu, published in Curaçao, one of the Netherlands Antilles, in 1837. This tiny, unsightly booklet is the oldest surviving document where the Papiamentu language appears in a full printed book-form. Its publication is a turning point and a testimony of the process of recognition of Papiamentu as the official language of the Dutch Leeward Antilles. Originally Papiamentu was an Afro-Portuguese-based Creole language, developed by enslaved people from the 17th century onwards. It is one of the very few and very early examples worldwide of a substrate language becoming a national language.

3. Sakubei Yamamoto Collection

Sakubei Yamamoto (1892-1984) worked as a miner in the Chikuho region on Kyushu Island, Japan, for about 50 years. After he retired he started making paintings of everyday life and work, events and incidents in the coal mines, in order to pass his memories to his children and grandchildren. He annotated each drawing with written explanations. Altogether he made 589 of these paintings and also left 65 diaries and many notebooks. His work shows in great detail and with great authenticity a miner's personal experiences and observations of a coal mining society. Private records created by a working man are highly unusual in Japan, whereas the dominant records of the period are official government and business papers.



Female workers in a coal mine in Japan in the first half of the 20th century. Drawing with explanation by Sakubei Yamamoto, based on his lifelong personal experiences (©Yamamoto Family).

4. Collections of printed Chilean popular poetry: *Lira popular*

Lira Popular is the name for a genre of pamphlet literature published in Chile between approximately 1880 and 1930. The collections consist of 1567 sheets of popular poetry, illustrated with woodcuts and engravings. Each sheet has four to eight poems in a traditional Chilean poetic form. They report and comment on (sensational) social and political affairs, such as crimes, assaults and executions, religious and fantastic events.

Most authors and illustrators were unschooled. The cheap sheets served as important information media for the lower classes. Three private collectors recognized the significance of these publications and built their own collections, which are now kept in the National Library and the Universidad de Chile. They are an invaluable source for research on social and cultural topics, folk literature and fine arts.

5. Collection of Jewish musical folklore

Jewish folk music from Ukraine and Belarus, recorded between 1912 to 1947 on more than 1000 wax cylinders. Neither the carrier nor the content of this documentary heritage are common phenomena anymore. Edison wax cylinders, innovative as they were in the late 19th and early 20th centuries, are a typical exemplar of an obsolete recording carrier. And the Jewish music tradition didn't escape from the persecution and destruction of Jews in razzias and concentration camps. The songs, instrumental pieces and voices of Jewish authors and actors have outstanding historic, ethnographic, aesthetic, linguistic and spiritual value; they are testimonies of a vanished culture. After a long period of oblivion, this phonoarchive is now preserved and can be studied at the Vernadsky National Library of Ukraine.

6. Selected data collections of the world's language diversity at the Language Archive

The selected collections from the Language Archive of the Max Planck Institute in Nijmegen (The Netherlands) consist of 64 digital collections with audio-visual and textual resources, documenting 102 languages and cultures around the globe. It was the first *digital* documentary heritage to be inscribed on the Memory of the World International Register. The collections contain natural speech: monologues such as myths, oral history, personal stories, etcetera, but also dialogues such as daily conversations or interviews on language structure and cultural context. Many languages around the world are endangered or have disappeared already. And with every extinct language, the world's linguistic and cultural diversity becomes more impoverished. Therefore, the collections are irreplaceable and present an invaluable cultural heritage for the communities and, in their totality, for mankind.

Non-mainstream media

The documents from these six examples don't originate from the higher social classes. They don't have the form of official publications or regular editions. They don't come from the mainstream media. They don't represent Culture with a capital C. Yet they are extremely significant, both in a material and an informative sense. So it was very important to identify them – for the Memory of the World International Register, but for inclusion in a memory institution's collection in the first place.

Collections held by libraries, archives and museums form our collective memory. This memory should not be determined completely by mainstream ideas, by the opinions from the dominating cultural, social or political elite. It must be fed by all groups of a

society, including less educated or otherwise marginalized people. And a collection's materials should not be limited to traditional publications such as books and periodicals, to formal archives, to documents in well-known formats only. Non-identification of unexpected or unusual means of information and expression today will detract from the collective memory of future generations.

If memory institutions fail to build their collections in an inclusive and pluriform way, if they fail to identify the documents that are worth collecting, the disaster risks are many: ignorance, neglect, oblivion, historical one-sidedness, bias and prejudice towards women, minorities and illiterates. School cahiers from Senegal, wax cylinders from Ukraine, an old catechism from Curaçao, and so many more examples than can be given here, tell us stories that otherwise would have been lost forever.

In conclusion

The inclusion of non-mainstream documents in the International Register is an excellent way to demonstrate the need to identify such documentary heritage in the first place. But there are more actions to be taken. Governments should develop and promote national strategies, including clear and up to date regulations for memory institutions about their tasks and responsibilities. Governments should also be keen to raise knowledge about non-mainstream documentary heritage among professionals and awareness among a wider public, in particular those people who produce and consume it.

Memory institutions should formulate inclusive and pluriform collection strategies. They should also examine their own existing collections to identify and (if possible) fill the gaps caused by previous biases and preoccupations. Researchers should realize that there is much more and very different information to be found outside the regular memory institutions and they should support institutions in identifying and collecting these documents. Unbiased cooperation between official institutions and producers, consumers and collectors of documentary heritage at all layers of society is an absolute necessity.

In this way, the identification, along with possible preservation, of documentary heritage goes beyond the 'official public records' mentioned by the UNESCO statement *Turning the threat of COVID-19 into an opportunity for greater support to documentary heritage*.⁹ Accordingly, memory institutions need to develop institutional policies and strategies to identify and collect as many *non-official records* as possible too, including opposing views, conspiracy theories and personal experiences, shared on local broadcasts, vlogs, podcasts, tweets or any other format. Only a combined collection of official and unofficial documents will enable future generations to fully understand and profit from our experiences today.

Jan Bos is a documentary heritage consultant, Chair of the UNESCO Memory of the World Register Sub-Committee and a Corresponding Member of the SCEaR. In 2018 he retired as Head of Collections at the National Library of the Netherlands.

⁹ <https://en.unesco.org/news/turning-threat-covid-19-opportunity-greater-support-documentary-heritage>

Documenting Disasters: Records of Disasters on the UNESCO Memory of the World Register

by Roslyn Russell

Disasters seem to be all around us in our connected world. We hear in real time of earthquakes, hurricanes building in the Atlantic and making landfall across the Caribbean and the coast of the United States, of cyclones, typhoons, tsunamis, floods, explosions, and maritime, aviation and industrial disasters.

Wildfires devastated large areas of Australia and California in 2020; the city of Beirut in Lebanon was massively impacted by a chemical explosion, also in 2020; and the entire globe has experienced the surging, ebbing and surging again of the Covid-19 pandemic. A steady drumbeat of news about climate-change related events is an ever-present reminder of actual and impending disaster for life on our planet.

Trudy Huskamp Peterson, Convenor of the Human Rights Working Group of the International Council on Archives commented on Hurricane Dorian¹⁰ that impacted the Bahamas in August 2019:

We know that in the wake of disasters people need documents. The foresighted Syrian project called *The Day After* copied court and land records in Aleppo, Syria, and took copies out of the country to save them from manmade disaster. But people also need records of marriages, education, employment, affiliations, health. And communities need the documents of heritage in order to root themselves in their culture ... We archivists need to get ready to preserve the records of our civilizations.¹¹

Disasters require responses, so that lives can be saved immediately and so that recovery, both social and economic, can occur. The disaster event itself, the response and the recovery, all create documents that must be preserved. These documents, as much as the key life marker documents mentioned by Trudy Huskamp Peterson as needing to be preserved in disaster situations, are themselves evidence of how communities and nations have dealt with these catastrophic events. They can provide valuable information as to how to deal with disasters in the future, as well as recording the actions of responders, and the stories of the lives of those who were impacted by them.

Awareness that no time should be lost in documenting disasters has led the UNESCO Memory of the World Programme to issue statements, convene symposia, create

¹⁰ Hurricane Dorian was the most intense tropical cyclone on record to strike the Bahamas, and is regarded as the worst natural disaster in the country's history. It was also one of the most powerful hurricanes recorded in the Atlantic Ocean.

¹¹ *HRWG News*, August 2019, Issue no. 117.

webpages and launch blog posts to discuss the ways and means of documenting the Covid-19 pandemic currently impacting societies and nations around the globe. Less than a month after the World Health Organisation declared on 11 March 2020 that a global pandemic was underway, the UNESCO Memory of the World Programme and its partners in the documentary heritage sector – the International Federation of Library Associations (IFLA); the International Council of Museums (ICOM); the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); and the Co-ordinating Council of Audiovisual Archiving Associations (CCAAA) – as well as the Memory of the World regional committees, MOWCAP, MOWLAC and ARCMoW, issued a statement on 4 April 2020, ‘Turning the Threat of COVID-19 into an Opportunity for Greater Support to Documentary Heritage’. It called upon UNESCO ‘Member States, memory institutions and the wider public to harness the educational, scientific and artistic potential of documentary heritage in efforts to address the COVID-19 outbreak’.¹²

The Memory of the World Programme also announced the creation of a dedicated webpage, Resources for Documentary Heritage Professionals,¹³ that features resources for use by Member States, memory institutions and citizens that can be utilised to ensure that all official records related to the pandemic are preserved and become readily available to the public. A few weeks later, on 26 May 2020, UNESCO’s Documentary Heritage Unit launched a new blog, ‘In Living Memory: Making the Most of Documentary Heritage in COVID-19 Decision-making’, to bring together the views of experts from around the world to discuss the use of documentary heritage as a resource for policymaking, and for science and education.¹⁴ This was followed by the 2nd Memory of the World Global Policy Forum in Paris from 21-22 September 2021, on the topic of ‘Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage’. The forum provided a perspective on lessons learned during the Covid-19 pandemic and discussed looming challenges relating to climate change. The Global Policy Forum was attended by 30 people in person and a further 700 on Zoom (see Kenji Tamura in this issue, pp. 5-7).¹⁵

There is no doubt that, in this instance, the UNESCO Memory of the World Programme and its partners have moved quickly to ensure that the documentary heritage that will underpin the ‘memory’ of the Covid-19 pandemic is preserved, so that the experiences of millions of people around the world, and the strategies employed by national and supranational organisations can be examined for their utility and applicability

¹² UNESCO Memory of the World website, ‘UNESCO calls for greater support for documentary heritage amid COVID-19’, <https://en.unesco.org/news/unesco-calls-greater-support-documentary-heritage-amid-covid-19>

¹³ Resources for Documentary Heritage Professionals, <https://en.unesco.org/covid19/communicationandinformationresponse/documentaryheritage>

¹⁴ <https://en.unesco.org/news/unesco-launches-new-blog-living-memory-making-most-documentary-heritage-covid-19-decision>

¹⁵ See furthermore the article by Fackson Banda on ‘COVID-19: A Strategic Response in Support of Documentary Heritage’ in *SCEaR Newsletter* 2020/1, and *SCEaR Newsletter* Special Issue 2020/2, ‘Second Memory of the World Global Policy Forum - Disaster Risk Reduction and Management for Sustainable Preservation of Documentary Heritage: An Interim View in the Times of Covid-19’, edited by Lothar Jordan and Akira Matsuda in cooperation with Fackson Banda and Kenji Tamura.

in other similar situations. This has not necessarily been the case in previous disaster scenarios, which have been wide-ranging in their nature and their effect. The UNESCO Memory of the World International Register currently lists inscribed documentary heritage relating to two out of three disaster types.

