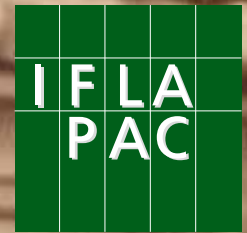


# International Preservation News

A Newsletter of the IFLA Core Activity  
on Preservation and Conservation



**No. 61**

December 2013

A sepia-toned photograph of three women in traditional, possibly indigenous, clothing. The woman in the center wears a tall, pointed headdress with a feather. The woman on the left is looking down, and the woman on the right is looking towards the camera. They are standing in front of a wooden door with a window.

**Strategies of Conservation  
and Cultural Identities**



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is a publication of the International Federation of Library Associations and Institutions (IFLA) Core Activity on Preservation and Conservation (PAC) that reports on the preservation activities and events that support efforts to preserve materials in the world's libraries and archives.

IFLA-PAC

Bibliothèque nationale de France  
Quai François-Mauriac  
75706 Paris cedex 13  
France

Director:

Christiane Baryla

Tel: ++ 33 (0) 1 53 79 59 70

Fax: ++ 33 (0) 1 53 79 59 80

E-mail: [christiane.baryla@bnf.fr](mailto:christiane.baryla@bnf.fr)

Editor / Translator

Flore Izart

Tel: ++ 33 (0) 1 53 79 59 71

E-mail: [flore.izart@bnf.fr](mailto:flore.izart@bnf.fr)

Spanish Translator: Solange Hernandez

Layout and printing: STIPA, Montreuil

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Paul Emile Miot. 1857. *Indiennes Micmac (Terre-Neuve) sur le pont de L'Ardent.*

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## IP-END

# Strategies of Conservation and Cultural Identities

6

### UNESCO's Contribution to Preserving Traditional and Indigenous Knowledge

*Joie Springer*

8

### The Role of Tribal Libraries and Archives in the Preservation of Indigenous Cultural Identity Through Supporting Native Language Revitalization

*Loriene Roy*

12

### Our Future Lies in The Past Me hoki whakamuri, kia ahu whakamua, ka neke

*Vicki-Anne Heikell*

15

### A Story in a Record is a Record of a Story: Aboriginal Heritage Records at Library and Archives Canada

*Sarah Hurford*

20

### *Project Naming / Un visage, un nom*

*Beth Greenhorn*

25

### Conflict, Reconstruction and Identity – a Complex Relationship

*Marie Louise Stig Sørensen*

28

### Mémoires et identité culturelle de Tombouctou, un défi pour la construction de la paix

*Sokona Tounkara et Ben Essayouti*

38

### The Great War Heritage: a “Heritage of One’s Own”?

*Anne Hertzog*





*Curtis Kuunuaq Konek and Elder Martha Otokala Okotaq, members of the Nanisiniq Arviat History Project looking at a photographic album from the Department of Indian and Northern Affairs album visit to Library and Archives Canada, Ottawa, Ontario, May 2011. Photo Courtesy of Library and Archives Canada, Ottawa, Ontario.*

2013 was a year of commemoration of the Great War 14-18. Among numerous celebrations organized in Europe, the “Collection Days” were a very successful initiative: by entrusting their familial archives to Europeana, people re-appropriate a part of the collective memory while, thanks to digitization, re-creating a large common heritage, which far exceeds the families and villages circles.

These shared events are more and more appraised and show a change in the perception of cultural heritage conservation, more rooted in people real-life experience. Countries, like Canada or Australia, which are hosting a lot of communities, provide meaningful examples of this evolution. The *Project Naming*, led by the Library and Archives Canada, which allows the Inuit people to identify their elders thanks to digitized photographs, is a nice illustration. Past and heritage understanding is one of the keys to solve problems of identity, making heritage institutions playing a new role.

Alas, 2013 was also a year of wars, natural disasters and economic crisis. Mali which saw Timbuktu cultural heritage destruction was visited by UNESCO Director-General: she immediately answered the strong desire of restoration of lost heritage. As said by Marie Louise Sørensen in her paper conclusion: “A successful reconstruction is not simply a matter of physical design and resources, but of enabling societies to recreate their vision of themselves and reclaim their identities and to do so without harming others.”

2013 is also ending with a melancholic note: this IPN issue is the last one to be published in this form. PAC program is leaving the French National Library which hosted it during more than twenty years to join IFLA HQ in Den Hague. For that reason IPN has to find a new life. I would like to take the opportunity of this editorial to thank the Bibliothèque nationale de France for its support to our publication. We wish it would not mean the end of our journal. In the meantime, we invite you to read it on line at:

<http://www.ifla.org/publications/international-preservation-news>

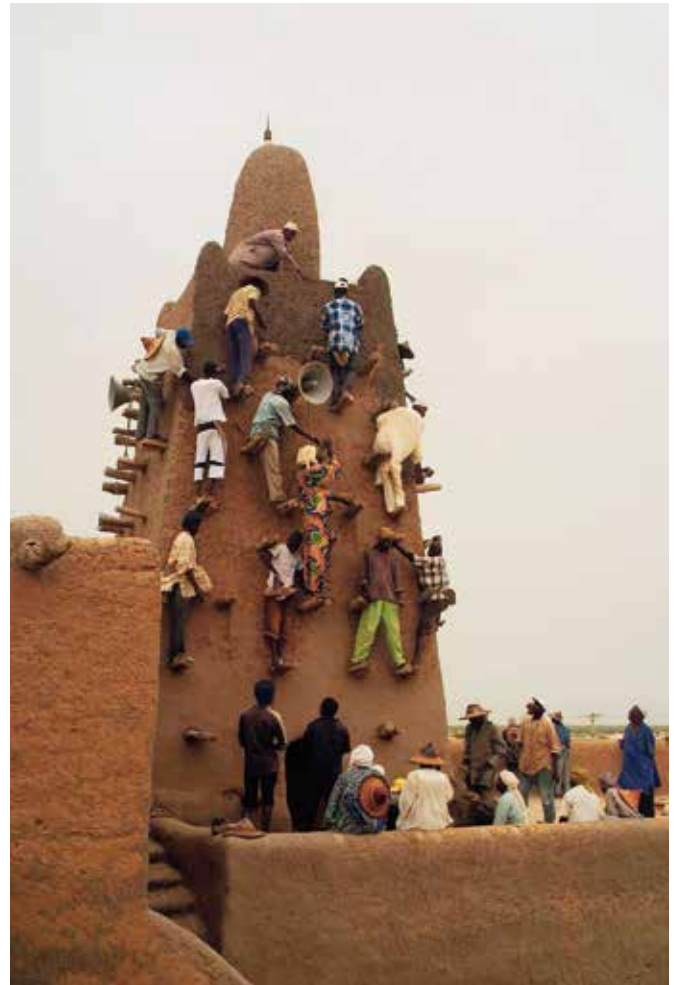
**Christiane Baryla**  
*IFLA-PAC Director*

2013 fut une année de commémoration de la Grande Guerre 14-18. Parmi les très nombreuses célébrations qui ont fleuri en Europe, la « Grande Collecte » est une initiative qui connaît partout un grand succès : le public, en livrant à Europeana ses archives familiales, se réapproprie une partie de la mémoire collective et participe aussi, grâce à la numérisation, à la re-création d'un vaste patrimoine commun qui dépasse le cercle des familles et du village.

Ces événements participatifs sont de plus en plus prisés et témoignent d'un changement de perception de la conservation du patrimoine, plus ancrée dans le vécu des individus. Des pays, comme le Canada ou l'Australie, qui abritent de nombreuses communautés, offrent des exemples parlants de cette évolution. Le projet « Naming », de la Bibliothèque Archives Canada, qui permet aux Inuits d'identifier les images de leurs aïeux sur des photographies numérisées en est une jolie illustration. La compréhension du passé et du patrimoine est une des clés pour résoudre les problèmes identitaires, les institutions patrimoniales se voyant jouer alors un nouveau rôle.

2013, hélas, fut aussi une année de guerres, de désastres naturels et de crise économique. Le Mali qui a vu la destruction du patrimoine culturel de Tombouctou, a reçu la visite de la Directrice générale de l'UNESCO qui a immédiatement répondu au très fort désir de reconstruction du patrimoine disparu. A cette occasion nous avons pu apprécier combien se révèle exacte la conclusion de Marie Louise Sørensen : « une restauration réussie n'est pas qu'une question d'argent et de construction mais elle doit aussi permettre aux sociétés de recréer la vision qu'elles ont d'elle-même et de revendiquer leur identité, sans blesser celles des autres. »

2013 se termine aussi sur une note mélancolique: ce numéro d'IPN est le dernier à paraître sous cette forme. Le programme PAC quitte en cette fin d'année la bibliothèque nationale de France qui l'a hébergé pendant plus de vingt ans pour rejoindre les bureaux de l'IFLA à La Haye. IPN, de ce fait, va devoir trouver une nouvelle vie. Je voudrais profiter de cet éditorial pour remercier la Bibliothèque nationale pour le soutien apporté à notre publication. Souhaitons que nous n'assisterons pas à la fin de notre journal. En attendant de connaître le sort qui lui sera réservé, je vous invite à le consulter en ligne sur : <http://www.ifla.org/publications/international-preservation-news>



*Crépissage de la mosquée de Djingareyber, août 2013. © UNESCO/S. Tounkara*

**Christiane Baryla**  
*IFLA-PAC Director*

# UNESCO's Contribution to Preserving Traditional and Indigenous Knowledge

by Joie Springer, in charge of the Memory of the World Programme, UNESCO, Paris, France

UNESCO's commitment to the preservation of traditional and indigenous knowledge is enshrined in its constitution which recognizes the importance of maintaining cultural diversity. Our mandate enables us to conduct a multidisciplinary approach in the areas of education, social and natural sciences, culture, communication and information as part of a global strategy derived from the objectives of the Second International Decade of the World's Indigenous People (2005-2014). This strategy is entitled: 'Knowledge Systems, Knowledge Diversity, Knowledge Societies: Towards a UNESCO Policy on Engaging with Indigenous People'

There are more than 300 million indigenous peoples in some 70 countries around the world. The knowledge that they have accumulated can contribute to attaining many of today's development objectives, including sustainable development. Yet, despite their ability to enrich the world's cultural diversity and broaden the scope of knowledge, they remain on the periphery of many societies and their inputs are minimalized or even ignored.

Often the victims of displacement and dispossession of their territories and lands, indigenous people can lose incentive and their capacity to transmit their wisdom to later generations, thus depriving the world of an important font of knowledge. According to a former Director-General of UNESCO: "Indigenous people of the world possess an immense knowledge of their environments (...) an understanding of the properties of plants and animals, the functioning of ecosystems and the techniques for using and managing them that is particular and often detailed."

This translates into a holistic capacity that is intrinsic to those who possess this knowledge. UNESCO's strategy of inclusive knowledge societies is one that allows all members of a community to participate and share their specific culture and language.

However, we also recognize that knowledge is not static. Traditional or indigenous knowledge is also in the process of evolving based to exposure to factors as diverse as the mass media, the Internet and, in some cases, from interaction with other societies. Environmental and social changes, whether resulting from technological developments, impact of modernization or the modification of land use, can affect the ability to acquire and transmit traditional knowledge. Still, what matters is not that a traditional philosophy has been transformed, but that the capacity is maintained to incorporate new ideas and experience and contextualize them within a traditional environment.

Because of our large mandate, the policies, programmes and projects that we implement can have significant impact on in-

igenous peoples. This impact can be either positive or negative. We need therefore to ensure that our policy frameworks and actions respect the rights and dignity of all peoples.

Over the years, UNESCO has encountered several difficulties which we have had to address in order to mainstream indigenous issues in our strategic plans and establish partnerships with indigenous peoples. One of these obstacles resulted perhaps from our own inadequacy to convey information about the Organization's capacities and possibilities to engage with indigenous peoples. Another hurdle related to the absence of political will in some countries. But perhaps the most telling difficulty probably arose from the involvement, or more so the lack of involvement of indigenous resource persons, especially women, in the conception and implementation of activities. For too long, the experts working on these issues were predominantly male and non-indigenous.

Despite these hurdles, indigenous peoples do benefit from UNESCO's action as a whole, since much of our work is relevant to key concerns of indigenous peoples. Whether this concerns the restoration of human dignity, the regeneration of traditional cultures, lifelong learning, respect for human rights and combatting discrimination, UNESCO has designed specific programmes designed to meet their needs.

Some of the ways in which UNESCO is contributing to preserving traditional knowledge and indigenous values are described in this paper. From the beginnings of UNESCO, education has been the main emphasis of the Organization. Our action had concentrated on the so-called western system of learning through instruction and reading, rather than the more subtle processes of interacting and learning through observation and implementation. The state imposed system of education was essential to train individuals to work and survive in their own country, but for indigenous people, it came at the cost of forgetting or denying their roots. The resulting deculturalization has contributed to alienation and loss of traditional knowledge. Working with indigenous peoples has enabled UNESCO to better comprehend that the education curricula that it promoted were designed mainly for urban populations, and, at times, were extremely detrimental to the indigenous culture where respect for the experience and expertise of the elders was paramount.

Based on the results of case studies and pilot projects, we are making tremendous efforts to incorporate local knowledge and language into curricula for indigenous people in order to revitalize indigenous ways of learning. In this way, the benefits of a formal education no longer denigrate traditional practices and knowledge.

UNESCO's Programme for the Management of Social Transformations (MOST) in cooperation with the Indigenous Knowledge unit of the Netherlands Organization for International Cooperation in Higher Education has set up a database of best practices on indigenous knowledge. The database contains examples of successful projects illustrating the use of local and indigenous knowledge in the development of cost-effective and sustainable survival strategies, as well as a list of institutions that serve as indigenous knowledge resource centres.

Because of their accumulated knowledge of the environment, indigenous experts are providing inputs and their resources into projects such as Planet Under Pressure<sup>1</sup>, as well as into research into climate change, economically viable development in coastal regions and small islands, and bio-diversity.

Of course, it is the area of culture where our work with indigenous peoples is best known. We work to promote and support the recovery of indigenous heritage, including ensuring that the oral tradition and ancient writings of indigenous peoples are recognized as an integral part of the heritage of humanity.

We manage two major Conventions that protect indigenous peoples and their rights. These are the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* which was adopted by the General Conference in 2005. It recognizes the right of indigenous peoples to benefit from the creation and diffusion of their cultural goods, services and traditional expressions. The Convention was elaborated in consultation with, and with the inputs of indigenous peoples through the UN Permanent Forum on Indigenous Issues and NGOs working on these issues. It was one of the mechanisms we have adopted to enable indigenous peoples to participate in work relating to them, and to define and develop programmes of relevance to their needs.

The second is the *Convention for the Safeguarding of the Intangible Cultural Heritage* which was adopted in 2003. It acknowledges the invaluable role of indigenous communities in the production, safeguarding, maintenance and recreation of the intangible cultural heritage.

Similar in nature to the lists established under the *Convention Concerning the Protection of the World Cultural and Natural Heritage*, the *Representative List of the Intangible Cultural Heritage of Humanity* is composed of intangible heritage practices and expressions which are symbolic of the diversity of heritage but more importantly help to raise awareness about its

importance. While not exclusively focused on the heritage of indigenous peoples, the lists do include many expressions from indigenous cultures.

The Memory of the World Programme also lists documentary heritage related to traditional and indigenous peoples. In some cases, the documents contain the sole surviving records of disappeared communities or of lifestyles that no longer exist. One notable inscription is the Mabo Case Manuscripts. This concerns the personal papers of Edward Koiki Mabo, an indigenous activist whose efforts resulted in the Australian High Court, in June 1992, overturning the doctrine of 'terra nullius'. In addition to its impact on race relations in Australia, the judgment had lasting consequences for the status and land rights of indigenous peoples.

The other areas where UNESCO has been instrumental in preserving traditional knowledge cannot be described in details in this paper. So I will close with a look at our work in multilingualism, and the promotion of mother language.

The dominance of English on the Internet and the policy of teaching English as the first foreign language in many countries, means that national and traditional languages are becoming more endangered. The UNESCO *Atlas of the World's Languages in Danger* estimates that 43% of the estimated 6000 languages spoken in the world are endangered. This estimate excludes those for which no reliable data can be obtained.

Language, although important to identity, can be endangered because they are unwritten or undocumented languages, but also as a result of conflict, technology or other factors that lead to a sense of inferiority in a group. Reverses can and do occur. On 6 April, UNESCO withdrew Khasi, language spoken in India, from the Atlas of endangered languages. It has now become an "associate official language" and widely used in primary and secondary education, radio, television and religion. In 2010, Jeju, which is spoken by less than 10 thousand people on Jeju Island in the Republic of Korea, was considered in a critical situation because it is now spoken mainly by elderly people. However, since its listing, efforts are underway for its revitalization to ensure its survival.

Finally, let me close with a brief mention of International Mother Language Day which has been observed every year since February 2000. Growing awareness of the role of languages in development is a key factor in eliminating discrimination and promoting inclusion, as well as promoting identity.

1. Planet Under Pressure is an international conference focusing on solutions to the global sustainability challenge held in London on March, 26-29, 2012: <http://www.planetunderpressure2012.net/>



# The Role of Tribal Libraries and Archives in the Preservation of Indigenous Cultural Identity Through Supporting Native Language Revitalization

by **Loriene Roy**, Professor, School of Information, The University of Texas at Austin, USA

## Introduction

It can be said that “the health of its language may be the greatest indicator of the well-being of an indigenous culture.” (Roy and Cherian, 2004, p. 58) Across the world, indigenous communities are working to sustain their traditional lifeways, often employing 21<sup>st</sup> century tools and methods. Krauss identifies these reasons why recovery and stabilization of sleeping or threatened indigenous languages is important:

1. Aesthetics
2. Knowledge
3. Ethics
4. Future (Krauss, 1997, pp. 20-21)

Thus, languages have distinct beauty whose diversity promotes study and extension of understanding. Supporting native languages is an expression of social justice that recognizes that all peoples have a right to survive and thrive on their terms. Sustaining languages ensures the survival of a diverse future. Reznowski and Joseph affirm that libraries and archives have important roles in efforts promoting indigenous language stabilization: “Where appropriate, libraries should strive to meet a twofold goal: building endangered language collections to encourage student learning and supporting tribal libraries in revitalization efforts.” (Reznowski and Joseph, 2011, p. 47) As information settings are expanding their services, so they should also challenge their traditions in how they handle, and provide access to indigenous content. They should ensure that in their actions as stewards they affirm that indigenous peoples have the primary say in how expressions of their cultures are held and used. Organizations and tribal communities, including the Alaska Native Knowledge Network, the Aboriginal and Torres Strait Islander Library and Information Resource Network (ATSILIRN), and the First Archivists Circle have developed documents that outline the appropriate protocols or etiquette in communicating with them and in negotiating access and use. (Assembly, 2009; Aboriginal, 2009; First, 2006) For a discussion of the nature of indigeneity, see my essay, “Who is Indigenous?” (Roy and Frydman, 2013, pp. 4-11)

The International Federation of Library Associations and Institutions (IFLA) has also demonstrated support of the role of the library in efforts that support indigenous language revitalization. In 2002, the IFLA Governing Board approved the *IFLA Statement on Indigenous Traditional Knowledge* that calls on libraries and archives to, among other actions, “implement programs to collect, preserve and disseminate indigenous and local traditional knowledge resources.” (IFLA, 2002) It has also demonstrated this support through the activities of the IFLA

Presidencies of Dr. Alex Byrne, Dr. Kay Raseoka, and Ms. Ingrid Parent, each of whom supported presentations and meeting that explored indigenous ways. The IFLA Special Interest Group (SIG) on Indigenous Matters, approved in December 2008, has drafted a statement on this role:

“Libraries can support indigenous communities through collaborations that aim to revitalize indigenous languages. Together, indigenous peoples and library staff can create the settings for language use and the creation, collection, preservation, and understanding of indigenous language expressions and learning resources.

Indigenous communities are the primary beneficiaries of information/knowledge on their cultures that is held in libraries and other information repositories. When libraries have holdings on indigenous content, they need to provide a welcoming environment for indigenous peoples to access, use, and lend breath to their cultural expressions. Successful collaborations are built on proper protocols to ensure respectful access built on indigenous notions of ownership.” (IFLA, Special Interest Group on Indigenous Matters, 2013)

This article examines how libraries across the world are assisting tribal communities in retaining their unique identities through language preservation.

## How Are Libraries Responding in Support of Indigenous Language Revitalization?

The IFLA SIG also sponsored the publication of an e-book, *Library Services to Indigenous Populations: Case Studies*. (Roy and Frydman, 2013) I have turned to examine the forty cases in this book that illustrate indigenous library services from around the world. The case studies offer descriptions of library-related programs, collaborations, and resources that serve indigenous populations all over the world. This compendium of case studies is by no means comprehensive or complete, but it is an exciting start. This publication might be expanded in the coming years, as more initiatives are developed, documented, and shared. There is evidence that many information agencies serving tribal communities are heavily involved in language initiatives: 45 percent of the one hundred and thirty tribal, archives, and museums responded that they offered tribal language classes. (Jorgensen, 2012, p. 12) The case studies examined in this paper were collected by means of a call for submissions, sent out to libraries and programs that had demonstrated a commitment to the following IFLA principles:



Supporting the Role of Libraries in Society; Promoting Literacy, Reading, and Lifelong Learning; Preserving Our Intellectual Heritage; and Promoting Standards, Guidelines, and Best Practices. The libraries, programs, and services included in this collection of case studies span four continents—North America, Asia, Africa, and Australia—and eleven countries. Indigenous populations served include the Anishinaabe, Dakota, Lakota, Coast Salish, and Native Hawaiian peoples; the Navajo Nation and the Muckleshoot Reservation; tribal college and university students in the United States, Canada, Mexico, Australia, and New Zealand; First Nations, Inuit, and Metis communities in Ottawa and British Columbia; indigenous and migrant groups of Jalisco, Hidalgo, Puebla, Guerrero, and Oaxaca; native communities in the Tigray Region of Ethiopia; the Tswana tribe of South Africa; Torres Strait Islander communities across Queensland, Australia; and the Māori of New Zealand/Aotearoa. This collection of cases is a snapshot of the status of indigenous librarianship in the early 21<sup>st</sup> century. This record of existing programs may inspire new library services that are created by, for, and with indigenous people, and that support indigenous communities in the recovery of their cultural heritage and in the advancement of future generations. While we did not specifically ask contributors to respond to how they supported indigenous languages, the cases illustrated some answers.

### 1. Naming: The Place

The process of naming is an important one and is often governed by family tradition or even community protocol. Naming is ceremony and it does not denote ownership. The use of a traditional name for a learning space launches an interconnection between the physical space and its potential. When spaces recover or retain an indigenous name this is an announcement to the world: indigenous people are here. This is where something happens. Several cases indicated support for indigenous naming by their location.

A. Aaniih Nakoda College (ANC) now asserts that name and the library is the Aaniih nakoda College (ANC) Library in Harlem, Montana, USA, serving students from the Gros Ventre and Assiniboine Tribes.

B. The Ka Waihona Puke 'Ōiwi is the Native Hawaiian Library at Alu Like in Honolulu, Hawai'i, USA and the Hawaiian electronic library is Ulukau.

C. The Diné College Libraries are located on campuses in Arizona and New Mexico, USA. The new name of the libraries is in Navajo and means "house of papers." (Beatty, 2013, p. 19)

D. The Leech Lake Tribal College (LLTC) is located in northern Minnesota, USA and serves the Leech Lake Band of Ojibwe Indians, a member of the Minnesota Chippewa. The library at the college is referred to as the Agindaasowigamig, which means library or reading house in the Anishinabemowin language.

E. The library at the First Nations House of Learning on the campus of the University of British Columbia in Vancouver, Canada is the Xwi7xwa Library.

F. The library at Xolsacmaljá, Totonicapán, Guatemala is named Ka'kNojib'al (New Knowledge) and serves a Maya K'ichee' tribal community of some 1,000 people.

G. Ngā Mata o te Ika are the Libraries of Kāpiti Coast District and the cities of Masterton, Hutt, Porirua, and Wellington in Aotearoa/New Zealand.

H. Each of the libraries in the Christchurch City Libraries system in Aotearoa/New Zealand have bilingual names. The central library is Te Kete Wānanga o Ōtākaro, the basket of learning in the place near the river known also as the Avon (Christchurch, 2013)

### 2. Developing a Vision, Missions, Goals, Objectives

Libraries and archives adopt guiding documents that reflect indigenous philosophies. Their use of indigenous languages in these documents reflects that language lies close to the purpose and meaning of the library/archives facilities.

A. The purpose of Ka Waihona Puke 'Ōiwi-Native Hawaiian Library (USA) is to "to kōkua Native Hawaiians with access to information and provide materials and services that foster reading and lifelong learning." (Ka Waihona, 2010, p. 1)

B. The Diné College Libraries in the USA adhere to the mission of Diné College. This is to apply the Sa'ah Naagháí Bik'eh Hozhóón, "the Navajo traditional principles for understanding all living systems." (Diné College, 2013). Thus, student learning experiences are situated according to the indigenous philosophy of Through Nitsáhákees (Thinking), Nahat'á (Planning), liná (Living), and Siihasin (Assurance). (Diné College, 2013)

C. The Agindaasowigamig—the library at Leech Lake Community College in Cass Lake, Minnesota, USA "abides by the seven Anishinaabe values:

- Dabasendizowin/Humility: by giving courteous service to library users.
- Debwewin/Truth: by delivering information using multiple kinds of resources from a variety of perspectives and by preserving cultural materials for future generations.
- Zoongide'iwin/Courage: by addressing problems openly and directly and by finding innovative and constructive solutions.
- Gwayakwaadiziwin/Honesty: by maintaining established policies and procedures which make our actions transparent and accountable to others.
- Manaaji'idiwin/Respect: by treating all people, all things, and all ideas with fairness, care, and dignity.
- Zaagi'idiwin/Love: by understanding and accepting others and ourselves.
- Nibwaakaawin/Wisdom: by valuing the coming together of people, traditional knowledge, and lifelong learning." (Leech Lake, 2013)

D. The Wellington City Libraries in Wellington, Aotearoa/New Zealand recognizes Pou/Supporting Pillars:

- "Our people: Tā tātou whanau
- Our customers: Tā tātou kiritaki
- Our services: Tautoko hauora" (Rewiti, 2013, p. 114)

### 3. Building Collections

Archives and libraries build collections that support indigenous language study and preservation. They also create resources, such as local publications. They increase access to content through processes such as digitization.

A. Alu Like's (USA) Ulukau, Hawaiian electronic library, contains content including "Hawaiian language newspapers published between 1834 and 1948, Hawaiian dictionaries, Ka Ho'oilina journals, books, place names, and the Māhele (Land Division) database." (Meyer, 2013, p. 16) The Ulukau database receives 8.8 million hits each year.

B. There are materials in indigenous languages in the Center for Indigenous Cultures in the new Juan José Arreola Public Library of the State of Jalisco, Jalisco, Zapopan, Mexico.

C. The Segenat Children and Youth Library is a project of the Tigray Libraries and Literacy Development Project (TLLDP) in Mekelle, Tigray Region, Ethiopia. There, the most popular are titles in the Amharic language (the most common language in the country) and Tigrigna (the local area language).