Disasters can be categorised under three major headings, as follows:

- Natural – earthquakes, hurricanes, typhoons and tropical cyclones, volcanic eruptions, floods, avalanches, and wildfires (bushfires in Australia), and drought.
- Man-made – human-generated explosions, air and train crashes, maritime disasters, oil spills, industrial and mining disasters, and environmental impact resulting from human agency and climate change.
- Medical disasters – pandemics, such as the Black Death of the 14th century in Europe, the Spanish Influenza pandemic of 1918-1919, and the current Covid-19 pandemic. Widespread famine can also be categorised as a disaster.



Female clerks in New York City wear masks at work during the 1918-19 Spanish Influenza pandemic. Photo: National Archives of the United States Identifier 45499337.

Disasters can be divided into three distinct stages: the event, the response, and the recovery. All the stages of a disaster must be documented for a complete historical record. Only then can policy makers access all the records that will allow them to project scenarios and make contingency plans for future disasters.

Disaster-related records on the UNESCO Memory of the World Register

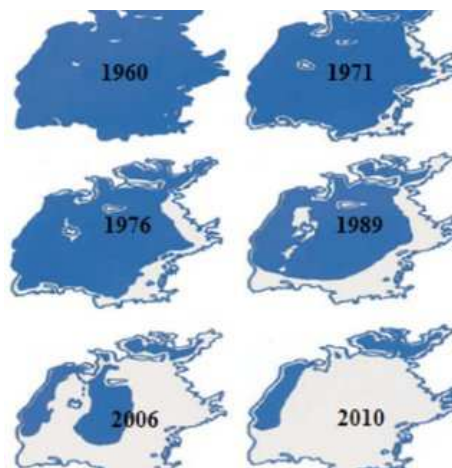
The records of disasters already inscribed on the UNESCO Memory of the World International Register document the impacts of both man-made and natural disasters in Asia and Europe. They are:

- Aral Sea Disaster 1973-2009 – a long-term ecological disaster in which the Aral Sea in Khazakhstan dried up, creating one of the world's largest man-made disasters in the environment of Central Asia.

- Chernobyl Nuclear Reactor Explosion 26 April 1986 – the catastrophic explosion of the nuclear reactor in the Ukraine that devastated the immediate region and sent a radioactive cloud over much of Europe.
- Indian Ocean Tsunami 26 December 2004 – a tidal wave that impacted the shores of Bangladesh, Indonesia, India, Malaysia, Sri Lanka, Thailand and 12 other countries, causing over 310,000 deaths and significant social, cultural and economic damage to the affected countries.

Aral Sea Archival Fonds 1973-2009 (Kazakhstan)

The fall in the level of the Aral Sea in Kazakhstan and its gradual disappearance created by intensive irrigation for cotton and rice cultivation, coupled with sudden climatic changes in the region, led to one of the world's largest man-made ecological catastrophes. The documents inscribed on the UNESCO Memory of the World International Register in 2011 as the Aral Sea Archival Fonds contain records relating to the multiple causes and consequences of the Aral Sea tragedy, notably its impact on the livelihoods of fishermen and the local food supply, sea transportation and the isolation of the population in the desert.¹⁶



A graphic representation of the Aral Sea disaster in Kazakhstan showing how the waters of the Aral Sea shrunk between 1960 and 2010. Image Source: Research Gate.

The documents are the sole research source for guiding the implementation of activities to revive the ecological, social and economic development of the region.

Documentary Heritage Related to accident at Chernobyl, 1986-2000s (Ukraine)

The explosion took place on 26 April 1986, in the 4th unit of Chernobyl Nuclear Power Plant (NPP), and affected numerous countries. The archives related to the accident, created in the former Soviet Union and now declassified by Ukraine, are crucial for the understanding of the nature of the nuclear accident and its socio-political impact. The

¹⁶ Aral Sea Archival Fonds, <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/aral-sea-archival-fonds/>

archive covers many aspects of the Chernobyl NPP such as its building and development, and the accident's initial handling and aftermath. It documents the evacuation of the population, attempts to minimise the effects of radiation, the names of people who gave their lives to fight the initial effects of the radioactive blast, and enables an assessment of whether decisions taken at the time were effective or not.



Aerial view of destroyed Chernobyl reactor after the accident in 1986 showing the extent of the damage caused. Photo: European Bank for Reconstruction and Development.

The collection is housed in the State Archives of Ukraine and is made available to the public. It was inscribed on the UNESCO Memory of the World International Register in 2017.¹⁷

Indian Ocean Tsunami Archives 2004-2006 (Indonesia)

The Indian Ocean Tsunami Archives cover the period from the catastrophic event of 26 December 2004, when waves of over 30 metres in height devastated the coastal areas of 18 countries in the Indian Ocean, through to the rehabilitation and reconstruction of disaster sites by the end of 2006.

The records document the enormous international relief effort and the involvement of thousands of volunteers, and donations from individuals, corporations and governments around the world to assist the relief effort. World leaders such as Kofi Annan, Susilo Bambang Yudhoyono, George H W Bush, Bill Clinton, John Howard, Junichiro Koizumi,

¹⁷ Documentary Heritage Related to Accident at Chernobyl, <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-2/documentary-heritage-related-to-accident-at-chernobyl/>

and Lee Hsien Loong, and celebrities such as Cristiano Ronaldo and Jackie Chan, all visited the worst affected areas in Indonesia's Aceh Province.



Indian Ocean nations most affected by the Indian Ocean tsunami of 2004. Image Source: Research Gate.

A lasting impact of the Indian Ocean Tsunami has been the development of the Indian Ocean Tsunami Warning System, which now provides alerts through three regional watch centres in India, Indonesia and Australia, and a network of 26 national tsunami information centres. The Indian Ocean Tsunami Archives were inscribed on the UNESCO Memory of the World International Register in 2017.¹⁸

Nominating the records of disasters to the UNESCO Memory of the World Register

It is an unfortunate truth that disasters of all kinds constitute a persistent theme in the story of life on this planet. The impact of such disasters is so profound that it is not difficult to argue that they have had an effect on the lives of people and societies across nations and regions and, in the case of the current Covid-19 pandemic, around the globe. The records of many of these disasters are eminently suited to nomination to the Memory of the World International Register, and it is somewhat surprising that there have been so few disaster-related records and archives nominated to date. Similarly, records of disasters that have impacted an individual country or a region could also find a place on a national or regional register.

¹⁸ Of the three disaster-related inscriptions considered above, its nomination form provides the best model for other disaster-related nominations. It can be accessed on the UNESCO Memory of the World International Register at <http://www.unesco.org/new/en/communication-and-information/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/the-indian-ocean-tsunami-archives/>

The concerted effort by the UNESCO Memory of the World Programme to encourage the preservation of documentary heritage related to the Covid-19 pandemic could raise awareness of the need to document other disasters, leading in due course to a far more comprehensive representation of these critical records on the Memory of the World registers.

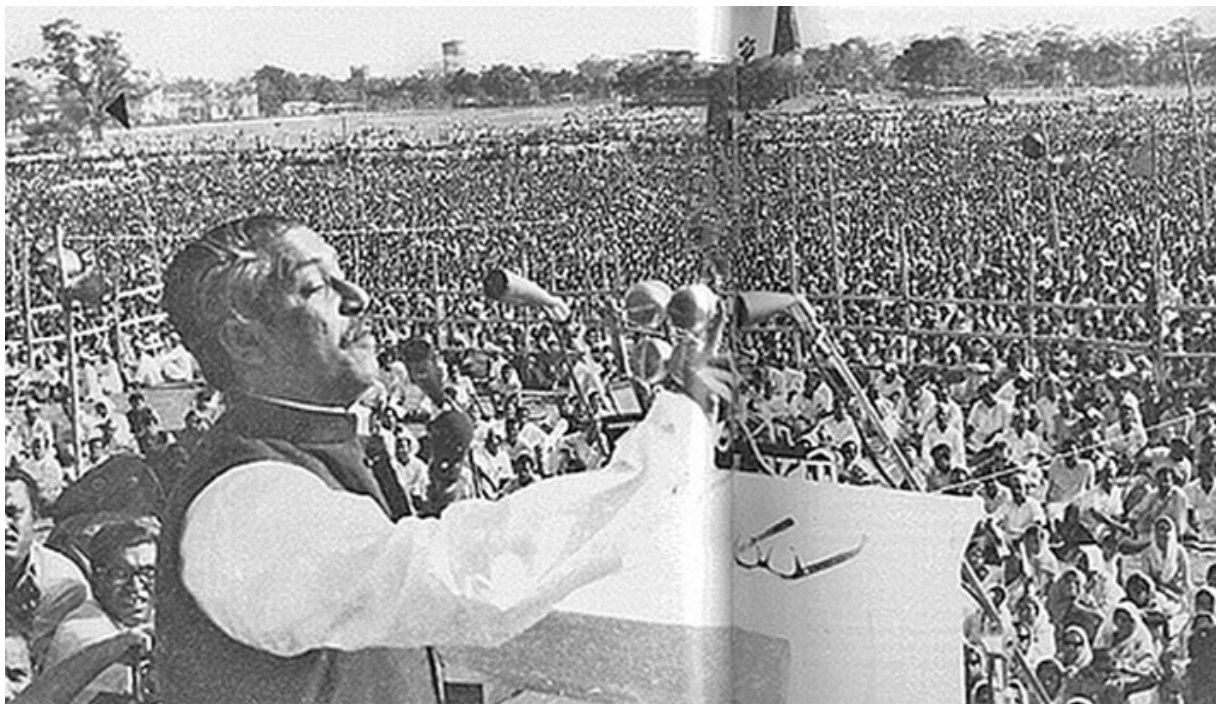
Roslyn Russell PhD, is a member of the Sub-Committee on Education and Research (SCEaR), UNESCO Memory of the World Programme; a member of its Register Sub-committee, former Chair of the International Advisory Committee (2009-2013); and current Chair of the UNESCO Australian Memory of the World Committee.