D. At the Kitengesa Community Library, Kitengesa, Masaka District, Uganda, reading materials are provided in the local language, Luganda.

E. The Akaltye Antheme Collection is the Local Languages Collection in the Alice Springs Public Library in the Northern Territory of Australia.

#### **4. Designing Signage to Illustrate Use of Language in the Physical or Virtual Facility**

The first interaction between patrons and the library or archival staff and materials may be through signage. Use of indigenous languages in signage sends several messages. First, it announces that the language is living and can be used daily in even the most basic process of locating materials or designating space. It is instructional, reinforcing the use of words with routine activities such as wayfinding. It signals that the library or archive is supportive and respectful of the tribal language even though the existing collections might be largely in English.

A. There is bilingual signage in the Center for Indigenous Cultures in the new Juan José Arreola Public Library of the State of Jalisco, Jalisco, Zapopan, Mexico.

B. The Christchurch City Libraries/Ngā Kete Wānanga o Ōtautahi on the South Island of Aotearoa/New Zealand have bilingual Māori names and Māori signage.

#### **5. Creating resources**

One of the most creative potentials for the tribal library/archival is of serving as a laboratory space where patrons can meet to create new products.

A. The Ruth A. Myers Library/Ojibwe Archives is located at the Fond du Lac Tribal Community College near Cloquet, Minnesota, USA. The library is located on the second level of the college building. An Ojibwe Cultural Resource Center provides resources, including a media recording student, for students, their educators, researchers, and community members to gather and create Anishinabemowin/Ojibwe language resources.

B. The Ka'k'Nojib'al (New Knowledge) center in Xolsacmaljá, Totonicapán, Guatemala, Mayan publishes stories by grandparents.

C. BlackWords is part of AustLit: The Australian Literature Resource. It seeks to: "identify and index the vast and still growing collection of aboriginal and Torres Strait Islander literature; to develop complementary research and teaching material for the literature; to promote and raise awareness of aboriginal and Torres Strait Islander writing, particularly in educational settings; and to provide an information rich website, a searchable database, and a forum for the communication of information about the lives and works of aboriginal and Torres Strait Islander writers and storytellers." (Leane, 2013, p. 81) The works found in BlackWords are in English and in the languages of the aboriginal and/or Torres Strait Islander people.

D. Christchurch City Libraries in Aotearoa/New Zealand's Tī Kōuka Whenua project has content on local Māori history website and database that provides citations to a range of content from podcasts of oral history interviews of elders to historical essays introducing geographic locations of importance.

E. The Wellington City Libraries in Wellington, Aotearoa/New Zealand created Ngā Tūpuna o Te Whanganui-ā-Tara, Biographies of Māori who Resided in the Wellington Region from 1840. Twenty profiles on the website appear also in te reo Māori, the Māori language.

F. The National Library of New Zealand/ Te Puna Mātauranga o Aotearoa and the Library and Information Association New Zealand/ Aotearoa (LIANZA) collaborated with Te Ropu Whakahaui, Maori in Libraries and Information Management on Ngā Ūpoko Tukuktuku/Māori Subject Headings and Iwi-Hapū Names Projects. The mission of the project is "to provide subject access to materials in the Māori language and/or about Māori topics, using terms familiar to Māori and arranged in a hierarchy that reflects the Māori view of the world rather than a European one." (Paranihi, 2013, p. 105)

#### **6. Observing cultural protocols**

Tribal libraries and archives can serve as living extensions of the tribal community when they observe and respect the etiquette or cultural protocols of the communities they serve.

The Ngā Mata o te Ika libraries on the North Island of Aotearoa/New Zealand developed a program called Tihei Matariki (Everlasting Matariki or Long Live Matariki), to celebrate Matariki or Maori New Year. Events followed traditional Māori etiquette, opening with a Pōwhiri (welcome), followed by a karanga (call to ancestors and Matariki), mihi (greeting), karakia (prayer), and, finally, shared kai (food).

#### **7. Creating programs**

Libraries and archives can break out of their custodial roles by developing programs that aim to increase awareness of their services and invite sharing with community members.

A. At the Vancouver (British Columbia, Canada) Public Library, the Storyteller-in-Residence program involves storytellers from local First Nations communities including the Squamish Nation, Sliammon Nation, and Musqueam Nation.

B. At the Ka'k'Nojib'al (New Knowledge) Xolsacmaljá, Totonicapán, Guatemala story hours are given in Spanish and in the local indigenous languages.

C. At the Ngā Mata o te Ika libraries in Aotearoa/New Zealand, students participated in a celebration of Māori New Year by conducting research and then writing and/or illustrating a story based on a local kaitiaki maunga, taniwha, awa, or kaumatua (guardian, landmark, icon, or elder). Local Māori writers were included in performances that involved sharing pūrākau (ancient legends) in te reo Māori and English languages.

D. The libraries Christchurch City Libraries/Ngā Kete Wānanga o Ōtautahi have a Māori resource center where patrons can also watch Māori television.

E. In 2009, Massey University Library in Palmerston North, North Island, Aotearoa/New Zealand started a new series of book awards, Ngā Kupu Ora to recognise Excellence in Māori Publishing. The awards are announced during Te Wiki o te Reo Māori (Māori Language Week).

Librarians seeking professional registration through LIANZA, the Library and Information Association of New Zealand/Aotearoa, must demonstrate competency in eleven areas, each of which is referred to as a body of knowledge or Bok. Bok11 is Awareness of Māori Knowledge Paradigms. Competency is demonstrated by Awareness of the important place of te reo in Māori culture. This extends to an understanding that te reo Māori is “vital to the identity and survival of Māori as a people; and to recognize that competence in te reo Māori has intrinsic value to the client, organization, and staff.” (Rewiti, Library, 2013, p. 97)

Libraries can support indigenous communities through collaborations that aim to revitalize indigenous languages. Successful collaborations are built on proper protocols to ensure respectful access built on indigenous notions of ownership. Together, indigenous peoples and library staff can create the settings for language use and the creation, collection, preservation, and understanding of indigenous language expressions and learning resources. Model programs include local publishing initiatives, internal signage, developing of library marketing materials, translation projects, and hosting events such as an American Indian Sign Language conference and study groups.

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# Our Future Lies in The Past

## Me hoki whakamuri, kia ahu whakamua, ka neke

**I** by Vicki-Anne Heikell, Field Conservator at the Alexander Turnbull Library, New Zealand

*Vicki-Anne Heikell is a trained paper conservator of Māori descent. She works as a Field Conservator at the Alexander Turnbull Library, New Zealand. Vicki-Anne has previously worked at Te Papa Museum of New Zealand and was the first National Preservation Officer Māori in the National Preservation Office.*

In 1997 the National Library of New Zealand and Archives New Zealand established New Zealand's first National Preservation Office Te Tari Tohu Taonga to provide advice and guidance for institutions and community groups caring for documentary heritage material. Two National Preservation Officer positions were created, Preservation Officer and Preservation Officer Māori. The Preservation Officer Māori position was an acknowledgment that Māori iwi or tribal groups held significant documentary heritage material. The position was held by conservators of Māori descent and was important. The Library took the bold step of supporting a Māori candidate undertaking their training as a conservator.

The Alexander Turnbull Library is New Zealand's premier research library, its collections and services are housed within the National Library of New Zealand. In 2010 the Alexander Turnbull Library underwent an organisational review out of which came a reconfigured National Preservation Office within a new team Outreach Services. While the new role of Field Conservator does not have a Māori specialist focus as the previous National Preservation Officer Māori position, the role does include some Māori specific competencies.

The Field Conservator's primary responsibility is to provide preservation advice and guidance to community groups and organisations including Māori communities. I will discuss my role as a Field Conservator, in particular, the different ways in which it collaborates with Māori communities to enhance and stimulate the preservation of their collections.

Māori people define themselves by whakapapa or ancestry. Iwi or tribal groups trace their whakapapa to a common ancestor with hapu or sub-tribe and whānau or family groups.

The Field Conservator collaborates primarily with hapu or whānau groups to advance the preservation and conservation of their taonga. While taonga can be simply defined as valued possessions or treasures it has a much broader meaning for Māori and because the Treaty of Waitangi guaranteed Māori possession of their taonga.

The Treaty of Waitangi is New Zealand's founding document signed in 1840 and is an agreement written in both the Māori and English languages.

The Treaty is a broad statement of principles on which the British and Māori made a political compact to found a nation state

and build a government in New Zealand. The document has three articles. In the English version, Māori cede the sovereignty of New Zealand to Britain; Māori give the Crown an exclusive right to buy lands they wish to sell, and, in return, are guaranteed full rights of ownership of their lands, forests, fisheries and other possessions; and Māori are given the rights and privileges of British subjects.

The Treaty in Māori was deemed to convey the meaning of the English version, but there are important differences. Most significantly, the word 'sovereignty' was translated as 'kawana-tanga' (governance). Some Māori believed they were giving up government over their lands but retaining the right to manage their own affairs. The English version guaranteed 'undisturbed possession' of all their 'properties', but the Māori version guaranteed 'tino rangatiratanga' (full authority) over 'taonga' (treasures, which may be intangible). Māori understanding was at odds with the understanding of those negotiating the Treaty for the Crown, and as Māori society valued the spoken word, explanations given at the time were probably as important as the wording of the document.

Different understandings of the Treaty have long been the subject of debate. The exclusive right to determine the meaning of the Treaty rests with the Waitangi Tribunal, a commission of inquiry created in 1975 to investigate alleged breaches of the Treaty by the Crown.<sup>1</sup>

Implicit in the Treaty of Waitangi are shared obligations and responsibilities in the conservation and preservation of taonga. The New Zealand Conservators of Cultural Materials Pū Manaaki Kahurangi (NZCCM) an association of professional conservators revised its Code of Ethics in 1995 to formally recognise the role of Māori in regards to taonga.

"Māori customary concepts empower particular knowledge of heritage and conservation values to chosen guardians, with respect to particular places and artefacts. In adhering to the Code of Ethics all members of NZCCM shall recognise the special relationship of Māori to places and artefacts as described in the Treaty of Waitangi."<sup>2</sup>

How do these broader historical and political constructs impact on the role of the Field Conservator? In working with Māori communities this role balances the preservation of the physical object with acknowledgement of intangible or cultural aspects.

Since 1997 the NPO has undertaken marae-based preservation workshops.

1. <http://www.nzhistory.net.nz/politics/treaty/the-treaty-in-brief> (captured November 25, 2013)

2. <http://nzccm.org.nz/code-of-ethics> (captured November 25, 2013)



Iwi are comprised of hapu each with their own marae or community space.<sup>3</sup> Māori consider marae their turangawaewae – literally a standing place; a place of belonging. Marae are the focus of Māori community life.

Dean Whiting, Māori Buildings Conservator, describes the Marae as: “a unique form of collective association, a strong institution, not only for the physical functions needed to support the collective, but a cultural entity in itself, with values related to landscapes, spiritualism and cultural continuance through whakapapa.”<sup>4</sup>

The marae-based preservation workshops always include other conservation or aligned expertise, Māori conservators such as Rangi Te Kanawa, a Māori textile conservator; Māori photographers and collaboration between cultural heritage agencies like Te Papa National Services Te Paerangi.

The workshops are not just about documentary heritage collections but often about hapu members reconnecting with their taonga or collections.

Ostensibly the workshops serve two functions:

- to share preservation knowledge on best practice on the care of documentary heritage collections;
- to share some practical skills for preservation rehousing the collections.

But the most important outcome is that of whānaungatanga; derived from the term whānau or family and is a sense of collectiveness and shared purpose. This shared purpose generates discussions about the wider issues of caring for taonga – the tangible and intangible aspects and the priority issues for that hapu. While workshops held elsewhere can generate similar discussions the interconnectedness and relationships between taonga and people are visible, evident in the physical landscapes and names, in the marae buildings and its artwork and in the role each of the workshop participants assume at their own marae.

Success for the Library focuses on the tangible outcomes – 15 attendees, 15 boxes made, a successful evaluation form filled out. However, it is the intangible outcomes and the gentle seed sowing that reaps the greatest rewards over a much longer period of time. The timeframe and the intangible aspects make it difficult to justify the necessity.

One cannot just walk onto a marae, one has to be invited and welcomed; one cannot talk about preservation without being invited to do so by first introducing yourself, your turangawaewae. As a conservator of Māori tribal descent I recognise that it is engaging and understanding these cultural aspects that are crucial to Māori communities being open to listening to what I might say as a conservator. A workshop allows me to be put under scrutiny in an environment where the hapu or whānau members are on their tārangawaewae, where they are able to

share their taonga and where those taonga are associated by whakapapa to that marae, whānau, hapu and iwi and understanding the relationships between all of the taonga and their cultural guardians informs the preservation approach.

I am interested in how preservation strategies developed for taonga might give rise to contemporary Māori expressions of cultural guardianship or kaitiakitanga.

For example, photographic collections and the marae buildings are cared for by the hapu usually through legally constituted committees or trustees. However many of the taonga collections are cared for by individual members of the hapu or whānau. How can collections of taonga in individual possession contribute to the collective identity of a hapu or iwi group and how can hapu be collectively responsible for the preservation of those taonga?

In the Treaty of Waitangi post-settlement phase the strategic, financial and political decision-making is typically made at an iwi or tribal level.

As a Field conservator practical collaboration with Māori communities occurs at the hapu or whānau level while strategic and political decision-making occurs between iwi leaders and senior leadership of the Library, rangatira to rangatira (chief to chief) where preservation concerns are not the only priorities for cultural redress.

In 2011 one of the most significant reports on the Māori and Crown relationship *Ko Aotearoa Tenei: This is New Zealand Report of the Waitangi Tribunal into claims concerning law and policy affecting Māori culture and identity*. (Wai262)

The Wai 262 claim was first submitted to the Waitangi Tribunal in 1991 by a group representing six iwi and asserts Māori interests in taonga.

The claim's focus is the place of Māori culture, identity and traditional knowledge in New Zealand's laws, and in government policies and practices and who controls Māori traditional knowledge, who controls artistic and cultural works. It also concerns the place in contemporary New Zealand life of core Māori cultural values such as the obligation of iwi and hapu to act as kaitiaki (cultural guardians) towards taonga such as traditional knowledge, artistic and cultural works, important places, and flora and fauna that are significant to Māori identity.<sup>5</sup>

This Report, among other things, raises issues for institutions such as the National Library, Archives New Zealand and Te Papa as national custodians of knowledge, culture and heritage and their core responsibilities for the preservation and transmission of mātauranga Māori – Māori knowledge.

The Field conservator facilitates the preservation of mātauranga Māori by assisting Māori communities to care for and preserve their own taonga and thereby strengthening the role of kaitiaki. It is important to retain the relationship between taonga and kaitiaki and that being a kaitiaki brings privileges and responsibilities.

5. <http://www.waitangi-tribunal.govt.nz/news/media/wai262.asp>

3. See [www.maorimaps.com](http://www.maorimaps.com) for an overview of marae in Aotearoa NZ and tribal boundaries and groupings

4. "Customising your Classic Whareniui: Conservation and Adaptation of Marae Heritage Building." Presentation given at Te Paerangi National Seminar, Rotorua, March 4-5, 2008

Rather than potentially alienating kaitiaki from their taonga by depositing in a Library, an Archive or a Museum or centralising in a tribal repository, preservation knowledge can be used to strengthen kaitiakitanga or cultural guardianship sitting alongside mātauranga Māori and empower kaitiaki to feel confident about their role.

As a conservator I have contributed to an undergraduate qualification in Māori and Information Management; Puna Maumahara at a Māori tertiary institution, Te Wānanga o Raukawa. The teaching programmes are carried out within a Kaupapa-Tikanga framework and on a theory developed to ensure the 'thinking used to identify activities and behaviours driven by āronga Māori'; a Māori world view.

The courses endeavour to apply mātauranga Māori and their success is measured against ten kaupapa or principles. These ten principles include whakapapa and kaitiakitanga.

The Puna Maumahara qualification aims to produce graduates who are able to 'design, implement and manage information systems to suit whakapapa based organisations as well as other Māori groups and organisations.'<sup>6</sup>

6. [www.wananga.com/index.php/subject-areas/puna-maumahara](http://www.wananga.com/index.php/subject-areas/puna-maumahara) (captured 29 November 2013)

The programme has three strands: Māori language studies, iwi and hapu research studies and Māori information or Puna Maumahara specialist topics. Ngā Taonga Tuku Iho is a specialist topic in preservation and is offered in years one, two and three of the Bachelor degree programme. It teaches students preservation concepts and principles and how they might adopt, adapt and apply these to their iwi, hapu and whānau contexts. Central to the assessment is how preservation can enhance the well-being of both their community and their taonga.

Preservation values already exist in communities and conservators are contributing to an already existing canon of knowledge. Successful conservation projects in Māori communities is driven and led by the community drawing on preservation practices from both Māori and conservator.

The value then is that preservation concepts and principles contribute to an evolving mātauranga Māori or Māori knowledge and therefore a dynamic, evolving Māori community where taonga and people remain connected.



1. Marae-based workshop Omaio marae, Te Whanau-a-Apanui tribal area, New Zealand. Demonstrating making a preservation enclosure. Credit: Michael Hall photographer

# A Story in a Record is a Record of a Story: Aboriginal Heritage Records at Library and Archives Canada

by Sarah Hurford, Reference Archivist, Information and Research Services Division, Library and Archives Canada

## Library and Archives Canada and records relating to aboriginal heritage

Library and Archives Canada's mandate is to acquire, preserve and make available the documentary heritage of Canada. It has served as both the national archives and the national library of Canada since the two institutions were combined in 2004. The library and archival collections have textual, published, audiovisual, art, literary, cartographic, musical, and digital components. Items from the collections are requested frequently: 168,173 items were circulated by Library and Archives Canada in 2012. Increasingly, people also conduct research and view portions of the collections through the institution's website, which received 7,384,166 visits in 2012, and 11,314,295 visits by mid-November 2013.

Library and Archives Canada (LAC) holds many archival records of interest to aboriginal individuals and communities in these collections. Government records from the departments responsible at various times in history for the administration of government affairs relating to aboriginal peoples are among the most frequently requested from the collection, second only to military records.

Because these historical records are important to people across the country, they offer LAC many opportunities to collaborate with aboriginal groups and individuals across Canada. These opportunities for collaboration are evident at transactional levels, as the institution answers questions about the collections and responds to requests for documents, but also at broader levels such as institutional exhibits and projects.

## The role of records in defining and describing aboriginal groups in Canada

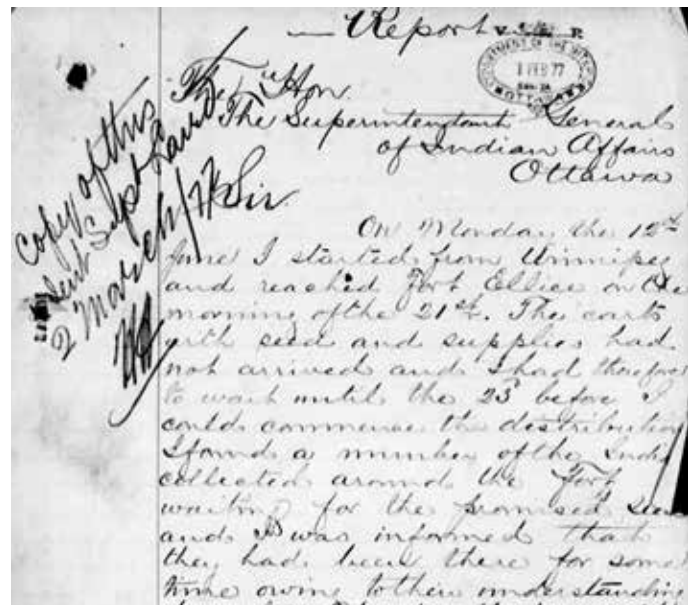
Section 35(2) of the Canadian *Constitution Act* of 1982 acknowledges three distinct groups of indigenous peoples, which together are referred to in as the aboriginal peoples of Canada. These groups are Metis, Indian (now more often referred to as First Nations), and Inuit.

The differences between these aboriginal groups are reflected in LAC collections in the sense that records produced by the government documenting the experiences of, and transactions with individuals considered to belong to each of these three groups over time are in different fonds and sous-fonds within LAC's collections. The largest deposit of documents relating to the Metis can be found in RG 15, Records of the Department of the Interior. Records relating to the Inuit are in RG 85, records of

the Northern Affairs Program, and records relating to First Nations are in RGs 10 and 22, The Inuit and Indian Affairs Program sous-fonds. There is also a broader group of relevant documents in other fonds and sous-fonds. Overall the distribution of the records reflects a different documentary footprint for aboriginal groups and individuals than for non-aboriginal Canadians.

These historical government documents are deeply implicated in the resolution of a broad range of present day questions. For individuals, these records are needed to provide proof of their right to membership in groups such as specific First Nations. For communities, the records are evidence required for specific and comprehensive claims. At a national level, where more than forty cases involving aboriginal rights have been decided in courts since the early 1970s, these records are implicated in legal issues.

Because of the changes in terminology describing place names and aboriginal groups over time, and the different layers of systems and procedures surrounding the records in LAC collections, locating the correct documents can be challenging for new researchers. LAC collaborates with the ongoing needs for the documents by providing information and assistance in accessing portions of the collections, and also by devoting attention to the descriptions of records in its catalogues to ensure they reflect both past and current terminologies for describing people, groups and places.



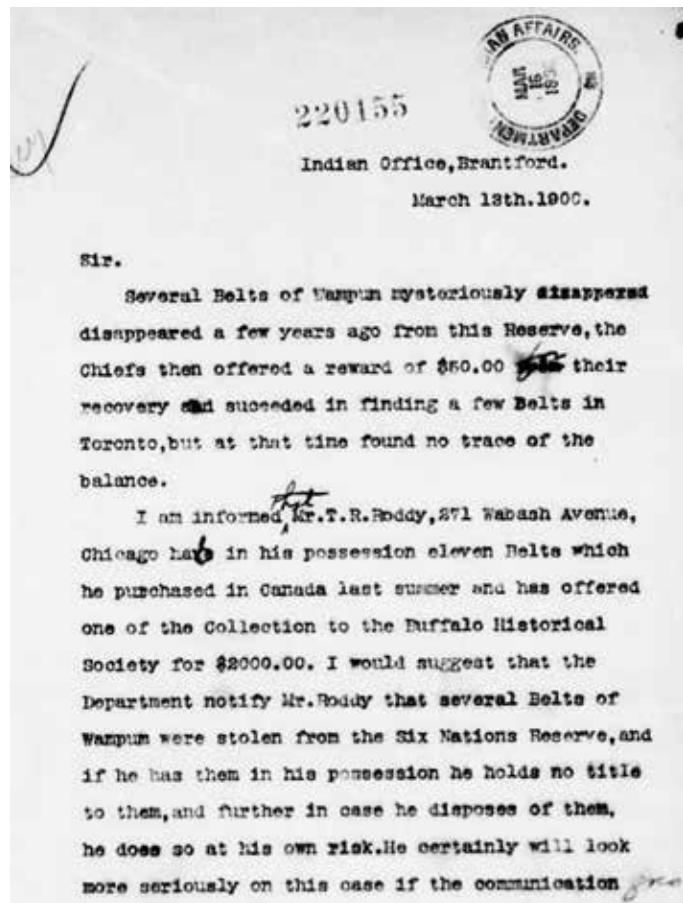
1. This image shows an example of a personal account contained within a file. This type of personal account often contains observations about who was present in the area, and the sequence of events that took place. Source: WINNIPEG - AGENT ANGUS MCKAY'S REPORT OF HIS TRIP TO FORT ELLICE TO PAY ANNUITIES. Date: 1877. RG 10, volume 3642, file number 7581, microfilm reel C-10112.



## What motivates the demand for documents relating to aboriginal heritage in Canada at Library and Archives Canada?

The demand for documents relating to Aboriginal Heritage in the national collections is evident through requests for them at LAC, and can be traced back to multiple causes. One major cause is that Aboriginal rights in Canada have been defined legally, and continue to evolve through decisions reached as a result of litigation.

This means that many key pieces of documentary evidence are held in the national collections. In many cases, LAC is the only repository that can provide the documents bearing this evidence. The portion of requests for documents that can be attributed to legal requirements for them is significant, and is one of the reasons there is steady demand for the records. As litigation research continues in the multiple forms it has assumed, a constant transfer of documents in the form of copies is taking place from LAC to federal departments, to aboriginal communities, to commissions of inquiry such as the Truth and Recon-



2. The image above shows an example of how a story can be contained within a file. The title of this file was changed to describe the file's content in more detail. The original title of the file, as cited in publications, was "The Wampum file". Source: SIX NATIONS AGENCY - REPORTS, CORRESPONDENCE AND MEMORANDA REGARDING THE THEFT OF ELEVEN WAMPUM BELTS FROM THE SIX NATIONS RESERVE, THE CUSTODY OF THE MOHAWK PIPE OF PEACE, AND DISPUTE AND EVIDENCE IN THE CASE OF DANIEL (DAVID) SKY VS. COLONEL C.E. MORGAN RESPECTING SEIZURE OF WAMPUM BELTS FROM HEREDITARY CHIEFS. IN ADDITION FILE CONTAINS CORRESPONDENCE REGARDING LEVI GENERAL'S (DESKAHEH) TRIP TO THE LEAGUE OF NATIONS, GENEVA TAKING WAMPUM AND PEACE PIPE (PHOTOGRAPHS). Date: 1900-1951. RG 10, volume 3018, file number 220,155, microfilm reel C-11311.

ciliation Commission, and to records of legal proceedings. This type of document transfer is necessarily responsive, as it cannot take place until the need for the document arises. In this context it is clear that as the needs for the documents continue to evolve, the demand for the documents will also evolve.

A second reason the documents are being requested is the increase in public interest and scholarship around historic and contemporary interactions between aboriginal individuals and groups and other parts of Canadian society. The increase in public interest is evident on a daily basis through recent social media movements such as the Idle No More movement which has invited popular interest in aboriginal issues through social media, and through coverage of occurrences such as celebrations, ceremonies, protests, and demonstrations in the media. The amount of scholarly work and publications focused on examining aboriginal experiences in Canada and the history, nature, and significance of contacts between aboriginal and non-aboriginal Canadians, and aboriginal individuals and communities with the federal government, has also increased significantly over the last few decades.

Finally, there are also an increasingly visible number of aboriginal individuals-artists, professionals, communicators and others-who are generating records of national significance themselves throughout the course of their lives and careers; and whose correspondence, photographs and records may also appear in the collections of records generated by other Canadians. Clearly the increase in public interest is also an evolving landscape that provides a reason for interest in documents, and is likely to generate changes in how records are acquired, kept, and made available by LAC.

## Conservation context for aboriginal heritage records at LAC

The characteristics of the collections themselves that are held in trust by Library and Archives Canada for the nation's use are another driver for the demand for documents. The fact that the documents are conserved in Canada's national library and archives is also sometimes the reason that they are sought. In a litigation context, certified copies of documents may be required as evidence. This means that LAC's role as a reliable and authoritative source for, and custodian of, the relevant documents is imperative for both sides of a legal discussion as the institution can provide not only the document, but documentation substantiating its provenance, and acquisition and preservation contexts.