The Historic 7 March 1971 Speech of Bangabandhu Sheikh Mujibur Rahman: The Educational Potential of an Item of the Memory of the World Register

by Dominique Saintville

Historical context

In the Pakistan general elections of December 1970 the Bengali Nationalist Party (Awami League) led by Bangabandhu Sheikh Mujibur Rahman, gained a great majority in the Pakistan legislature. However, the Pakistan government refused to transfer power to the victor and the parliamentary session was postponed. In response, the Awami League called the people to a huge meeting at the Ramna Racecourse in Dacca, on 7 March 1971. There Bangabandhu Sheikh Mujibur Rahman delivered his famous speech, which effectively declared the independence of Bangladesh.



Photos: © Bangladesh Betar, Bangladesh Film Archive, Liberation War Museum, Department of Films and Publications.

After Mujibur Rahman's arrest on 25 March, his speech was broadcast on the radio every day for nine months, calling on the Bengali people to continue civil disobedience and instructing them in how to prepare the struggle for emancipation and independence.

A severe repression by the Pakistani rulers followed, and a war between India and Pakistan broke out. Independence of East Pakistan, now called Bangladesh, was formally declared in December 1971. The speech by Sheikh Mujibur Rahman was critical in the birth of Bangladesh as an independent nation, and the reshaping of the region.

UNESCO Memory of the World Register

The speech was nominated by Bangladesh for inclusion in the Memory of the World Register (MoW) in 2016. The following year, UNESCO recognized Bangabandhu Sheikh Mujibur Rahman's speech of 7 March as part of the world's documentary heritage. As a member of the Memory of the World Register Sub-Committee I was involved in the assessment. With no hesitation, it was recommended for inclusion in the MoW Register.

In this paper, I will outline the criteria that were used to make the assessment. Furthermore, I will comment on the special value of the nominated documentary heritage, and its possible use in education and research. Its value lies not only in its historical impact and world significance, but also in the multimedia nature of the documentary heritage – a set of audio broadcasts, audiovisual and written materials. Access to this documentary heritage should be highly recommended for study and education, both for its historical significance and its style.

The specific nature of the nominated documentary heritage

In addition to the textual transcript in Bangla and its subsequent translation into English, the nominated original materials are audio tapes and film footage. In the first place, there is the original unedited audio recording made by Radio Pakistan – 19 minutes long. It could not be broadcast live, but it was recorded live. It was broadcast the following day. There is also the original 35mm film footage. It consists of film rolls, image only, and the Nagra audio recording. In addition, there are various edited materials and preservation copies, as well as digital and coloured versions, made later for access purposes.

The sound and audiovisual nature of the nominated materials were essential to ensure the recording of an improvised speech. In fact, Bangabandhu was not reading a prepared text. There was no written script. Therefore, the sound recordings and the film footage happened to be the only reliable sources for the subsequent transcripts. These sound and visual materials give a precise account of the quality of the speech and the atmosphere of the event: the intonation of the speaker, his gestures, the place, the Ramna Racecourse Ground in Dakha, the huge crowd gathered, over a million people, and their reactions: applause and lifting and waving long sticks.

The amplification role of the media should also be noted, especially the role of radio. After the speech, the two audio tapes, recorded live, were secretly sent to the new Free Bengal Radio Station. After 25 March 1971, when Bangabandhu was arrested, the tapes were played every day during the next nine months to inspire freedom fighters.

The detailed description and authenticity of the nominated documentary materials are among the criteria of the Memory of the World programme, to be met by every nomination. Three other criteria proved to be appropriate to qualify the nominated heritage for the Memory of the World International Register: the world significance of the event; people; and form and style.

World significance: the historical importance of the speech

To qualify for the International Register, the significance of the documents should go beyond a national or regional scope. They should be also significant for the world.

The 7 March 1971 speech by Bangabandhu Sheikh Mujibur Rahman sheds light on the post-World War II geopolitical context: the end of the British colonial empire; the independence of India; the failure of Partition (1947); and the development of nationalist movements, which gave birth to many independent states in the world. More specifically, it refers to the partition of India, with the creation of West and East Pakistan. The people of East Pakistan joined with West Pakistan with the aspiration to put an end to the deprivations that had occurred under British colonial rule, but their expectations were shattered due to the attitude of the West Pakistani government, which was determined to impose its language, culture and socio-economic structures. Bengal had suffered oppression since 1947 and the disunity became more and more apparent with repeated military interventions.

The speech played a key role in the history of Bangladesh due to the political context in 1971. Bangabandhu was the President of the Awami League, which won the elections for the National Assembly of Pakistan as well as for the Provincial Assembly of East Pakistan in December 1970. The result of the elections was unanticipated by the Pakistani authorities. They started procrastinating in handing over power to Bangabandhu. Bangabandhu had tried by every means to avoid a blockage situation with Pakistan, but in the end the search for a compromise was no longer possible. It was time to prepare for a fight and call for the independence of the Bengali nation. The content of the speech provides a precise account of the history and the political context that led to the call for independence and emancipation. It also provides the strategic directives for the emancipation of the nation.

As indicated in the introduction, the speech was a turning point in the history of Bangladesh. It is considered to be the most influential speech in the history of the country: calling Bengalis to continue civil disobedience; to prepare for the struggle for emancipation; and to take arms and fight against the Pakistani military occupation. The speech effectively declared the independence of Bangladesh.

On the wider regional level, the speech was instrumental in reshaping the political boundaries of South Asia, giving birth to a new state.

On the world level, the speech questioned the borders designed after World War II for post-colonial states. It addressed the difficulties for these new states in taking into account the political and sociocultural aspirations of the population, as well as religious, ethnic and cultural diversity.

The speech showed the path to freedom and emancipation. It conveys social and human values which are a source of inspiration for all freedom loving people in the world.



The speech is also a testimony to the charismatic personality of Bangabandhu Sheikh Mujibur Rahman, a leader able to catch and express the hopes and aspirations of the Bengali people, a leader who could open the eyes of the people about their rights and lead them to independence, a leader who could convince, organize and motivate civil society.

Form & style

This speech is a model of public speaking *par excellence*. Among its many qualities, it is worth mentioning its spontaneity (Bangabandhu is not reading a prepared text); the vigorous voice (intonation, articulation); the easy language using simple words and a conversational tone; the human approach to the people ('Brothers of mine'); the art of questioning, engaging the audience; the strong and clear argument, step by step; and the respect and courtesy towards his enemies.

These were the criteria according to which the historic 7 March 1971 speech of Bangabandhu Sheikh Mujibur Rahman was assessed, acknowledged as world documentary heritage and inscribed on the MoW Register. It is furthermore readily accessible to everyone.

The specific materials of this nomination give me the opportunity to underline the value of audiovisual materials as part of the world's documentary heritage. The latter includes all kind of materials: not only manuscripts, books, newspapers, archival files, but also objects carrying historical information, such as the Bayeux Tapestry or the prototype of the standard metre, and also visual and audiovisual media. Some examples of significant audiovisual items include the *Frères Lumière film collection* (France); the sound recordings (dictabelts) of the *Nelson Mandela criminal court case* in 1963 (South Africa); the *ICAIC Latin-American Newsreels 1960-1990* (film, Cuba); and the *Appeal of 18 June 1940* (radio disc, France and United Kingdom). The MoW programme has recognized this documentary

diversity since its inception in 1992, and many more examples can be discovered on the MoW Register pages.

This nomination also reminds custodian organizations of the issues related to the preservation of and access to audiovisual heritage. Audiovisual materials are fragile and may become quickly obsolete due to the fast development of technologies, including digital innovations. Access to this material is limited to those with technical equipment and knowledge. This paper is not the place to detail the issues and recommendations, but useful information can be found at www.CCAAA.org pages and in its associated members (FIAT/IFTA, IASA, FIAF) web pages.

Considering the importance of the speech and the fragility of the associated material, especially the sound and audiovisual items, the need for preservation and access should be emphasized. At present the speech's original materials are in good custody in the Bangladesh Betar (radio), the Film Archive, and The Liberation War Museum.

Educational values

Apart from the historical significance explained above, another reason to study the speech lies in Bangabandhu's qualities as an eloquent democrat, who believes that the right way to persuade the people is by argument, reason, truth, calm. His literary style is true to his personality: clear mind, logical, talking with conviction, defending a fair cause. His speech reveals a deep humanism.

The human values conveyed by Bangabandhu Sheikh Mujibur Rahman are a final incentive to promote and study his speech: freedom, respect for the law, courage, action without compromise, humanism, democracy, and respect for ethnic, cultural, religious and linguistic diversity.

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Ms Dominique Saintville (France) has worked in Media Archiving since 1977, at Ina (Institut national de l'Audiovisuel). Now retired. She currently serves as a member of the MoW Register Sub-Committee, representing the Coordinating Council of Audiovisual Archive Associations (CCAAA). Her academic background is Political Science and Information & Communication Science (Ph. D.).

Thanks to Philippe Benoit (Inalco, Paris) who shared with me his excellent presentation to the 9 March 2021 webinar, jointly organized by UNESCO and the Embassy of Bangladesh in Paris.

Atelier d'élaboration du plan d'action stratégique du 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 rappelons en premier lieu le contexte de la création du Centre de Savoir Mémoire du Monde de Côte d'Ivoire, la signature du protocole d'accord entre les parties prenantes le 05 octobre 2020 et l'intérêt de l'organisation de l'atelier d'élaboration du plan d'action stratégique le 25 novembre 2021 pour la mise en œuvre du Centre de Savoir. En second lieu, nous abordons la synthèse des présentations faites par les conférenciers dans le cadre des échanges et du développement de partenariat. En troisième lieu, nous présentons la restitution des résultats des groupes de réflexion. En conclusion, nous présentons les éléments constitutifs du plan d'action stratégique pour les deux prochaines années (2022 et 2023) à partir des recommandations faites par les participants à l'atelier.

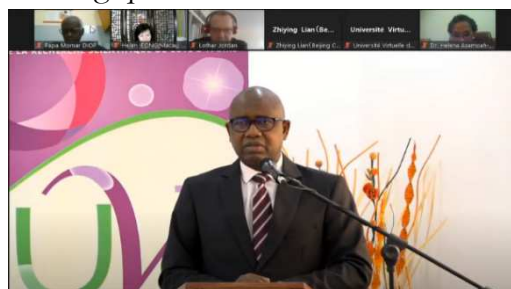
1. Atelier d'élaboration du Plan d'Action Stratégique, intérêt, objectifs et méthode de travail

1.1. Intérêt, objectifs et méthode de travail

L'atelier d'élaboration du Plan d'actions Stratégiques, la première activité du CSMdM-CI, visait à lancer les activités et à mobiliser les acteurs des institutions de la mémoire en Côte d'Ivoire ainsi que les partenaires du programme Mémoire du Monde de l'UNESCO.