LAC collections are broad, and their nature determined by a national mandate. LAC holds not only records created by the federal government and its precursors, but also conserves non-government records: fonds of people, corporations, associations, and institutions of national significance. This necessarily means that the collections are broad both in format and in scope, and represent all of the regions of Canada. The footprint of aboriginal experiences, languages, history, and transactions with the federal government within the collections is large and difficult to capture, and the location and nature of relevant



information varies widely depending on the specific question being asked.

The question for LAC is how to collaborate effectively with the needs of researchers as they attempt to locate, access, and copy the documents they need. Close and case-specific collaboration with researchers is often necessary for them to obtain the proper document needed for evidence, to explain the rules associated with access and how to navigate them, and how to ensure that the researcher has the correct format of copy to serve his or her needs.

### **Collaboration in responding to requests for information and records**

The institution has a history of responding to the visible needs of researchers by responding to specific questions that are asked or requests that are made for documents-and this history is currently reflected in the access component of LAC's mandate. The institution regularly and continuously responds to requests for records and for contextual information on a transactional level through the provision of services to the public by dedicated teams that provide reference support and guidance, responses to Access to Information and Privacy requests, genealogical records and information, and military service records. These services have been developed to respond to specific demands from the public, and can be considered as one form of responsive collaboration with expressed research needs, as well as needs for documents.

Although transactional and constant in nature, the context of service provision for aboriginal individuals and communities requesting information and documents has shifted in new ways to respond to demand, such as providing reference service and search tools and showing photographs at the national events held by Canada's Truth and Reconciliation Commission. Part of effective service provision in this responsive collaboration context involves understanding the context behind the requests for the records, and being able to effectively address the information need behind the question. This is true both when discovering records, and when obtaining the information given by records-whether through consultation of records, or copying.

### **Collaboration to provide access to records: consulting and copying**

Once documents are identified in the collections, the question of how people may access them becomes the next step. The researcher may need to copy the document, or only consult it to determine its relevance to the research question. LAC holds documents that are open for consultation and copying, and also many items that are restricted by federal legislation such as the Access to Information Act and the Privacy Act, and in the case of non-government holdings, by donors.

Assisting those who are interested in accessing documents is also one important way that Library and Archives Canada collaborates with the needs of researchers, and the assistance must often be customized depending on the restrictions associ-

ated with a particular document, and the researcher's level of permission of clearance to view the restricted records. Assistance with document access is provided at a transactional level by different sections within the Services Branch of LAC, including Reference Services, Genealogy Services, and the Access to Information and Document Delivery Services sections.

Providing the correct copy of the document to respond to the specific need for it is also important. In some cases a service LAC can provide is to discuss what type of copy will suit the requestor's need. This may mean providing a digital colour copy of a treaty between the government and a First Nation in high resolution for display at an exhibition on the anniversary of a treaty. It may also mean explaining the self-serve option for researchers to create their own digital copies of records-which allows a visiting researcher to capture microfilmed documents without a fee, which reduces the cost of research. It may be the production of a copy that is certified to have come from LAC's collections. It may also mean providing access to the original document for the researcher to take a photograph, as the copy of the document available on microfilm is not sufficiently clear.



3. Historical maps provide information about the movement and location of people during a significant event. This map shows lots on Red River, cart trails, routes taken by settlers and half-breeds, Seven Oaks and Frog Plain. A note in red is entitled "Reworks from deposition in behalf of the half breeds". Source: [Map showing the area of the Seven Oaks Massacre, 1816]. No. 3. True copy, Wm. Sax, D.P. Surveyor, April 1818. [cartographic material]. Date: 1818. Microfiche NMC 6069.

## Collaborating Digitally: Digitizing items from the collections

For LAC to offer information and records digitally is one way to bridge the large Canadian geography, and to make collections available to offsite researchers. The institution's digital offering includes both information about the collection, and digital copies of items from the collection. LAC has digitized copies of many files and items from its collections that have to do with Aboriginal Heritage. The institution has digitized some series of records, and has also made digital copies of individual items and files that have been requested by researchers.

Some of the major series of government records have been digitized almost entirely and digital copies are available with file level descriptions in the institution's online catalogue Archives Search. One example of this type of digitization is the Red Series and Black Series, which are central registry series from the Department of Indian Affairs that reflect the actions of that department's headquarters, and together provide coverage of the time period from the 1870s to the 1920s. A second example is the digitization of the Treaties, Surrenders, and Agreements series which contains documents showing articles of provisional agreement and treaties between aboriginal groups and the federal government, and its precursors. Within the library cata-

logue, there are digital copies of publications and electronic resources having to do with Aboriginal Heritage such as the website for the Report of the Royal Commission on Aboriginal Peoples.

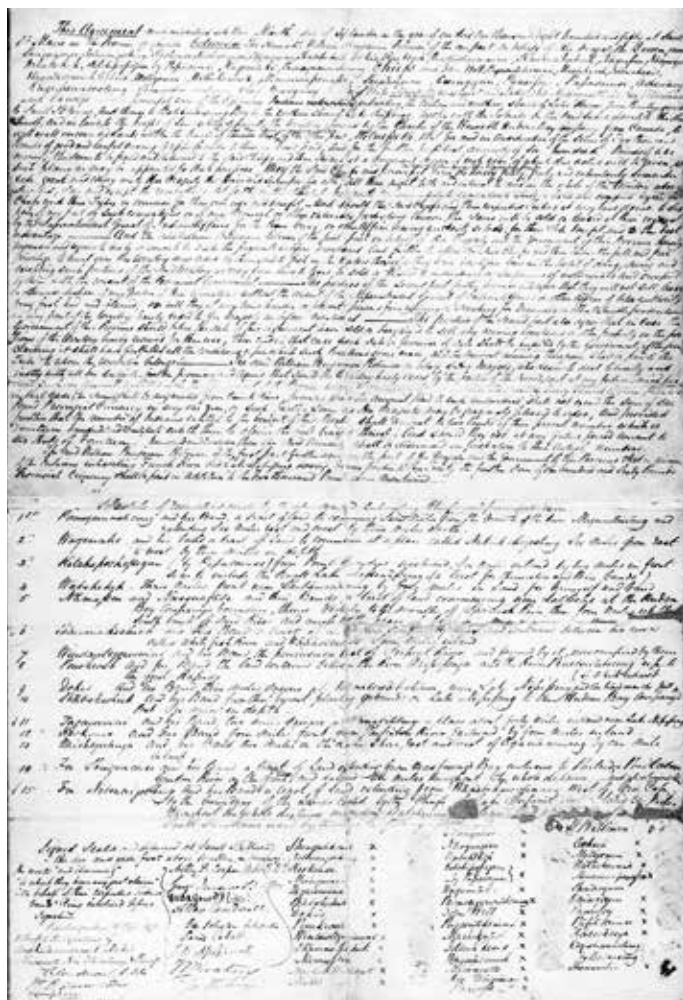
More recently the institution has sampled other ways to provide digital copies such as the Microform Digitization section of the website, created in 2009, in which archival series of microfilm reels such as the 317 reels in the School Files Series from the Department of Indian Affairs are digitized in their entirety. This Microform Digitization interface allows a researcher to search through a digital version of a microfilm reel in its entirety, or to view a file of interest that is contained on one of these reels after identifying it in the catalogue.

In addition to entire series, LAC also provides digital copies of items, files or microfilm upon request. Since 2010, the institution has had a default digital policy for reproductions, meaning that when a copy is requested the item, file or film is scanned instead of being copied onto paper. In the months following the request, the digital copy is added to the description of the item in Library and Archives Canada's catalogue. This ensures that the amount of digital copies LAC can provide increases over time, and does so in a way that relates to the documents of interest to researchers.

## Presenting portions of the collections that relate to Aboriginal Heritage digitally

LAC's digital offering is multifaceted, including the institution's website [www.bac-lac.gc.ca](http://www.bac-lac.gc.ca), but also a blog, Twitter account, Flickr photostream, Facebook page and Youtube channels that offer both highlights from the collections, and instructional offerings such as videos showing how to search online, and what orientation services are available at the public building in Ottawa. Aboriginal Heritage is one theme of the collections based offering, and is represented in the various sites. For example, there are specific Flickr sets on subjects relating to Aboriginal Heritage such as Louis Riel, and Pride and Dignity, which shows aboriginal portraits. However, there are also images within other sets that relate to Aboriginal Heritage such as engravings in Early Images of Canada: Illustrations from Rare Books, and photos in the Rosemary Gillead fonds.

The website has a page for Aboriginal Heritage at <http://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/Pages/introduc->



4. Treaties are agreements between the Crown and Aboriginal groups, and their content provides a basis for subsequent relations. Source: Robinson Huron Treaty - Surrender by the Ojibewa Indians inhabiting the North Shore of Lake Huron - IT 148. Date: 1850/09/09. RG 10, volume 1844/IT148, microfilm reel T-9938.

A census chart titled "Census of the Northwest Territories" showing population data for Indians, Half-Breeds, and Whites in the Northwest Territories in 1873. The chart is a table with multiple columns and rows of data.

5. Census records are important sources of information for tracing family ancestry to provide proof of eligibility for membership or benefits. Nominal census records and other lists such as Treaty Annuity paylists often show changes in family names and where families lived over a period of time. Source: ONE CENSUS CHART SHOWING THE POPULATION OF INDIANS, HALF-BREEDS AND WHITES IN THE NORTHWEST TERRITORIES. Date: 1873. RG 10, volume 6304, file number 2579, microfilm reel C-10104.

[tion.aspx](#) that presents the various resources available and groups them by type as well as research theme, and links to sub-pages with resources specific to Metis, First Nations and Inuit. The Aboriginal Heritage page presents virtual exhibitions such as Treaty 8, Our Voices, Our Stories: First Nations, Inuit and Metis Stories from Yesterday and Today, and Aboriginal Sound Recordings: Music and Song, and specialized databases resulting from specific projects, such as the Naskapi Lexicon and Project Naming. Research guides and finding aids that provide contextual information about the records are also listed. Elsewhere, the website also includes a list of available podcasts, the most popular of which focuses on Project Naming and Canada's North.

These postings of portions of the collection relating to Aboriginal Heritage are one means of active collaboration with aboriginal individuals and groups, allowing LAC to reach out with material of possible interest.

### **Moving forward: Collaboration with aboriginal archiving in Canada**

There are strong indicators that interest in aboriginal archiving and aboriginal archives is increasing in Canada. The development of new archives with collections focused on aboriginal heritage records is one indicator that people are seeking historical records in order to understand the sequence of events that transpired over time; and that this understanding is imperative to resolving questions of identity that are urgently important to individuals and communities. Examples of recent archives initiatives include the Shingwauk Project at the University of Algoma, the movement for a First Nations archives of Manitoba, and the National Research Centre being created at the Univer-

sity of Manitoba from the records collected and created by the Canadian Truth and Reconciliation Commission.

The steady demand for records relating to aboriginal heritage in LAC collections is another indicator of the increase in interest in aboriginal archiving. Because aboriginal archives are a fairly recent phenomenon, the records reflecting what happened to a particular First Nation are often found in other archival repositories, such as LAC and newer archives may seek these documents to make them accessible to their researchers in a different context. As Indigenous Studies Librarian Camille Callison has observed, sometimes the difficulty in accessing stories and artefacts originates from the housing of the knowledge within a traditional archives.

New archiving initiatives naturally raise questions not only about the motivation and purpose of archiving, but also about who creates the archives, what records should be included in them, as well as how institutions and collections are linked digitally. These questions have a strong reflection in the themes of recent Canadian historical and archival conferences. The increase in interest around aboriginal archiving continues to generate discussions about the part records play in rebuilding cultural identity, and in resolving questions of contemporary interest. It is clear that opportunities for both active and responsive collaboration with aboriginal communities, organizations and individuals are present, but the changing landscapes of the context behind the demand for records reflecting aboriginal heritage mean that collaboration must be adaptive.

This is no less true at Library and Archives Canada, where the increase in aboriginal archiving and the continued interest in records relating to aboriginal heritage mean that the institution is continuously engaged in many types of collaboration with aboriginal groups and individuals to respond to their changing needs.



# Project Naming / Un visage, un nom

by Beth Greenhorn, *Project Naming* Manager, Content Distribution Division, Library and Archives Canada

## Introduction

*Project Naming* is a photographic identification project involving Inuit communities in the territory of Nunavut that began in 2002. The project consists of the digitization of photographic records in Library and Archives Canada's (LAC) collection, a web site and a database, where the names of previously anonymous sitters in the photographs, as well as other information, are made available to the public. Over the last twelve years, the project has evolved into a broader community engagement initiative, providing a virtual space for Inuit to reconnect with their history, and to share memories and stories re-kindled by the photographs. This paper will provide an overview of *Project Naming* and its developments over the last twelve years.

As the national repository of published and archival material, LAC collects and preserves documents from all media, including an estimated 30 million photographic records. While the exact number of photographs of Canada's Aboriginal people – First Nations, Métis and Inuit – is unknown, their images are found in hundreds of federal government and private collections. Explorers, geologists, missionaries, anthropologists, ethnologists, and free-lance photographers have documented the Canadian Arctic and its inhabitants from the late nineteenth century to the present day. Many of these images have made their way into LAC's photographic collections.

While Canada's Aboriginal people have all experienced a great deal of change in recent years, Inuit have undergone a major cultural upheaval in a much shorter period of time. These changes and their impact are summed up well by members of the Naninsiq Arviat History Project (NAHP):

"In about ten years the Inuit of Arviat went from tents and igloos, land-based camps and a predominantly hunting culture, to living together in the settlement originally known as "Eskimo Point" and now called Arviat. This is possibly the fastest rate of change for any group of Indigenous people, anywhere in the world, in all of recorded history. The impacts on culture, physical and mental health, social relations and well-being have been dramatic."<sup>1</sup>

This loss of culture and traditional way of life had a profound impact on Inuit. In terms of the youth, many do not speak Inuktitut, and as a result cannot communicate with older generations of Inuit. This loss of language, coupled with the impact of Western culture through mass media, has further disconnected youth from their past.

## Project Naming: How It Began

For years, Murray Angus, an instructor at Nunavut Sivuniksavut Training Program (NSTP), a post-secondary school for Inuit based in Ottawa, has been bringing his students to LAC every



1. Students from Nunavut Sivuniksavut Training Program searching the card catalogues at Library and Archives Canada. Left to right: Nadia Mike-Dulmage and Jennie Soucie, both from Iqaluit (formerly Frobisher Bay), and Annie Aningmiuq of Pangnirtung (Pangnirtuuq), November 2004. Photo courtesy of Nunavut Sivuniksavut Training Program, Ottawa, Ontario.



2. Karjurjuk, probably with one of her children. Chesterfield Inlet (Igluligaarjuk), Nunavut, July 1926, Department of Indian and Northern Affairs collection, Library and Archives Canada, PA-099333.

November to search for photographs of their communities as a way to learn about their history (figure 1). What Angus and his students commonly encountered was the general lack of information about the Inuit in the archival descriptions. With few exceptions, the names of Inuit depicted were never recorded, or they were described in ethnographic terms, such as "Native" or "Eskimo". An example is seen in the 1926 photograph of Kajurjuk, (figure 2), whose original caption is "Native type, Chesterfield Inlet".<sup>2</sup>

2. As a result of *Project Naming*, we now know this photo is of Karjurjuk (figure 2), that she was married to the late Noel Nuvak and they had five children: William Aupaluktuq, George Tanuyak, Helen Kattegatsiak and Cyril Nanaout.

1. "About the Project" page, [Naninsiq Arviat History Project](#).





3. Mona Tigitkok posing with a picture of herself taken more than 50 years ago, Kugluktuk, Nunavut, February 2011. The image projected on the screen is in the Richard Harrington collection, Library and Archives Canada, PA-146315. Photo courtesy of Kitikmeot Heritage Society, Cambridge Bay, Nunavut.



4. Sheba Awa and Elder Eugene Ipkanak, Igloolik, Winter 2002. Photo courtesy of Nunavut Sivuniksavut Training Program, Ottawa, Ontario.

Discouraged by the anonymity of the Inuit depicted in the photographs, Angus contacted LAC's Photography Division in 2001 and proposed an identification project to add names, as well as other information to the database.

*Project Naming* began in early 2002 as a collaboration between LAC, NSTP, and the Government of Nunavut's Department of Culture, Language, Elders and Youth (CLEY). LAC selected and digitized the photographs, transferred the images on CD-ROM to the NSTP, created the *Project Naming* web site, and maintained the database. CLEY provided financial assistance to NSTP, by purchasing laptop computers for the students to take the digitized images home to their communities, and coordinated several visits of Inuit Elders to LAC. NSTP organized the photo identification sessions between the youth and elders<sup>3</sup>, and consolidated the information produced during these gatherings before sending it to LAC staff, who would add it to the database. From its inception, this has been a reciprocal project. The goals are to reconnect Inuit with their past through photographs held at LAC, to promote dialogue between Inuit youth and elders, to identify the people and events portrayed in the photographs, and to share the names and knowledge gained by the participation of the different generations of Inuit with the archival community and members of the public.

### Project Phases: From 2001 to 2013

Since its beginnings twelve years ago, *Project Naming* has progressed through several different, and at times, overlapping phases. It started as a pilot project, and while still relatively small in scope, it has transformed into a broader community engagement initiative. These developments are largely a result of public enthusiasm combined with the evolution of Web 2.0 and social media.

The first phase began with the formation of the partnership between LAC, NSTP and CLEY and the digitization of 500 photographs from the Richard Harrington collection. The Harrington photographs were chosen for several reasons. Taken in the late 1940s and early 1950s, the chances were good of having people alive today who would be able to recognize individuals in the photographs. Harrington was a free-lance photographer,

3. The use of "elder" applies to older generation of Inuit. When capitalized, Elder is an honorary title bestowed upon individual who has earned the respect from his or her community for his or her wisdom and knowledge.

and his northern photographs were generally portraits or close-up views of men and women performing chores, or children at play, and whose faces were clearly visible. A representative example is the photograph of Mona Tigitkok, taken in the western community of Kugluktuk in 1949-1950 (figure 3).

In the winter of 2002, NSTP students travelled to Igloolik, Kugluktuk, Padlei and Taloyoak where they shared the digitized Harrington images with older members of the communities. The first meetings between the youth and elders were a resounding success, with the identification of nearly 75 percent of the people in the photographs. Many of these sessions involved conversations in elders' homes, similar to the meeting between Sheba Awa and Elder Eugene Ipkanak (figure 4). Others involved larger public events, as seen with the photograph of Mona Tigitkok posing with the picture of herself as a young woman (figure 3), in which images were projected onto a large screen at a community centre or school.

Given the positive results with the Harrington photographs, the project moved into the second phase in the summer of 2003. In contrast to the Harrington material, the next group of images included both federal government and private collections, ranging from as early as 1922 up to the early 1970s, with the majority dating from the 1940s to the mid-1960s. Most of the earlier images were from the Department of Indian and Northern Affairs Development (DIAND) photo albums. The albums, which date from 1922 to 1950, were popular amongst researchers and ordered frequently. They were also quite fragile and some of the earlier albums were deteriorating.

NSTP recommended digitizing photographs taken after 1950 as they had low expectations that elders would be able to name any individuals in photographs pre-dating 1930. On the other hand, LAC's concerns were focussed on the accuracy of information and the dependability of memory should anyone in the earlier photographs be identified. In spite of NSTP's doubts, LAC decided to proceed with the digitization of photographs in the DIAND albums, partly as a way to preserve the original documents, but also to facilitate public access through the on-line database.<sup>4</sup>

4. There are 70 Department of Indian and Northern Affairs albums containing 15,820 photographs from present day Nunavut, the Yukon Territory, the Northwest Territories, Alaska, Greenland and other northern communities elsewhere in Canada. In 2003, only individual photographs from the Eastern part (Baffin Region) of Nunavut were digitized. Since this time, all of the albums have been treated by LAC's conservators, and digitization of the full page views has been done on the majority. Currently, the digitized pages of album 32 and album 38 are available online. Digitization of the



5. Qaktu, his wife, Oolayoo (far right), and their daughter Oopikjuya Allooloo (centre), Department of Indian and Northern Affairs collection, Library and Archives Canada, PA-173739.

In December 2003, the next set of 800 digitized images was taken north by NSTP students when they returned home during the school break. Although this round of discussions only resulted in about 100 identifications, it was deemed a success. To both NSTP and LAC's surprise, Elders recognized family members in the earliest DIAND albums, such as the 1922 depiction of Qaktu with his wife, Oolayoo, and their daughter Oopikjuya Allooloo (figure 5).

As previously noted, while the names of most of Inuit in the photographs were never written down, there are instances in which the photographer made the attempt. One example is the photograph of Qaktu (figure 5), whose name was recorded as Kakto. The fact that the English interpretation appears to be a phonetic spelling of the Inuit one, helped alleviate any concerns on LAC's part about oral history and the dependence on elders' memories.

In October 2004, LAC launched the trilingual web site in English, French and Inuktitut, the Inuit language in syllabics (figure 6), and featured approximately 1,800 images in the database. Since then, more than 8,000 images have been digitized for the project, and LAC has received the names and other information for nearly one-eighth of the images.

During the first two years of *Project Naming*, almost all of the identifications came as a result of the face-to-face meetings between the NSTP students and elders. Following the launch of the web site, information was also collected through the online form, "The Naming Continues". While members of the public still send information to LAC by this manner, names and other information are provided through a combination of methods.

### Connecting With Communities

Early on in the project, from LAC's perspective, the collecting of the data could largely be described as a one-way form of communication as information was collated by NSTP and submitted to LAC, who then updated the records in the database. Gradually the processes of information gathering expanded to on-site photo identification-research visits from researchers from Nunavut and elsewhere in Canada. The two week research trip of Igloolik Elders, Louis Uttak and Abraham Ulayuruluk, orga-

remaining albums is being done, and these pages will uploaded to the database over the next year.



6. *Project Naming* Splash Page, Library and Archives Canada, www.collectionscanada.gc.ca/inuit



7. Elder Abraham Ulayuruluk and Joanna Quassa looking at a photographic album from the Department of Indian and Northern Affairs album, Library and Archives Canada, Ottawa, Ontario, October 2005. Photo Courtesy of Library and Archives Canada, Ottawa, Ontario.

nized by CLEY in October 2005<sup>5</sup> (figure 7), was the first of these sessions, which served as the catalyst for many subsequent on-site meetings.

Over the years, the project has evolved into a broader community engagement initiative, and has received support from a number of community groups with an interest in the Arctic and northern research<sup>6</sup>, for example the Nanisiniq Arviat History Project (NAHP). The NAHP was created in 2010 as a multimedia project for Inuit youth and elders to rediscover their history. In May 2011, the NAHP organized a 10 day research visit to Ottawa, devoting one week to carry out photographic research at LAC<sup>7</sup>. During their stay, they poured through hundreds of

5. CLEY staff, Joanna Quassa and Sylvia Ivalu, accompanied the Elders Louis Uttak and Abraham Ulayuruluk to LAC, and provided English and Inuktitut translation during this visit. NSTP graduate, Jesse Mike, also assisted with the research and interpretation for the two weeks.

6. In addition to the Nanisiniq Arviat History Project, LAC has collaborated with many other community organizations, including: Inuit Heritage Trust, Inuit Tapiriit Kanatami, Kitikmeot Heritage Society, Know History, Nunavut Tunngavik Inc., Qikiqtani Truth Commission and Views from the North – Cybercartographic Atlas at Carleton University. In the summer of 2013, the hamlet of Arviat designed a series of postcards and posters featuring LAC photographs and an acknowledgement to *Project Naming*.

7. The Nanisiniq Arviat History Project team who came to Ottawa in May 2012 included: Elder Martha Otokala Okotaq, Curtis Kuunuaq Konek, Jordan





8. Curtis Kuunuaq Konek and Elder Martha Otokala Okotaq, members of the Nanisiniq Arviat History Project looking at a photographic album from the Department of Indian and Northern Affairs album visit to Library and Archives Canada, Ottawa, Ontario, May 2011. Photo Courtesy of Library and Archives Canada, Ottawa, Ontario.

photographs, negatives, slides and albums and identified more than 20 family members and friends. NAHP team members, Elder Martha Otokala Okotaq was reunited with her mother, Utnguuyaq, whose photo was taken in 1950 by Harrington, while Curtis Kuunuaq Konek, discovered several pictures of his family. Prior to this, he had never seen any photographs of his grandmother as a young woman (figure 8).

Following the addition of new records to the database in summer 2007, LAC created an electronic trilingual poster to promote *Project Naming* with the hope of soliciting more identifications. In late-August the poster was emailed to everyone who had submitted information to LAC, as well as community and heritage organizations in all 26 communities of Nunavut. Only unidentified images were featured on the poster, in the hope that some of the individuals would be recognized. Several days after the poster was emailed north, Betty Novlinga Lyall Brewster contacted LAC when she recognized one of the pictures of herself as an infant and her late sister, Bella Lyall Wilcox (figure 9). Their portrait was taken in 1949 by an employee of Health and Welfare's Medical Service Branch, and had been unknown to Ms. Brewster or her family prior to digitization.

In addition to "The Naming Continues" online form and research visits to LAC, *Project Naming* is supported by *Nunavut News/North*, a weekly newspaper distributed to every community in Nunavut. Since September 2007, the paper has published a photograph from LAC's collection in its feature, "Do You Know Your Elders?" (figure 10). Readers who recognize people in the photographs, usually contact the Photo Editor by email with the names, which are forwarded to LAC. The following week, any information that was received is published, along with an acknowledgement of those who provided it. Given the popularity of "Do You Know Your Elders?", *Kivalliq News*, which is distributed to eight communities in south-central Nunavut, started publishing this feature in February 2010. To date, more than 500 photos have been featured in the two papers, resulting in approximately 100 identifications.

While LAC's database provides information about the people, places and events found in the photographic records, social

Konek, Amy Owingayak, April Dutheil, Paul McNicolle and Frank Tester.



9. Bella Lyall Wilcox carrying her sister, Betty Novlinga Lyall Brewster, Taloyoak, Nunavut, 1949, Health and Welfare Canada, Medical Services Branch collection, Library and Archives Canada, e004665165. © LAC / Tom Thompson

media channels – Facebook, Flickr, LAC's podcast and blog posts, and Twitter – provide an alternative space for dialogue and the sharing of knowledge. On February 18, 2013 *Nunavut News/North* published a photograph of Rhoda Qaqsauq, and her daughters, Lucy Evo, and Qaqsauq. Upon discovering this picture of her relatives, Deborah Kigjugalik Webster shared it on Facebook thus sparking a lively conversation amongst other family members. Describing her excitement, Ms. Webster wrote:

"This beautiful photo of my grandmother, Qaqsauq, and aunts has been a special surprise for me and my family. It shows her doing one of her most favourite activities – ice fishing – and to top it off, she is with her family! As you know, there aren't many historic photos of Inuit so to see this image of my grandmother with her daughters appears absolutely magical. It touched our hearts."<sup>8</sup>

Unlike the records found in LAC's database, which are static, Facebook and other social media offer an interactive space that allows inter-generational dialogue that is immediate and in "real" time.