Centré sur la mise en place du plan d'action stratégique, l'atelier visait de manière spécifique après la signature du protocole à : (i) faire connaître la vision globale de l'UNESCO à travers le programme Mémoire du Monde ; (ii) présenter les Centres de Savoir existants dans le monde et partager leur expérience ; (iii) montrer l'intérêt et les enjeux de la création d'un Centre de Savoir pour la Côte d'Ivoire ; (iv) réfléchir dans les groupes de travail sur l'inventaire des institutions de la mémoire, les patrimoines documentaires, le renforcement des infrastructures et des compétences techniques, le développement de la coopération et des partenariats, la recherche de financement ; (v) discuter des priorités et élaborer le plan d'action stratégique.

Créé en octobre 2020, 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. En inscrivant ses actions présentes et futures dans le contexte



Ouverture de l'atelier par le DG de l'UVCI, Prof Koné Tiémoman. Photos : UVCI.

de la mise en œuvre de la recommandation de l'UNESCO sur la science ouverte, signée par les 193 Etats membres, le CSMdM-CI rejoint les fonctions d'une Bibliothèque Virtuelle ouverte sur tous les types de savoirs locaux. Ouvert ainsi sur le monde et en libre accès, le CSMdM-CI est une institution de recherche, d'éducation et de formation, un lieu de rencontre et d'échange qui vise à renforcer la politique documentaire nationale. Par l'organisation de cette toute première activité le jeudi 25 novembre 2021, le CS entre effectivement en collaboration avec les institutions de la mémoire en Côte d'Ivoire comme indiqué dans ses missions générales et spécifiques. Il a également commencé à développer la coopération nationale et internationale avec le Comité National Ivoirien MdM, le programme MdM de l'UNESCO, le Sous-Comité Education et Recherche(SCEaR), les réseaux de Centres de Savoir MdM, ARCMoW et AFLIA.

1.2. Organisation, intervenants, participants langues de travail

L'atelier a été organisé par l'Université Virtuelle de Côte d'Ivoire en collaboration avec Prof Lothar Jordan, président du Sous-Comité Education et Recherche (SCEaR), Dr Helen H.K. Jeong, Coordinatrice du groupe de travail des Centres de Savoir Mémoire du Monde, Prof. Papa Momar Diop, Président du Memory of the World Regional Committee for Africa (ARCMoW), M. Sea Justin, Président du Comité National Ivoirien du Programme Mémoire du Monde (CNI-MeMo).

L'atelier a vu la participation de plus de 30 experts internationaux et nationaux en provenance de cinq pays dont la Côte d'Ivoire, le Ghana, l'Allemagne, la Chine, le Sénégal et de plusieurs institutions de la mémoire. Nous notons la présence de la Commission Nationale Ivoirienne pour l'UNESCO et des membres du Bureau du Comité National Ivoirien du Programme Mémoire du Monde de l'UNESCO. Nous notons également la présence d'institutions internationales et nationales de la mémoire avec la participation de Dr Helena Asamoah, Directrice Exécutive de l'African Library and Information Associations and Institutions (AFLIA), la Bibliothèque Nationale de Côte d'Ivoire, des directeurs ou responsables de bibliothèques académiques et de recherche et leurs équipes, des chercheurs, des ingénieurs informaticiens.

L'atelier, rassemblant des intervenants et des participants de plusieurs pays a adopté le français et l'anglais comme langues de travail. Il s'est déroulé autour de trois types d'activités. La cérémonie d'ouverture a été marquée par une série de conférences prononcées par des experts dans le cadre du partage d'expérience et du développement de la coopération. Les quatre groupes de travail constitués ont ensuite travaillé sur différentes questions pour faciliter la collecte des idées pour l'élaboration du plan d'action. Une restitution des résultats en séance plénière a permis aux participants d'échanger et de faire des recommandations.

2. Synthèse des interventions et communications

Sept intervenants ont respectivement pris la parole pour partager leur expérience, les stratégies et les politiques.

Le premier intervenant, M. Coulibaly Alexis, Représentant le Secrétaire Général de la Commission Nationale Ivoirienne pour UNESCO, Prof Soro, N'Golo, a signifié que créée en 1961, la Commission Nationale Ivoirienne en 1961, demeure faiblement connue

comme jouant un rôle de représentativité, d'information et de coordination des actions de l'UNESCO en Côte d'Ivoire. Il a ensuite salué l'initiative du Centre de Savoir Mémoire du Monde de Côte d'Ivoire, et l'organisation de l'atelier d'élaboration du plan d'action stratégique qui s'inscrit dans le contexte de la mise en œuvre de la recommandation de l'UNESCO sur la science ouverte, adoptée à la 41^{ème} session de la Conférence Générale de l'UNESCO à Paris. Il a remercié les participants et les intervenants mobilisés pour la réussite de cet atelier en affirmant l'engagement de la Commission Nationale à accompagner l'UVCI dans la mise en œuvre de la politique de développement du numérique éducatif.

Prof Lothar Jordan, président du SCEaR, après avoir adressé les salutations et remerciements, a affirmé que cet atelier, d'un grand intérêt pour la mise en place du Centre de Savoir de Côte d'Ivoire, survient un an après la signature du protocole d'accord. En établissant un lien avec la recommandation de l'UNESCO sur la science ouverte qui renforce les politiques de préservation du patrimoine culturel, du patrimoine numérique pour donner un accès durable à l'information, Lothar a insisté sur le développement de la coopération qui est une clé essentielle pour le déploiement des activités du Centre de Savoir Mémoire du Monde de Côte d'Ivoire. Le développement de la coopération se situe au niveau de SCEaR, du groupe des membres correspondants de SCEaR, la publication dans la Newsletter de SCEaR, biannuelle, qui a déjà enregistré un article de la Côte d'Ivoire en 2020, le Groupe de travail des sept Centres de Savoir Mémoire du Monde et le Groupe de Travail SCEaR pour l'Afrique dirigé par Papa Momar Diop. Dans son intervention, il a énuméré les sept centres de savoir existant à savoir :

- Memory of the World Knomedge Center-Macau (2016)
- MoW Knowledge Center-Beijing (2017)
- Korean MoW Knowledge Center (Andong, Corée du Sud) 2017
- MoW Knowledge Center-Suzhou (Chine) 2018
- MoW Knowledge Center-Fujian (Fuzhou, Chine) 2018
- Mexican MoW Knowledge Centre-Vizcainas (Mexico City), MoU 2020, opened 2021
- Centre de Savoir Mdm de Côte d'Ivoire (2020).



Lothar Jordan présentant sa communication.

Le président de SCEaR a terminé ces propos en invitant la Côte d'Ivoire à participer activement aux activités de SCEaR, notamment, au groupe de travail SCEaR Afrique. Il a aussi encouragé la publication dans la Newsletter de SCEaR, totalement numérique, déployant une stratégie de publication et d'internationalisation de son audience.

La troisième intervenante, Prof Helen H.K. Jeong, directrice générale du Centre de Savoir MoW-Macau est directrice de la Documentation et la Société d'Information de Macau en Chine est la coordinatrice du Groupe de travail des Centres de Savoir Mdm. Les activités diversifiées organisées par la Documentation et la Société d'Information de Macau depuis 2008 pour promouvoir le patrimoine documentaire et toucher divers groupes sociaux : des jeunes, des apprenants, des bibliothécaires, des chercheurs, des décideurs, etc, la co-

organisation de la réunion du Programme MdM de l'Asie Pacifique en mars 2010 et l'engagement pour le développement de la coopération, sont des actions qui ont conduit à la création du premier Centre de Savoir de l'UNESCO, celui de Macau en 2016. Il a enregistré trois (03) patrimoines documentaires dans le registre MdM de l'Asie Pacifique respectivement en 2010 et 2016 et l'un de ces trois patrimoines a été inscrit dans le registre mondial de l'UNESCO en 2017.



Helen H.K. Jeong, coordinatrice du SCEaR réseau des Centres de Savoirs MdM de l'UNESCO.

La coordinatrice des Centres de Savoir, reconnaissant que ces résultats n'auraient pas été atteints sans le développement de la coopération et du partenariat, exhorte tous les centres de savoir, en particulier celui de la Côte d'Ivoire à plus d'engagement au niveau des activités de SCEaR, du réseau et du Programme Mémoire du Monde de l'UNESCO pour renforcer et développer la coopération.

Prof Zhiying Lian, troisième intervenante, représentante du Centre de Savoir MdM de Beijing créé en 2017 au sein de la School of Information Resource Management (iSchool) de l'Université Renmin de Chine a identifié trois missions essentielles qui caractérisent le Centre de Beijing : promouvoir la préservation et la diffusion électronique de la mémoire de Beijing, développer la coopération avec d'autres centres de savoir et promouvoir l'éducation et la formation en humanités numériques. Le volet Education et Formation se déploie à travers des programmes de formation en humanités numériques au niveau des étudiants de master, de premier cycle. Le Centre de Savoir MdM de Beijing a développé une infrastructure d'information comprenant deux sites web ouverts à la participation des citoyens sur 23 thématiques différentes relatives à la culture chinoise. Une base de données mise en place permet le stockage, la préservation et le partage des données et des publications électroniques. Le centre déploie également la technologie des « serious games » dont Zhiying Lian a fait une démonstration.

Dr Xie Jing, quatrième intervenante est la représentante du Centre de Savoir de Suzhou, confrontée à une contrainte de temps, sa présentation enregistrée a été faite par Helen Jeong. Suite à l'inscription réussie des Archives de la Soie de l'époque moderne et contemporaine de Suzhou dans le Registre de la Mémoire du Monde, il s'en suit la création formelle du Centre de savoir de Suzhou le 10 novembre 2018. Le CS de Suzhou a pour missions spécifiques d'organiser des actions de promotion du programme Mémoire du Monde dans les universités, de mettre en place une équipe de volontaires et de créer une synergie d'actions entre les institutions de la mémoire. Le CS de Suzhou est engagé dans des projets de recherche académiques et la diffusion de livres et d'articles scientifiques. Comme tous les autres intervenants, elle a insisté sur l'intérêt du développement de la coopération.

Prenant la parole à son tour, le cinquième intervenants, le Président du Comité Régional Africain de la Mémoire du Monde, M. Papa Momar Diop, également membre de SCEaR, a félicité et encouragé le Directeur Général de l'Université Virtuelle de Côte d'Ivoire, le prof Koné Tiémoman et son équipe pour la création du premier Centre de Savoir MDM de l'UNESCO en Afrique et pour l'organisation de ce premier atelier de mise en place du plan d'actions stratégiques. Il a également salué le sens de leadership du prof Lothar Jordan pour le développement du concept "centre de savoir MDM" et la création des sept Centres de Savoir. Il espère voir la création de nombreux centres de savoir en Afrique pour la préservation et la conservation du patrimoine documentaire et culturel.

La sixième intervenante, Dr Helena Asamoah, Directrice Exécutive de AFLIA, Helena Asamoah, également Secrétaire Générale de de ARCMoW, a précisé que sa participation à cet atelier confirme la place de AFLIA dans le domaine du patrimoine documentaire et culturel. AFLIA, très impliquée dans le réseautage international associatif africain, déploie dans son plan d'action des programmes de renforcement de capacités, de plaidoyer auprès des gouvernements africains et des institutions internationales. En partenariat avec SPARC, initiateur de l'Open Access Week, AFLIA a mis en place une section SPARC Afrique pour booster l'accès à l'information. Elle a fait remarquer que AFLIA déploie également d'autres actions pour la préservation et la conservation du patrimoine documentaire. En soulignant l'intérêt de la mutualisation des forces et une plus forte collaboration entre les institutions de la mémoire, Helena a illustré ses propos en considérant que « la bibliothèque est un bébé dont l'institution des Archives est la mère et le Musée est la grand-mère ». AFLIA apportera son soutien total aux réseaux des centres de savoirs MDM et à SCEaR car il s'agit de changer l'image du consommateur de l'information qui caractérise le continent africain et de promouvoir le riche patrimoine documentaire et culturel africain.

Le septième intervenant, le Directeur Général de l'UVCI, le Prof Koné Tiémoman, après avoir salué le président de SCEaR, les coordonnateurs, les partenaires, les experts, n'a pas manqué de saluer le Secrétaire Général de la Commission Nationale Ivoirienne pour l'UNESCO pour son appui, le CNI-MeMo et l'ensemble des participants en présentiel et en ligne. En lien avec le programme des activités de la seconde édition de la quinzaine du numérique de 2021, l'atelier d'élaboration du plan d'action stratégique pour la mise en œuvre du CS-MDM de Côte d'Ivoire relève également de la 4^{ème} édition de l'Open Access Week Côte d'Ivoire. Il bénéficie de l'appui total du Ministère de l'Enseignement Supérieur et de la Recherche Scientifique. Il vise, en cette ère du numérique, à renforcer l'ouverture des institutions de la mémoire, développer les politiques nationales et institutionnelles pour une meilleure visibilité, accessibilité, utilisation, conservation et préservation numériques des banques de connaissances disponibles dans les institutions de la mémoire, des savoirs locaux, etc. Le DG a précisé que le développement du numérique est indispensable dans le contexte de la mise en oeuvre de la recommandation de l'UNESCO sur la Science Ouverte qui a été anticipée en 2016 par le lancement de la BVESRS, l'Open Access Week Côte d'Ivoire en 2018 et la quinzaine du numérique en 2020. Il s'agit de développer le réseautage, la collaboration et la coopération avec les institutions de la mémoire en Côte d'Ivoire, en Afrique et les organisation internationales qui soutiennent

les actions de la Mémoire du Monde de l'UNESCO. Il a fait remarquer les contraintes de décalage de temps et la diversité linguistique pour une meilleure participation de tous les partenaires extérieurs aux prochaines sessions. Il a ensuite ouvert l'atelier en souhaitant de fructueuses réflexions dans les quatre groupes de travail.

3. Restitution des résultats des groupes de travail

Les participants aux quatre groupes de travaux constitués étaient au nombre de 26 personnes. Chaque équipe a désigné un rapporteur et des vice-présidents ont été désignés pour les échanges en présentiel en collaboration avec les présidents respectifs en ligne.

3.1. Inventaire des institutions de la mémoire, du patrimoine documentaire, état des lieux, identification des défis, priorités et perspectives

Le groupe 1 était présidé par Papa Momar Diop qui a facilité les échanges par une contribution partagée avec les neuf membres du groupe. Secondé par le président du CNI-MeMo. Suite à la prolifération des institutions de la mémoire dans les secteurs publics et privés, il ressort des échanges des difficultés à faire un inventaire exhaustif des institutions de la mémoire en Côte d'Ivoire. Nous pouvons noter au niveau de la typologie des institutions de la mémoire : les institutions d'Archives, les Bibliothèques (centres ou services de documentation ou d'information, des médiathèques, etc.), les Musées et les dépositaires du patrimoine traditionnel, les savoirs locaux et les sources orales. Ces différentes institutions se distinguent par leur statut soit national, soit situé



Une image des participants en présentiel.

dans une collectivité locale, une institution administrative publique ou privée, etc. Il est donc difficile de faire l'inventaire exhaustif du patrimoine documentaire et culturel en Côte d'Ivoire pour mieux l'organiser, améliorer sa gestion, en favoriser la visibilité, l'accès et l'utilisation, assurer la préservation et la conservation de manière durable.

Partant de cette analyse, le groupe de travail a suggéré que le plan d'actions stratégiques commence par une étude d'inventaire des institutions de la mémoire et des patrimoines documentaires et culturels. Le renforcement des capacités des infrastructures et des compétences des professionnels, l'intégration des technologies numériques pour l'innovation des institutions de la mémoire en lien avec les mesures sanitaires actuelles (Covid-19), la digitalisation, etc., sont des éléments indispensables à inclure dans les politiques nationales et institutionnelles pour faire un véritable plaidoyer.

3.2. Renforcement et développement des infrastructures des institutions de la mémoire

Le groupe de travail était présidé par Dr Achi Thizier Harrisson. Il était constitué de spécialistes en infrastructures et technologies numériques travaillant à l'UVCI. Il ressort de leurs échanges l'intérêt de la mise en place d'une infrastructure mutualisée pour faciliter le réseautage, la mutualisation des ressources et la collaboration entre les institutions de la

mémoire en Côte d'Ivoire. De manière opérationnelle, la création d'un portail pour le CS-MdM de Côte d'Ivoire est indispensable. Le déploiement des activités du centre se fera à partir des points focaux (des salles numériques équipées des ordinateurs connectés, de vidéo projecteur, etc.). Chaque institution devra disposer d'un espace de connexion. Le renforcement des compétences des équipes techniques et le plaidoyer pour la mise à disposition des ressources ou la collecte, le renforcement des politiques documentaires, l'incitation ou la motivation des producteurs de connaissances (chercheurs et dépositaires de savoirs locaux par exemples), constituent des éléments importants à considérer pour le bon fonctionnement de la plateforme du CS-MdM de Côte d'Ivoire.

3.3. Question de politiques et renforcement des compétences professionnelles

Ce groupe de travail était présidé par Helena Asamoah. Face au constat d'un développement rapide des technologies numériques dans le contexte du libre accès et de la science ouverte, les professionnels des institutions de la mémoire, en particulier ceux des bibliothèques académiques et de recherche, ont bien conscience de l'importance des politiques institutionnelles du libre accès qui ont fait l'objet d'un atelier (le 24 novembre 2021) et qui sont en cours de finalisation dans le contexte de la mise en œuvre de la recommandation de l'UNESCO sur la science ouverte. A la lumière des usages du numérique en développement ou à intégrer dans les institutions de la mémoire, les membres du groupe de travail ont suggéré l'actualisation des curricula de la formation initiale des professionnels et de la formation continue. Les activités de renforcement des compétences doivent se poursuivre par l'organisation de séminaires, de conférences ou d'ateliers.

3.4. Financement et développement de partenariats

Le groupe de travail 4 était présidé par Prof Lothar Jordan et le vice-président, Toppe Gilbert, membre du Bureau du CNI-MeMo, a coordonné les échanges. La recherche de financement et le développement de partenariats exigent de créer et renforcer les liens de collaboration entre les institutions de la mémoire en Côte d'Ivoire et de renforcer les capacités des acteurs par exemple en matière d'élaboration de projets. Il ressort des échanges deux types de financement, public et privé à rechercher. Le financement public basé sur la contribution de l'Etat et de l'encrage institutionnel du CS-MeMo de Côte, d'Ivoire conduira à solliciter la création d'une ligne budgétaire.

Quant au financement privé basé sur l'appui des institutions gouvernementales, il s'agit de faire du plaidoyer et de la sensibilisation que l'on peut également orienter vers les appuis des institutions privées telles que les fondations Orange et MTN, les ONG et les entreprises privées, etc. L'engagement de la commission Nationale Ivoirienne pour l'UNESCO pourra être d'un appui considérable.

Au niveau des organisations internationales, il s'agira de rechercher des institutions intéressées par la préservation et la conservation numériques du patrimoine documentaire et culturel pour en élargir l'audience au niveau de l'accessibilité et de l'utilisation. Il s'agit également de la mise en place d'une stratégie pour le développement de la coopération avec les autres centres de savoir existants, AFLIA, IFLA (via la section Afrique), SCEaR, le programme de participation de l'UNESCO, GIZ, le Centre Suisse de Recherche

Scientifique, le Programme d'Appui Stratégique à la Recherche Scientifique (PASRES), le West and Central Research and Education Network (WACREN), etc.

La restitution a été suivie de discussions qui ont conduit à des recommandations spécifiques qui faciliteront la rédaction du plan d'actions stratégique.

4. Conclusions de l'atelier, Recommandations et rédaction du plan d'action stratégique

Au terme de l'atelier qui a débuté par une série de communications et de partage d'expérience des leaders de SCEaR, ARCMoW, AFLIA, des Centres de Savoir de Macau, Beijing, Suzhou, la restitution des résultats des groupes de travail permet de planifier des activités à mener sur les deux premières années en 2022 et 2023. Nous présentons ici les recommandations faites par groupe de travail.