## Conclusion

First and foremost, *Project Naming* is a reciprocal project that requires collaboration between LAC and Inuit communities. This mutually beneficial relationship necessitates commitment from both sides. In order for the relationship to succeed, trust needs to be earned, which takes time. However, the benefits are plentiful. Inuit are given access to photographs of family members and loved ones that, for the most part, have never seen prior to digitization or were even aware that they existed. In return, LAC's archival descriptions are greatly enriched and value is added as a result of the knowledge and expertise shared by Inuit.

The link between the youth and elders is integral to the continuation of Inuit culture. For many of the youth who have partici-

8. Deborah Kigjugalik Webster to Beth Greenhorn, Facebook post, February 18, 2013.



10. Unidentified man, Cambridge Bay (Iqaluktuuttiaq), Nunavut, 1929. Published in *Do You Know Your Elders?* feature, *Nunavut NewsNorth*, Monday, April 18, 2011. Department of Indian and Northern Affairs collection, Library and Archives Canada, PA-099941.

pated in *Project Naming*, the knowledge they have gained from talking to elders and researching archival images has helped foster a sense of pride in their heritage. For some, this experience has been an empowering one. For example, following their research visit to LAC in May 2011, cousins, Jordan Konek and Curtis Kuunuq Konek, and members of the NAHP team, created Konek Productions (figure 11), a film company based in Arviat. Over the last two years they have partnered with Inuit organizations, as well as several universities in other parts of Canada, and travelled to several continents. For them, the creation of film productions that focus largely upon Inuit culture is a way of “bridging the gap of cultural misunderstandings”.<sup>9</sup> The photographs of Inuit in LAC’s collection are also a testament to the ingenuity, resilience and determination of the Inuit, who for centuries were able to survive under inhospitable conditions. Through digitization, every generation of Inuit has been able to re-connect with their past and re-claim their culture. *Project Naming* will continue to digitize photographs taken in Nunavut. Plans are now underway to expand to other Aboriginal communities in northern Canada – the Yukon Territory, the Northwest Territories, Nunavik (northern Quebec) and Labrador. LAC hopes to achieve the same level of enthusiasm, participation and engagement amongst the people living in these new communities.

9. “About” page, Konek Productions.



11. Cousins Jordan Konek (left) and Curtis Konek (right), Konek Productions. Photo Courtesy Konek Productions, Arviat, Nunavut, www.konek-productions.com/

## Project Naming

El Proyecto *Naming* es un proyecto de identificación que involucra a las comunidades esquimales del territorio de Nunavut que comenzó en 2002. El proyecto consiste en la digitalización de registros fotográficos de la colección de la Biblioteca y Archivos de Canadá (LAC), un sitio web y base de datos, donde los nombres de las personas previamente anónimas de las fotografías así como otras informaciones, son puestos al acceso del público. Durante los últimos doce años, el proyecto ha evolucionado hacia una iniciativa de compromiso de la comunidad más amplio, brindándole un espacio virtual a los esquimales para que se reconecten con su historia y compartan los recuerdos e historias reavivadas por las fotografías.

Como depósito nacional de material publicado y de archivo, la LAC colecciona y preserva documentos en todos los medios, incluido un estimado de 30 millones de registros fotográficos. Aun cuando se desconoce el número exacto de fotografías de los pueblos aborígenes de Canadá, First Nations, Métis e Inuits, sus imágenes se encuentran en centenares de colecciones privadas y del gobierno federal. Exploradores, geólogos, misioneros, antropólogos, etnólogos y fotógrafos independientes han documentado el Ártico Canadiense y sus habitantes desde fines del siglo XIX hasta el presente. Muchas de estas imágenes han llegado a las colecciones fotográficas de la LAC.

Desde sus inicios, ha sido un proyecto recíproco. Las metas son reconectar a los esquimales con su pasado a través de las fotografías que se coleccionan en la LAC, promover el diálogo entre los jóvenes y los mayores de la comunidad esquimal, identificar a los pueblos y los eventos que se muestran en las fotografías y compartir los nombres y el conocimiento adquirido a través de la participación de las diferentes generaciones de esquimales con la comunidad de archivos y el público.

Los esquimales tienen acceso a las fotografías de los miembros de su familia que, en la mayoría de los casos, nunca habían visto antes de la digitalización o incluso no sabían de su existencia. A cambio, las descripciones de la LAC se han enriquecido enormemente y se ha añadido valor como resultado del conocimiento y la experiencia compartida por los esquimales.

El vínculo entre los jóvenes y los ancianos es esencial para mantener la cultura esquimal. Para muchos de los jóvenes que han participado en el Proyecto *Naming*, el conocimiento que han obtenido de hablar con sus mayores y de investigar las imágenes de archivo les ha fomentado un sentido de orgullo por su herencia.



# Conflict, Reconstruction and Identity – a Complex Relationship

by **Marie Louise Stig Sørensen**, Senior Lecturer in Archaeology, CRIC Project Coordinator (Cultural Heritage and the Re-construction of Identities after Conflict, 2008-2012), University of Cambridge, UK

What role can and should conservation play in the reconstruction of cultural heritage after conflict? It has become ever more clear that conservation is not just about faithfully re-building or repairing damaged monuments or movable objects - much more is involved. In the conservation of heritage people are affected, their understanding of self and their claims on heritage become embroiled with the decisions made during the reconstruction projects. Such projects and decisions can therefore be an aid in the remaking of societies that have become destroyed or damaged, or alternatively it can be a means of aggression and conflict moving into apparently unrelated areas of societal concern. In post-conflict situations, conservation cannot be done 'innocently', rather it needs to be done in a manner that aims to appreciate how it may interfere with, strengthening, or negate different communities' sense of rights to their heritage and through that wider notions of identity and belonging.

The destruction and damage to sites of cultural importance during times of conflict has a long and complex history dating from antiquity to the present day. This problematic relationship is well known, indeed legislation against destruction of cultural heritage during conflict was being formulated already during the American Civil War and existed even longer back in the form of various 'Gentleman agreements' (Sørensen and Viejo Rose, forthcoming). Whereas much of the destruction may be accidental, even inevitable, we have also seen the deliberate destruction of the cultural heritage of others – the targeting of architecture, monuments and memorials, archaeological sites, landscapes and museum – with the apparent aim of inflicting psychological damage. The latter is witnessed especially clearly when heritage that plays particular roles for communities, such as their religious sites or particular iconic objects, is targeted. Such deliberate destructions appear to be especially characteristics of civil-wars and internal conflicts, when the warring partners have such familiarity with each other that they also know what hurts most. Although these problems have been well known, recent conflicts in Europe and abroad have propelled them to the foreground, demanding that we respond. Events of cultural destruction, like those witnessed in Afghanistan, Bosnia, Iraq, and Mali, have placed the destruction and questions about subsequent reconstruction of the cultural heritage explicitly in the arena of politics including such core concerns as socio-economic regeneration and identity formation.

In recent years the importance of heritage has been increasingly recognised both within academia and more widely within the public sphere. This has been in response to a number of factors ranging from the increased importance of the tourism industry, re-appreciation of the potential of museums and cultural institutions in producing narratives of belonging, to responses to changing relations to indigenous people and source communities, as well as growing appreciation of the significant roles the cultural heritage, in its many forms, plays in the formation of society. Within this field, there has been a growing recognition

of the above mentioned links between heritage and identity as well as awareness of the destructive relationship between conflict and the cultural heritage. These relationships have, however, been worked on in a fragmentary manner, partly due to the different disciplines that work on related aspects of these interconnections without a bridging intellectual framework, and partly as a result of the lack of empirically based comparison.

Empirical case studies have, however, recently begun to document facets of the relationships between these elements. One such project is the EU funded CRIC project<sup>1</sup> (Cultural Heritage and the Re-construction of Identities after Conflict), which aimed to identify core aspects of these relationships asking not only about how the processes involve notions of identities and values - at scales ranging from individual to pan-national – but also wanting to locate more precisely how these different meanings interlock. Where precisely and through what means are people invested in their heritage – indeed how do they construct the notion of 'their heritage'?

The CRIC research project investigated some of these interconnections through case studies of European conflicts and reconstruction/recovery projects. To ensure historical depth and comparative value, post-conflict heritage reconstruction practices ranging in time from the aftermath of the First Schleswig War of 1864 to recent conflicts in Bosnia and on Cyprus were investigated. Geographically the case studies were from Bosnia, Cyprus, Denmark, France, Germany and Spain, and covered different kinds of conflict from ethnic conflicts to World Wars. Representing varied geographic locations, linguistic background, demographic makeup, as well as different historical contexts and time depth, the case studies provide us with detailed empirical data and a basis of comparison. It is also important that the case studies (and thus our thinking about these processes and relationships) represent different kinds of places including whole landscapes, town squares, churches, or bridges, as it is not only monuments or portable antiquities that are destroyed but also areas of wider social meaning. Reconstruction and conservation efforts therefore need to be conscious of the wider context, as well as the physical, cultural and psychological dimensions of the cultural heritage that is being considered and responded to.

Whereas 'cultural heritage' refers to a wide range of cultural forms, tangible as well as intangible, reconstruction efforts in one way or another tend to focus on the tangible heritage - the destruction of these is most easily identified and agreed to, which both means that they are more often targeted and that their reconstruction can be clearly argued and instrumentalized. The following reflections are therefore primarily concerned with the tangible heritage although I suggest that when heritage and identity meet the tangible and intangible cannot be separated.

1. Public website address : [www.cric.arch.cam.ac.uk](http://www.cric.arch.cam.ac.uk)  
Youtube : [www.youtube.com/user/CRICResearchProject](http://www.youtube.com/user/CRICResearchProject)

Conflict far too easily comes to dominate post-conflict reconstruction efforts drawing aggression and contentions into how these practices and resulting heritages are received. How and whether to conduct reconstruction is therefore a complex and significant questions that conservation and reconstruction decisions need consider from a number of angles. In particular, current emphasis on reconciliation means we are faced with a considerable, but often neglected, challenge about how reconstruction can aim at developing a common base, that allows the expression of belongings and connections, and at the same time argue for a past where different groups all have their place. The common reference to 'a shared heritage as a basis for a shared future' is often embraced in such reconstruction efforts, but the simplicity of this quote is usually misleading and careful thought and directed practice is needed before its aspirations can become reality – reconstructing and conserving 'important' cultural remains do not in itself create shared heritage! Reconstruction efforts thus need to engage with more robust arguments about how heritage can be simultaneously shared and particularistic. Within Europe, it is, for example, essential to develop an understanding of how the constitution of the cultural heritage mean it is rooted in, and interpreted through, different and often discrepant historic narratives. The ability to successfully live with the diversities and commonalities that characterise Europe is dependent on the willingness to understand, appreciate, and accept this diversity. Thus, we need to learn about how our investments in reconstruction rather than being used to asserting differences may be used to simultaneously discuss diversity and to allow people to experience a cohesive sense of being European. There is no questioning of the dominant role of historical events and narrative, they have lasting effect on how societies see themselves and others, transforming collective memory and identity. It is therefore a substantial and enormously important challenge to explore ways of conserving and reconstructing the cultural heritage in manners that engage with these narratives so that they become orientated towards the future and toward reconciliation between partners. Through such efforts reconstruction may becomes constructive aspects of how communities re-built their lives.

The importance of the reconstruction projects that follow after violent destruction of cultural heritage are therefore many. But central to these are the meanings and conflicts that arise due to how people's sense of identity and well-being to a large degree are rooted in their notion of heritage; their feelings of being part of something and belonging somewhere.

During the Enlightenment and later identity came to be understood and linked with the right to identity, and this understanding underpins the close linkage between heritage and identity we experience today. Identity refers to a sense of self, internal and externally generated, that is based on relationships and comparisons with others, and expressed as belonging in time and space. Within heritage discourses we find personal as well as communal identities being expressed, confirmed, and contested with objects or places explored as a means of anchoring claims and understanding of what constitutes one's identity. The heritage is also explored as a means of arguing for and legitimising the associated claim on uniqueness and distinction, and through that exclusionary rights.

The mechanisms through which identity formation latches on to and makes use of various forms of heritage are therefore very important although they remain under-explored. The CRIC project found that arguments about special bonds to historical events and narrative, of unique connections to a place, or of being the inheritors or owners of particular symbolic resources are often central to identity formation. Claims on cultural heritage are therefore not merely claims of ownership, they are also claims about identity. Materiality, whether in the form of religious sites, food-ways, spatial prohibitions, or clothing norms are means through which similarities and differences are expressed and experienced, through which groups and the 'insider' are being formed. These, moreover, gain greater legitimacy and strengths if they can be argued to be old, as expressed in phrases such as "We have always lived here" or "It was always our custom". Importantly, these connections can be construed and have emotional weight whether or not they are historical accurate. Heritage claims are thus major socio-psychological phenomena, malleable around wishes and desires, and used as tool in arguments about positions and power in the present. As I said "heritage conservation is never an innocent task"! Learning more about how these links are made, and maintained is therefore essential in order to learn to use heritage identity claims in a way that may facilitate reconciliation and help society and communities to move forward. Unfortunately, rather than engaging critically with the nature of these claims we have tended to assume these relationships were simple and of little importance, and this ignorance about what motivate people has often, I suggest, set back well-intended political and economic reconstruction projects.

Issues of importance for the welfare of societies are therefore involved in both the processes of destruction and the subsequent reconstructions of cultural heritage – both impact on communities' relationship to place and society. Despite these important connections, the motivations behind deliberate destruction of cultural heritage remains poorly understood and even less is known about what may be decisive factors to be considered when designing reconstruction projects. Policymakers, practitioners, and the various regional actors need to be provided with properly informed recommendations about why and how parts of the cultural heritage should be reconstructed before they can engage meaningfully with these challenges. Heritage reconstruction is not merely a matter of design and resources – at stake is the re-visioning of society and the reclaiming of identity!