Les participants à l'atelier ont recommandé :

- Une enquête nationale pour l'inventaire des institutions de la mémoire, la collecte d'information sur toute l'étendue du territoire national. L'enquête pourra toucher l'évaluation des besoins en infrastructures et en compétences professionnelles dans les institutions de la mémoire en Côte d'Ivoire.
- L'Université Virtuelle de Côte d'Ivoire s'est engagée à soutenir ce travail de collecte des informations et des besoins en impliquant ses étudiants se trouvant sur toute l'étendue du territoire. Un groupe de réflexion restreint travaillera à l'élaboration des techniques et des outils d'enquêtes à adopter. Le projet d'inventaire qui sera basé sur les technologies numériques devra être validé avant la fin du mois de janvier 2022. L'enquête sera lancée en février 2022 et s'achèvera au mois de juin 2022 par la réalisation d'un rapport.
- La mise à disposition de référentiels en infrastructures et en compétences techniques et professionnelles de la part des experts et des partenaires sera nécessaire pour finaliser l'évaluation des besoins.
- Une session de restitution des travaux de l'enquête suscitera l'organisation d'un atelier comme une opportunité de renforcement du plaidoyer, de la sensibilisation et du partenariat.
- La création d'un portail pour le CS-MdM en Côte d'Ivoire et en Afrique par l'UVCI.
- Les informations collectées permettront de créer le portail du CS-MdM avec des entrées institutionnelles au mois de juillet.
- La recherche de financement doit débuter dès le mois de janvier pour l'acquisition de matériel et l'installation pour le renforcement des capacités infrastructurelles identifiées.
- Le déploiement de la plateforme dans toutes les institutions de la mémoire (septembre à décembre 2022).
- La mise en place d'une équipe technique de coordination à l'UVCI.
- La mise en place des équipes techniques dans les institutions de la mémoire.
- Le renforcement des compétences professionnelles des équipes techniques pour l'exploitation et l'enrichissement des espaces numériques dédiés. L'élaboration du rapport des actions et des activités réalisées en 2022.
- Apporter des corrections ou améliorations en janvier et février 2023.

-
- Organiser une restitution publique pour susciter le développement du partenariat.
 - L'organisation de deux ateliers de renforcement des compétences techniques et professionnelles des acteurs selon les besoins qui seront prioritaires pour rendre dynamique la plateforme du Centre de Savoir et la promouvoir (entre le mois de mars et septembre 2023).
 - La création d'un MOOC pour la formation à la connaissance du programme de la Mémoire du Monde de l'UNESCO.
 - L'organisation à Abidjan en Côte d'Ivoire d'un atelier régional ou d'une conférence internationale sur la Mémoire du Monde au mois de novembre 2023.

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.

The Archival Real-World Reasoning Activity *Countdown to the Truth of No. Seven Archives* Was Successfully Held in Suzhou

by Jiang Nan and Yang Yun

In order to stimulate the inherent vitality of documentary heritage, broaden the sources for publicity of archival culture, and give full play to social and educational functions of the memory of the world, from 23-25 September 2021, the Memory of the World Knowledge Center-Suzhou (MoW KC Suzhou) held at the 10th China Suzhou Cultural and Creative Design Industry Expo (CCDE) the real-world reasoning activity "Countdown to the Truth of No. Seven Archives".



Event site of *Countdown to the Truth of No. Seven Archives* Activity.
Photo: The Memory of the World Knowledge Center-Suzhou.

The MoW Knowledge Center-Suzhou has creatively transformed the 20,000 square metre space into a secret chamber. Participants only need to scan the code on the spot with their mobile phones in order to receive the reasoning map, by which they can become the staff of the No. Seven Archives. Following the exciting and mysterious plot logic, they can conduct real-world interactions such as evidence search and reasoning at the exhibition site, experiencing the history of "No. Seven Archives". The activity is novel and interesting, and enjoys great popularity. The cumulative number of participants in 3 days is nearly 2,000. The short video made by Xinhua News Agency Platform "Follow Miss Yang to have an interesting visit across CCDE-Experiencing the Reasoning Activity of 20,000 m² in this Expo" gained 1,046,000 views. A lot of news media and influencers reported the activity from a multi-angle coverage.

The No. Seven Archives is a new project of archives education, culture and creativity launched by the MoW KC Suzhou on the 100th anniversary of the founding of the Communist Party of China. Based on the real history of the "Central Records

Repository”, the project incorporates knowledge of documentary heritage, archives, silk, etc., combined with popular new concepts such as interactive education and immersive education, resulting in the building of a vivid No. Seven Archives brand and theme characters. We have recently published a book named *No. Seven Archives* and launched the large-scale real world reasoning activity – Countdown to the Truth.

The book *No. Seven Archives* is based on the manuscript notes left in an archive with the original intention and mission of two generations of archivists to guard the archives. Combined with the attached real archive photos and copies and supplemented by the mobile phone H5 technology, it displays three-dimensionally an archive world with sound and light effects. The innovative combination of archives and reasoning helps the public understand how the archive works. The strong sense of participation created by the book will guide people as they walk into the archives to understand the history and culture behind the archives, so as to better play the role of the archives in educating people through history.



The complete set of reasoning book No. Seven Archives.

Photo: The Memory of the World Knowledge Center-Suzhou.

As the guardian of the Archives of Suzhou Silk from Modern and Contemporary Times inscribed on the Memory of the World Register, the MoW KC Suzhou keeps in mind the original mission, exploring the synergy between the archival heritage, World Cultural and Natural Heritage and Intangible Cultural Heritage in the Suzhou area, and jointly promoting the connections of the Memory of the World Programme with these heritages, in order to raise the public awareness of Memory of the World and documentary heritage in Suzhou. Suzhou Center actively innovates to deliver the silk archives and documentary

heritage through a variety of educational and publicity methods in a novel and interesting way that utilizes popular science.

The panoramic on-site reasoning activity created at the CCDE is not only a case of “cultural resource mining research”, but also a vivid description of strengthening the protection and research of Suzhou documentary heritage, enhancing the development and utilization of archives, and documentary heritage, and promoting the Memory of the World in the post-pandemic era.

Jiang Nan, section member of the Documentary Heritage Research and Communication Center of Suzhou Industrial and Commercial Archives Administration of China.

Yang Yun, deputy section chief of the Documentary Heritage Research and Communication Center of Suzhou Industrial and Commercial Archives Administration of China.

Report

Fulfill the Promise: China National Silk Archives Has Been Completed

By Xie Jing

On 16 December 2021, the construction project of the China National Silk Archives was completed.



Effect Picture of China National Silk Archives. Photo: China National Silk Archives.

The total construction area of the China National Silk Archives is 8902 square metres. There are three floors on the ground level and one underground: the underground floor is the garage and cultural and creative exchange area; the first floor is designed as the reception and external exhibition; and the second floor is the exhibition area and archival repository area. The third floor is dedicated to the academic research area and the archival repository area. The exhibition (including the temporary exhibition) has an area of 1102.36 square metres, and the archival repository is 1721.60 square metres.



Internal Rendering of China National Silk Archives.
Photo: China National Silk Archives.

In 2017, *the Archives of Suzhou Silk from Modern and Contemporary Times* nominated by Suzhou Industrial and Commercial Archives Administration (hereinafter referred to as “Archives Administration”) was successfully inscribed on the Memory of the World International Register. In the Preservation and Access Management Plan section of the nomination form, the Archives Administration promised to the UNESCO Memory of the World International Advisory Committee and the Memory of the World Chinese National Committee that we would establish the China National Silk Archives for collecting, protecting and developing historic materials on Chinese silk so as to promote the latest developments in China’s silk industry. Since then, with the support and encouragement of the National Archives Administration of China and Jiangsu Archives, the construction project for the China National Silk Archives has been carried out steadily, with the official ground-breaking in May 2020 and sealing-top in December 2020. Now it has been put into official use.



Foundation Stone Laying Ceremony, November 10, 2018, day of the opening of the MoW Knowledge Center-Suzhou.. - Representatives of the MoW IAC, its SCEaR, the National Archives Administration of China, the First Historical Archives of China, the Memory of the World Knowledge Center-Beijing, Jiangsu Archives and Suzhou Municipal Party Committee. Photo: China National Silk Archives.



Aerial View of China National Silk Archives. Photo: China National Silk Archives.

As a national archives with professional characteristics and Suzhou features that integrates collection, protection, utilization, research, exhibition, education, publicity, tourism, leisure and other functions, the China National Silk Archives will attract the attention of many visitors with the design positioning of small but refined architecture of Suzhou-style and traditional garden, as well as its display, communication, cultural and creative functions and international features.

The Documentary Heritage Research and Communication Center newly established in the China National Archives will undertake the basic functions of the MoW Knowledge Center-Suzhou,¹⁹ relying on the richer resources and broader platform of the China National Archives, to further promote the Memory of the World Programme through technical protection and activation of the documentary heritage of Suzhou. When it comes into service, the China National Silk Archives will continue to protect and utilize the silk archives rationally and effectively, discuss in depth the development of the Memory of the World Programme and the protection of documentary heritage, strengthen exchanges and cooperation with the World Heritage and Intangible Cultural Heritage, and promote, publicize and disseminate information on the Memory of the World Programme in China in order to contribute to the protection of the achievements of world civilization.

Xie Jing, director of Suzhou Industrial and Commercial Archives Administration (China National Silk Archives), chair of the Memory of the World Knowledge Center-Suzhou.

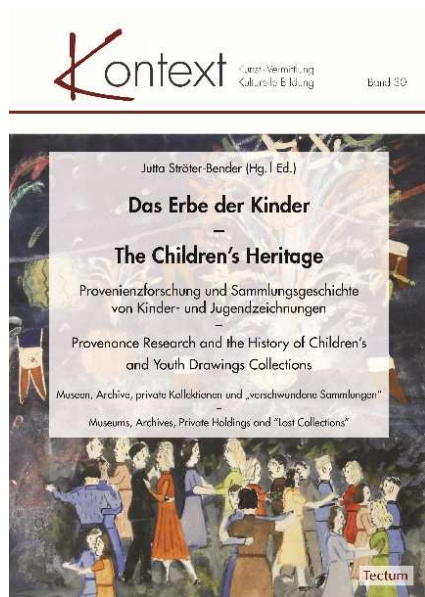
¹⁹ See the report by L. Jordan: "The Opening of the Memory of the World Knowledge Center-Suzhou", in: *SCEaR Newsletter* 2018, pp. 24ff.

Review

by Joachim-Felix Leonhard

Jutta Ströter-Bender (Ed.). *Das Erbe der Kinder. (The Children's Heritage. Provenance Research and the History of Children's and Youth Drawings Collections. Museums, Archives, Private Holdings and "Lost Collections")*.

Baden-Baden, Tectum/Nomos-Verlag, 2021, 338 pp. (German / English abstracts).
ISBN 978-3-8288-4603-6 ePDF 978-3-8288-7666-8



Left : Cover. © Réseau-Canopé - Le Musée national de l'Éducation, Rouen. -

Right: National Educational Museum and Library (Országos Pedagógiai Könyvtár és Múzeum), Budapest, Hungary, February 2019: The director Melinda Bogdan opens a book with drawings of twin girls from 1909. Photo Jutta Ströter-Bender.

This collection is a historical document of the early 20th century catering to the growing interest in the establishment of child psychology and for study of developmental stages in children's drawings (as well as in the research of the psychology of twins).

Images and reports from crisis areas of our contemporary world reach us regularly via the media. They show us the environment marked by threat and displacement, hunger and need, flight and death, in which millions of children and young people live their lives not so much as eke out a living, always in danger of losing them unpredictably. Whether maimed by shell splinters and mine explosions and even more with inner psychological damage or, not to forget, through slave labour under undignified conditions to produce consumer goods for the markets of the northern hemisphere.

Childhood and youth in their surroundings in threat and impairment: how did children themselves see their respective environments and, more precisely: how did they thus also see themselves?

How did they express their experiences, joy and hope, sadness and fear, yes, their threat and dread, with drawings and small paintings they made at school, at home or in other places, including not a few in concentration camps, in earlier times, when they depicted their surroundings and/or themselves on paper with pen and brush, reflecting their respective realities?

Children's drawings as documents of individual experiences, but also as overarching testimonies of collective memory, can be discovered in old portfolios by today's adults, but also as special collections in a few museums, archives and libraries all over the world. They give us insights into the child's view of all kinds of topics, into the child's sensitivity, imagination and fantasy. These could be things of everyday life, but also wars and crises, hardship and death. Historical eyewitnesses and contemporaries, therefore, in a different way than we record in historical documentation channels as the subsequent reflections of today's adults, but as snapshots with the senses of a child and its independent view of itself and the circumstances. In other words, not labelling as retrospective and reflexive classification and assessment, but synchronous drawing in the practical sense on paper and as simultaneous imprinting in the child's eidetic memory.

In this documentation, the research of historical children's experiences in drawing collections of archives, libraries and museums is explored, and is rich in content. The initiative was taken by Jutta-Ströter-Bender, formerly professor of art and its didactics at the University of Paderborn, Germany, coordinator of the working group World Heritage Education, in cooperation with Kunibert Bering, formerly professor of the didactics of fine arts at the Düsseldorf Art Academy. Both have not only broadened the view beyond regional and national collections, but also established an "International Research and Archives Network for Historical Children's and Youth Drawings" (IRAND²⁰) with many collections from Europe and other countries of the world; and organised an international scientific colloquium on this subject matter in Düsseldorf in 2017. The extensive research on locations, but also the scientific research from both an art-historical and an educational-developmental-psychological point of view are now available in a comprehensive documentation volume, edited by Jutta Ströter-Bender, to which 27 authors from all over the world have actively contributed.

With the thought-provoking title, "The Children's Heritage", a first overview is now available. Children's drawings, in terms of content, can be seen as objects of their own contemplation and of our retrospective perception today, impressive but also depressing: as a drawing by a child is at the same time representative of childhood and youth history of earlier days and an impetus for explorative engagement in the present. This becomes more than clear in the instructive and well-structured short descriptions of individual collections and, especially, in the numerous reproductions of children's drawings.

²⁰ IRAND is a Cooperating Institution of the SCEaR; see the article by J. Ströter-Bender in the *SCEaR Newsletter* 2019/2, pp. 10ff.

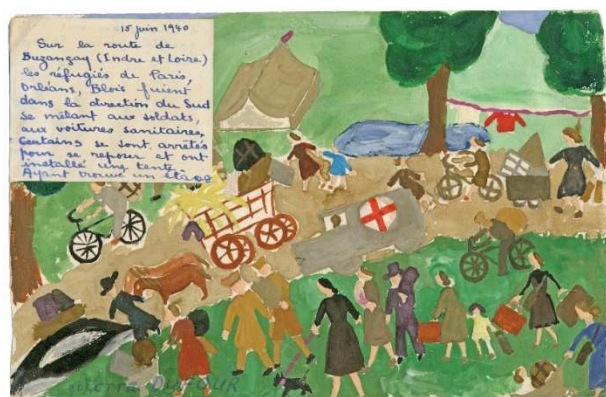
The cultural diversity and shaping of children and childhood according to cultural, regional and religious provenance is depicted in a wide range of topics. In many individual pieces of the surviving collections, in addition to themes of everyday life or animal drawings, the oppressions caused by local and regional conflicts, by persecution in the Holocaust, but also by other social crises and military actions and wars also come to the fore.

The traditions of children's drawings and paintings in individual countries of the world are rather prototypical, and can be regarded from the outset as more or less complete, because what exists today is owing to the children's family and school environment and, in a few cases, to private or public collecting.

The introductory chapter of the volume, written by Jutta Ströter-Bender, discusses questions of provenance research on collections of historical children's and youth drawings and is illustrated with numerous examples. This general introduction addresses methodological questions about the significance of this type of source for historical, psychological or pedagogical-art-historical research. Descriptions of collections from different countries follow: for example, children's drawings from the artist Franz Čížek, Vienna, who worked for the Vienna Youth Art Class; then to the 6000 drawings made by children in the Terezín concentration camp, which were presumably preserved rather by chance and are now kept in the Jewish Museum in Prague.

In the Archives of Contemporary History at the ETH (University) Zurich, there is a collection of drawings created by young survivors of the Buchenwald concentration camp, after liberation in 1945, compiled by Charlotte Weber, an employee of the Red Cross.

Similar to the Terezín documents, some collections in this volume contain descriptions of the fate of children in the Shoah or the Holocaust: for example, the contributions on "Le Mémorial de la Shoah in Paris" and on the "Journal des Chabannes". They draw attention to the daily threat to life in a Jewish children's colony during the Vichy regime and to the life and suffering of children under the German occupation in France.



Civil Flight. On the road to Buzançay (Indre-et-Loire / France), 15 juin 1940. Colette Dufour (14-15 years) - inv. 1979.09324.23.

The refugees from Paris, Orléans, Blois, flee together with soldiers, ambulances, to the south. Some take a break, building a tent, others having found a pond and wash their clothes".

Drawings of 14–16-year-old girls, initiated by the French teacher and artist Adrienne Jouclard in Paris (the collection is preserved in the Musée de l' Education, Rouen, France), show the flight movements of the French civilian population during the invasion of the German Wehrmacht in 1940. Expressive drawings document scenes of expulsion and flight, of fear and grief, and are designed with impressions and information in deep inner movements, with coloured pencil and watercolour.

Also related to a world war, but this time to the one between 1914 and 1918, is the collection of children's drawings in the Museum Elbinsel - Wilhelmsburg in Hamburg (Germany), where they probably lay in the dust for a long time until rediscovered a few years ago. They document the themes of this war in the air, at sea and on land, and make military hospitals the subject of children's contemplation and drawing.

In addition to these thematically not dissimilar collections, the different collections express other viewpoints and themes in drawings in which children have put on paper other European, as well as non-European cultural, religious and regional living conditions and impressions. For example, the children's drawings from the families of Jacob and Wilhelm Grimm in the Grimm Collection in Kasseldate from the first half of the 19th century, and open up a variety of insights into the world of Romanticism, which, from the point of view of childlike aesthetics, with figurative representations in pencil drawings or in watercolours of animals, exert a special charm on today's viewers.

Without a doubt, drawing and art lessons played an important role in children's interest in drawing objects, people, landscapes or even themes, depending on the pedagogical approach of the teacher. This is exemplified by the "Collection from Art Lessons" with drawings from the period since the 1920s, now kept in the archives of the Düsseldorf Art Academy; and the collection of drawings from the period 1924 to 1929 archived in the School Museum of the University of Erlangen-Nuremberg (both Germany).

The descriptions are by no means limited to collections in German-speaking countries. They include collections such as those in Italy (Museo della Scuola dell' Educazione "Mauro Laeng, Rome), in Bilbao (University of the Basque Country, Spain), the Astrid Lindgren Archive in the Royal Library in Stockholm, Sweden; the collection of the Swiss folklorist Eduard Hoffmann-Krayer and children's drawings in the Pestalozzianum Foundation in Zurich.

All these collections from the turn of the 19th to the 20th century and from the first half of the 20th century operate as pictorial chronicles of a special kind and as part of a historical-pedagogical European picture of education and culture as a whole.

There are also to be found examples of non-European collections, such as the collection of mask dances and graffiti from the French colonial period in the Musée du quai Branly - Jacques Chirac in Paris; also from Ghana, and finally a collection of mutual goodwill propaganda by the Axis powers of 1938, fascist Germany, Italy and the Japanese Empire, aiming at the political abuse of children and young people.

The diversity of children's drawings on stamps during the International Year of the Child in 1979 are documented as well as drawings with pen and watercolour by children from Hiroshima in the 1950s reminding us of the atomic bombing of their city.

One chapter is dedicated to the description of a lost children's drawings collection from the 1920s, originating in the communist children's home Barkenhoff, created in an artistic environment in Worpswede (Germany). Also informative is the fact that the Federal Archives in Berlin hold letters and cards from the Nazi era to which children added pictures to congratulatory letters to Adolf Hitler. Collections in artists' collections such as the Museum for Childhood and Youth in Halle/Westphalia as well as three private collections round off the arc of the individual documentations and, in the conclusion of the book, lead to overarching questions such as the memory formation of new media and digital "drawings" for future generations as research topics.

Once again, the knowledgeable descriptions, supported by references to literature and images, make clear how much - also - other than exclusively written sources shape our images of the past. Although Walter Benjamin said decades ago that "history breaks down into pictures, not stories", the attitude of some (contemporary) historians that truth is to be found in written material ("veritas in actis") is only now slowly dissolving. Modern media such as records and films, radio and television, and even more so the internet, have long since generated documents that by no means replace the written record, but complement it all the more: in order to gain a broader view of the study of earlier times. This also includes historical children's drawings as the "heritage of children" and as a contribution to the overall view and memorialisation. To this end, the present volume provides important groundwork for further and broader research.

Prof. Dr. phil. Joachim-Felix Leonhard, Germany. Honorary Professor of modern history at Humboldt-University of Berlin, Former State Secretary for science and culture in the state of Hesse, former Secretary General of the Goethe Institute.- Chair of the German Memory of the World Nomination Committee; former member of the Memory of the World International Advisory Committee (IAC).

Documentary Heritage in Archaeology, Tourism, and Education

by *Lizbeth Barrientos*

Documentary heritage has multiple vocations and arises in various circumstances to generate knowledge, education, and tourism. On this occasion we refer to the importance of linking various forms of documentary heritage with science, education, and tourism.

Archaeological projects in Guatemala

Guatemala has an ancient and vast repertoire of archaeological sites recently developed and documented by new research in the 21st century. Even though many of the discoveries took place from the 16th century onwards, it was not until the middle of the 20th century that they were developed and documented, especially archaeological projects in the Mayan area.

In each archaeological project that is executed, important documents are generated. They constitute the documentary heritage that is used for the project itself and later for academic activities at different levels and for use in tourism. Sometimes the executors of the projects develop their activity as part of the State or, as in other cases, as part of the scientific activities of their universities and their archaeology departments. In any case, the projects take into account the provisions of the 1972 Cultural Heritage Convention and the 2001 Convention for the Protection of Underwater Cultural Heritage, which highlight the importance of organized and accessible archives.

Every archaeological project and its excavation models is documented with physical, written, descriptive evidence that progressively incorporates new technologies such as photography and other procedures such as LIDAR.

Quiriguá documentary heritage in MOWLAC

In 2016, the MOWLAC nomination and registration of the documents written in stone from the Quiriguá archaeological site was presented, although it had previously been declared a World Heritage Site by UNESCO on 31 October 1981, as it met the following criteria:

“(i) Represent a masterpiece of human creative genius. (ii) Witness a considerable exchange of human values, during a specific period or in a specific cultural area of the world, in the fields of architecture or technology, monumental arts, urban planning or the creation of landscapes. (iv) Being an eminently representative example of a type of construction or architectural or technological complex, or landscape that illustrates one or more significant periods of human history”.

To prepare the file for the Memory of the World Register, the Ministry of Culture and its archaeologists reviewed and updated all the records of the monuments and inscriptions, with all the knowledge developed during these decades. All this has meant an update of the importance of the site in the history of America and the Mayan culture.

The in situ monuments of Quiriguá are the best preserved and artistically best achieved stone sculptures in Guatemala, which allowed the site to be declared a Cultural Heritage of Humanity. It was part of the territory dominated by the city of Oxwitik, currently Copan, in Honduras. In 725 Before Common Era the ruler of Oxwitik appointed K'ahk 'Tiliw Chan Yopaat as the ruler of Ik' Naahb 'Nal, but years later he organized a revolution and his army conquered Oxwitik. This act turned Quiriguá into the most powerful city in the southeastern region of the Mayan world. K'ahk 'Tiliw Chan Yopaat's achievements determined the time of glory of the city, recounting this historical period in a series of monuments that were erected every five years, beginning in 751 BCE, and culminating in 805 BCE, achieving a total of 15 monuments in 60 years which are considered the largest in the Mayan world.

It is made up of a set of 15 monuments and is an eminently representative example of human history. The hieroglyphic texts refer to calendar dates, astronomical events, passages from Mayan mythology and political, social, and historical events during the time of the last three rulers of the city, developed between the years 751 to 805 BCE, which make it possible to reconstruct parts of the history of the Mayan civilization.

The monuments are in their original place of erection. After every five years, a new monument was built. Chronologically their sequence is: Stelae H, J, F, D, E, C, A and Zoomorph B, made by the ruler Kaahk 'Tiliw' Chan Yopaat. Then the Zoomorphs G, O and P were erected, the latter two with an altar associated with each one, ordered to be elaborated by the Chan ruler Tiliw Yopaat; and the last two monuments built were Stelae I and K, attributed to the ruler K'aahk 'Jol Chan Yopaat.

From science to education and tourism

The Quiriguá Archaeological Park, located in the municipality of Los Amates, Izabal, took the name of the neighboring Aldea Quiriguá. However, the latest advances in the epigraphic studies of its sculptural monuments tell us that the name of the city was Ik 'Naahb 'Nal, which is translated as "place of the dark well."

The oldest known reference to Quiriguá is from the end of the 18th century, since around the year 1798, Mr. Don Juan Payes y Font acquired some land to the east of the town of Los Amates, which extends to the Motagua River. It is on this property where he later, in the company of his children, would discover the site and its monuments. Many years went by before this discovery was made public. The first printed report that we have appears in issue No. 94 of the newspaper *El Tiempo*, published in Guatemala on 7 May 7 1840, where the brief visit of Mr. Frederick Catherwood to Quiriguá is mentioned. However, this article only had national dissemination.

That same information was released worldwide in 1841, when John L. Stephens published his work *Incidents of a Journey through Central America, Chiapas and Yucatán*. For

work reasons he could not accompany Catherwood to Quiriguá, but included his notes in which he presents a brief description of the site and the monuments and the first drawings of the stelae, now known as E and F.

After this publication, several explorers and researchers visited Quiriguá, achieving with their studies and work the conservation of the sculpted monuments and residential buildings that today can be admired in the Park. The property of Don Juan Payes y Font was sold by his sons to the United Fruit Company, which in 1910 drew up an agreement by means of which 34 hectares of land were allocated around the main nucleus of the site for the conservation of the monuments and the forest.



Figure 1. Stela E, Maudslay 1883.



Figure 2. Zoomorph P, Maudslay 1883.



Figures 2, 3 and 4. Stela F, Stela A and Stela J, Maudslay 1883.

Currently, this Quiriguá site is a must-see centre in the lowlands of northwestern Guatemala, an important visitor centre that, derived from studies, technological tools, methodologies, offers new and extensive knowledge that contributes to writing the pre-Hispanic history of the region; as well as how to recognize in his writings engraved in stone the importance of the mythological narrative of the history of the *Popol Vuh* before it was printed in Castilian letters. Archaeology continues to write chapters in the history book, with its documents and new findings; education keeps these new discoveries in mind in the discourse of textbooks and in the visits of schoolchildren to the site. The site needs tourist visitation, its location in tropical and low-lying areas places it in a vulnerable point for storms. In the management plan of the MOWLAC nomination, a fundamental element is the updating of everything documented since its declaration and its link with the ancestral narrative about the origin of the town. These new discoveries must be highlighted in tourist trips. Guatemala receives travelers from all over the world. Statistics for the last 10 years report that 40% of the visitation occurs thanks to the diverse and ancient archaeological heritage. Tourism revalues these legacies through the analysis and dissemination of knowledge that is developed through archaeological projects. It is therefore necessary that, in addition to carrying out symposia, congresses and all kinds of archaeological events, they promote the integration of new knowledge into formal educational programs in Guatemala, and that they reach tourist guides to spread the value and fair dimension of the achievements of the Mayan culture.

Access and dissemination of information on archaeological projects

Since 2010, archaeologists from various universities have highlighted the importance of rescuing the documentary heritage of archaeological projects, for which it is necessary to carry out the appropriate treatment that facilitates their access, as they have raised in various archaeology events, for example as carried out by the Universidad del Valle de Guatemala by the archaeologists Barbara Arroyo and Luisa Escobar, or as the one protected by Roberto Guillemin with important milestones in the history of national archaeology.

The next goal is to work on the strengthening of memory centres located in various places, to allow access to the detailed information that is produced by the research projects. Its scientific, cultural, educational and media use highlights the importance of the details protected in all kinds of documents generated by archaeologists. In Guatemala, the Department of Pre-Hispanic Monuments - DEMOPRE - oversees documenting everything related to the projects in its information centre, in order to preserve the content of the executed projects in pre-Hispanic sites for better dissemination and future access. The centre has to its credit 567 projects duly classified and available for access.

However, it is true that in addition to the State of Guatemala, other entities have ventured into this type of project, with the introduction of new technologies for data collection. Archaeology begins to evolve in the taking and captures of physical, photographic, written, descriptive, artistic, using digital technology, and various auxiliary disciplines], and interpretive models are beginning to appear based on theoretical models of the time. This was reflected in the investigations that were made by the Carnegie Institution of Washington in the Archaeological Site of Uaxactún in 1924 and Chichen Itzá in 1939, or the later projects in Tikal by the University of Pennsylvania. It is the first time that there has been a history of formal and extensive investigations in sites in the Mayan area, which will establish the methodological and instrumental precedents for data collection for the entire archaeological area of the Mayan area in Guatemala in the following decades.

Data has begun to be collected in a massive way from archaeological projects in the Mayan area spread throughout various parts of Guatemala, both in the Highlands of Guatemala, as in Kaminaljuyu sites, and in the Lowlands such as Tikal, through field files, field diaries, topographic maps, photographs, drawings, slides and various types of documentary support, with the objective of preserving the collected quantitative and qualitative information and to present it for reports to state entities of the Government of Guatemala, state and international universities, symposia, congresses, scientific journals; this is the goal of all archaeological research projects in Guatemala.

The management of archaeological project documents at the Sociocultural Research Center

An archaeological project starts from the approach, approval, administrative procedures, information gathering, and reports to share the information with the responsible entities in charge. All this generates documents and information, which must be attended to and

systematized with technical criteria to promote their access and avoid the loss of information.

In addition to DEMOPRE, the Universidad del Valle de Guatemala, with its Department of Archaeology, consolidates documentary collections of value for scientific research, education, culture, and tourism in the Sociocultural Documentation Center. It is a memory centre that has important collections:

- Center for Archaeological and Anthropological Research (CIAA) which is made up of the archives of the following archaeologists:

- I. Edwin M. Shook,
- II. Juan Pedro Laporte Archive,
- III. Nancie Gonzalez Archive,
- IV. Alfred's Notes. V. Kidder,
- V. Marion Popenoe de Hatch Archive and Collection.

- Maya Scripta, which is a digital database of Mayan hieroglyphic inscriptions with photographs of documents, accompanied by drawings, general information, complete readings, chronology, and bibliographic references. In addition, it has a search engine that makes it easy to locate and classify monuments in various categories.

- General Archive of Atitlan, which contains all archaeological, ethnohistoric and historical sources of the region.

- Ethnographic Film Center, which contains audiovisual documentation of Classical Anthropology.

Very soon the Center will begin a process of archival-archaeological treatment to strengthen access through archival techniques to the documents of important archaeological projects that will be accessible in 2022. These include:

- a. Táltic Archaeological Project, Villa Nueva. Rescue project located south of the Valley of Guatemala, within an old sugar farm called “Carmen”, was recognized, and registered by Edwin M. Shook in the 1950s.
- b. Kaminaljuyu-San Jorge Project. Archaeological salvage project carried out in 1984, which had the objective of determining its chronology, evidencing cultural changes based on material culture, analysis and settlement pattern and hydraulic management of water. The site showed a temporality from the Middle Preclassic period to the Late Classic period.
- c. El Soch Archaeological Project, Chicaman, El Quiche. Archaeological reconnaissance and exploration project, located at the site in the Chicaman municipality, El Quiché Department, near the Chixoy River, on the shores of the Cordillera de los Cuchumatanes. The site has a temporality from the Late Classic to the Early Postclassic period.

Outlook

This article does not only want to give insights into the interaction of archaeology, documentary heritage, tourism, and education in Guatemala. It hopes to help to construct two paths for synergies that are viable internationally. The first is the path for synergies between cultural heritage (here monuments and sites) and documentary heritage. The second one leads to exploring synergies between documentary heritage, education, and tourism. If we see tourism not only as a form of leisure and entertainment, but as a form of encounter and dialogue, we should explore its potential to improve the knowledge of tourists on those cultural and other assets that they see on their visits but often do not understand. Insofar we hope to inspire discussions and considerations at least among the experts of the UNESCO Memory of the World Programme, especially those related to education and research, how documentary heritage, tourism, and education could be brought together nationally and internationally.

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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.

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