Amongst the insights that are emerging from recent studies is the importance of reconstruction efforts being informed about how people's attachment to heritage is affected by what happened to it (and to them) during the conflict. The intensions behind heritage destruction (whether perceived or real) matter; they become a source of grievance and are interpreted as a damaging of the self. Therefore, if efforts are not invested in breaking these associations then the same conflicts that underwrote the conflict will also emerge and might even be 'fed' by reconstruction activities that appear to take side in the conflict or seem to downplay or negate different versions of events.

Such points may seem minor, but they can have significant impact on the wider outcome of the reconstruction activities. The

CRIC project identified a number of characteristics commonly found within the processes and practices of cultural heritage reconstruction after conflict. Whereas these points in no way provide an exhaustive deconstruction of the relationship they may act as a device for thinking more critically and also more creatively about how we engage in these important practices. The main ones were that:

- The rhetoric about claims proceeds through phases which are characterised by distinct concerns and different objectives = reconstruction efforts must be aware of these difference.
- Civic society and interest groups often play dominant roles in setting the aims of reconstruction = danger of reconstruction being hijacked by narrow interest groups.
- Ideological objectives often influence the reconstruction strategies = critical attention needed about the visual impact of reconstruction and how it may be used to support authenticity and ownership claims regarding both the tangible and intangible heritage.
- Heritage reconstruction can have a negative impact on the regeneration of society as it may become war 'through other means' = societal impact of reconstructions need to be understood and guided.

On this basis a number of recommendations were formulated, including the following:

- The emphasis on authenticity must be done without marginalising local populations during the reconstruction process.
- Reconstructing cultural heritage should be disassociated from issues of establishing truth and rights.
- We should commit to long term engagement with and monitoring of cultural heritage reconstruction projects to ensure greater integration of reconstructed sites with locales and communities.
- We must aim to make transparent the political and social aims of reconstruction projects and the meanings that are being promoted through the resulting sites.

For the purpose of this reflection it should in particular be noted that civic society and interest groups, including the international community, often play dominant roles in setting the aims of reconstruction, with the obvious danger of reconstruction becoming entangled in arguments about the conflict – its perpetrators and victims. This warns us about how important it is that heritage reconstruction is thought about, and planned, as a social commitment, and that 'ideal' practices should be tempered by the importance of integrating diverse and conflicted communities in the processes – a challenging task!

Further research into these fundamental relationships is also needed. The CRIC project led to better understanding of the destruction and reconstruction of a range of cultural heritage sites in Europe and produced a detailed tracking of changes in their meaning and societal roles (e.g. Sørensen and Viejo Rose, forthcoming). The project's results demonstrate that cultural heritage widely understood is, or becomes, the location for major and under acknowledged processes of identity formation and reaffirmation resulting in complex links between heritage and identity claims. CRIC also added to the discussion of the processes behind the emergence of symbols and iconic places and through case studies it provided a means of understanding the impacts and changing meanings of different parts of the heritage. Finally, the use of both the destruction and reconstruction of cultural heritage places to articulate claims has been traced for several case studies. What emerges is the explicit political and ideological use of destruction as well as reconstruction of heritage as a means of punishment, revenge, blame and reparation. The results show profoundly that heritage is not an innocent bystander of conflict and post-conflict scenarios; rather it plays many parts within both.

Thus, conservation and reconstruction practice need ideally to be planned and executed within an understanding of how and why the relevant cultural heritage was affected by the conflict and an awareness of the complex motivations and retro-historical reasoning that influence reflections over and accounts of the relationship. We should also aim at reconstructions being done with greater sensitivity than has been the norm in the past. This may include greater attention to the 'biography' of the site and to how people are attached to cultural heritage. Such reflexivity may help to prevent conflicts and tensions being prolonged and built into the reconstruction effort. Reconstructing iconic structures, such as the bridge at Mostar in Bosnia, or the Frauenkirche at Dresden, have been seen by the international community as a way of 'repairing' conflict situations. The degree of success of such high profile cases may, however, be debated in terms of their effect on communities and contributions to reconciliation. Successful reconstruction is not simply a matter of physical design and resources, but of enabling societies to recreate their vision of themselves and reclaim their identities and to do so without harming others.

## Bibliography

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1. Competitive reconstruction of religious structures following war. The view from "the Mostar Bridge", Mostar, Bosnia, 2010. © M.L.S. Sørensen



# Mémoires et identité culturelle de Tombouctou, un défi pour la construction de la paix

par **Sokona Tounkara**, Chargée de programme culture au bureau de l'UNESCO à Bamako,  
et **Ben Essayouti**, Chef de la mission culturelle de Tombouctou, Mali

## L'occupation du nord Mali

La crise malienne a retenu l'attention de l'ensemble de la communauté internationale du fait de l'occupation de la ville emblématique de Tombouctou par des groupes armés qui ont rapidement mis en déroute l'armée malienne et ont imposé leurs lois dans le septentrion malien.

Confrontées à une idéologie qui prône la pratique d'un islam d'obédience wahhabite caractérisé par un chapelet d'interdictions, les populations de Tombouctou boudent les nouveaux maîtres dès qu'ils pénètrent dans les mosquées pour prêcher. En représailles, les islamistes vont détruire des symboles forts qui se rattachent aux pratiques locales de l'islam : les mausolées des saints et autres lieux d'adoration. Cet état de fait a traumatisé la population et accru le flot des réfugiés.

En janvier 2013, l'intervention militaire menée avec le soutien de l'armée française a permis de libérer le nord du pays et plus particulièrement les villes de Tombouctou et Gao. En quittant les lieux, les groupes armés ont laissé derrière eux des villes avec de nombreux sites culturels saccagés ou détériorés, et des populations affectées d'avoir été contraintes pendant plusieurs mois à renoncer à leurs pratiques culturelles et cultuelles. Aujourd'hui, la sauvegarde et la réhabilitation de ce patrimoine culturel sont en effet une priorité majeure afin que les populations puissent retrouver leur dignité et leur liberté.

## Evaluer le patrimoine culturel endommagé

Afin de mesurer l'étendue des dommages subis par le patrimoine culturel de Tombouctou, l'UNESCO a lancé, dès les premières semaines suivant la libération, une évaluation approfondie menée par des experts maliens et internationaux. Une équipe d'experts de l'UNESCO, des ministères maliens de la culture ainsi que de l'enseignement supérieur et de la recherche scientifique, de la Bibliothèque nationale de France, mais aussi de CRAterre-ENSAG, ICOMOS, ICROM, IFLA, Aga Khan Trust for Culture, l'École du patrimoine africain, le Fonds pour le patrimoine mondial africain, la MINUSMA et l'Union Européenne, a permis d'obtenir des données précises sur l'ampleur des dommages subis par le patrimoine malien à Tombouctou.

La mission a aussi rencontré les communautés locales qui, malgré ce qu'elles ont dû subir durant les mois d'occupation, se sont montrées résolument engagées en faveur du processus de réhabilitation et de reconstruction sous l'égide de l'UNESCO.

La visite des sites culturels de Tombouctou a permis de constater que les destructions avaient atteint des proportions bien plus



1. Mausolées Alpha Moya, détruits. © UNESCO/S. Tounkara

importantes que ce que les informations relayées jusqu'alors laissaient entendre. Ainsi, au lieu de onze (11) mausolées détruits, ce sont quatorze (14) qui ont été réduits en gravats par les occupants.

En outre, le monument Al Farouk qui représente le cheval blanc, animal protecteur et tuteur de la ville, a également été détruit. Les mosquées de Djingareyber et Sankoré ont souffert du manque d'entretien pendant la période de l'occupation. Même la porte sacrée de la mosquée de Sidi Yahia, qu'il ne fallait jamais ouvrir, a été arrachée et ses restes stockés dans une salle de la mosquée en attendant sa restauration et sa réinstallation.

L'institut Ahmed Baba (IHERI-AB) a été occupé par l'un des groupes armés présents dans la ville, mais n'a pas subi de graves dégradations au niveau de sa structure. Cependant tous les équipements qui avaient été installés ont été emportés. Au moment de la libération de la ville, les occupants du centre se sont également adonnés à un autodafé de 4 203 manuscrits. Ces manuscrits qui se trouvaient dans la salle de restauration ont été perdus, brûlés par les groupes armés avant de quitter la ville. Ils n'avaient certainement pas encore été numérisés. Nous avons ainsi perdu à jamais des manuscrits d'une valeur inestimable. Par ailleurs 10 467 manuscrits qui se trouvaient toujours dans 7 salles situées au sous-sol du bâtiment ont été préservés car les occupants ne se sont pas rendus dans les sous-sols à cause du manque d'électricité. Mais ces manuscrits sauvés subissent les contrecoups des conditions de conservation approximatives du fait qu'ils n'étaient pas conditionnés dans des boîtes et étaient à la merci de l'humidité des salles fermées non climatisées.

Grâce au concours des travailleurs de l'institut restés sur place, 27 000 manuscrits ont été exfiltrés à Bamako dans des locaux





2. Manuscrits, Centre Ahmed Baba. © UNESCO/D. Stehl



3. Manuscrits, Centre Ahmed Baba. © UNESCO/D. Stehl



4. Manuscrits, Centre Ahmed Baba. © UNESCO/D. Stehl

provisoires de l'IHERI-AB (Institut de Hautes Etudes et de Recherches Islamiques) où ils se trouvent encore aujourd'hui. Ce fut un grand soulagement de savoir que ces manuscrits avaient pu être exfiltrés et sauvés.

Aussi il a été proposé de remettre en état le bâtiment et d'effectuer des études en vue de revisiter les usages possibles de ce bâtiment et de ses adaptations possibles pour, d'une part, répondre aux exigences de la conservation des manuscrits (température, hygrométrie) et, d'autre part, permettre un coût de fonctionnement raisonnable.

La visite des bibliothèques privées de manuscrits a permis de constater que les manuscrits avaient disparu de la ville. Certains avaient dissimulé les manuscrits dans leurs maisons, d'autres les avaient exfiltrés et transportés à Bamako où ils sont conservés par l'ONG SAVAMA. Au total, selon l'ONG SAVAMA près de 320,000 manuscrits sont stockés à Bamako.

**« L'or vient du sud, le sel du nord, l'argent au pays des blancs mais les jolies contes, les choses savantes on les retrouvait à Tombouctou. »**

La date officielle retenue par les historiens pour la fondation de Tombouctou est 1080, mais l'origine même du nom « Tombouctou » est l'objet de bien des polémiques. L'hypothèse la plus vraisemblable est celle du *Tarikh Es Soudan* qui indique que la ville de Tombouctou a été fondée vers le cinquième siècle de l'Hégire, c'est-à-dire vers 1100 de notre ère, par des Touaregs Imagcharen qui nomadisaient entre Arouane au nord et Amadia au sud-ouest de la ville. Ils distinguèrent ainsi au milieu des dunes une oasis disposant toute l'année d'eau et de végétation. Ils accaparèrent ce point d'eau et confièrent sa garde à une femme bellah, nommée Bouctou. Le lieu devient Timbuktu ou « place de Bouctou ».

Vers 1325, à son retour du pèlerinage à la Mecque, Kankou Moussa agrandit et embellit la grande mosquée de Djingareyber et permit une période de paix et de prospérité. Le déclin de l'empire du Mali permit aux Touaregs de reprendre le contrôle du trafic commercial et imposèrent de lourds impôts aux habitants de Tombouctou qui, excédés, firent appel en 1480 aux empereurs songhaï Sonni Ali Ber et surtout Askia Mohamed. Le voyageur tangérois Ibn Batouta, qui visita la ville à cette époque, écrit dans ses chroniques à propos de Tombouctou : « L'or vient du sud, le sel du nord, l'argent au pays des blancs mais les jolies contes, les choses savantes on les retrouvait à Tombouctou. »

En 1591 le Maroc établit sa souveraineté sur la ville et l'empire songhaï est vaincu. Cependant, la distance empêcha le royaume chérifien de jouir d'une souveraineté pleine et entière. Au début du 19ème siècle, la décadence atteignit son summum avec le commerce en baisse, l'exode de la population et des maisons en ruine. C'est dans cet état que René Caillié devait la voir, d'où sa déception. Elle ne recouvra un peu de sa splendeur qu'après sa conquête par la France en 1894.

Cette riche histoire s'est faite avec plusieurs groupes ethniques, car elle fut un centre d'échange entre les caravaniers du Nord ou de l'Est, et les commerçants du Sud, puis un centre religieux et universitaire. Tombouctou est le point de rencontre de plu-



5. Crépissage de la mosquée de Djingareyber, août 2013. © UNESCO/S. Tounkara

sieurs peuples d'origines différentes : Berbères, Arabes, Songhaï, Touaregs, Peuhls... Il en a résulté une culture et une civilisation syncrétiques et presque hybrides, mais ayant pour rouage essentiel l'islam devant lequel toutes les différences disparaissent.

### Les biens du patrimoine culturel à Tombouctou

Le patrimoine matériel comprend 3 mosquées et 16 mausolées inscrits sur la Liste du patrimoine mondial, une casbah marocaine et un joli ensemble architectural sur la liste du patrimoine national. La grande mosquée de Djingareyber est certainement par son histoire, ses dimensions et son architecture, le bien patrimonial le plus important et le plus visité de la ville. Elle a été construite en 1325 par l'empereur Kankou Moussa qui, de retour de son fameux pèlerinage à la Mecque, ramena avec lui un architecte andalou du nom de Es Seqli à qui l'empereur offrit 40 000 mitqals (200 kg) d'or pour la construction. La mosquée repose sur 80 piliers et a été jusqu'en 2007 la seule mosquée de la ville où se faisait l'office du vendredi qui rassemble jusqu'à 12 000 fidèles.

A l'intérieur et tout autour de l'édifice, il y a des mausolées de saints mais aussi des gravures en saillie et probablement des manuscrits anciens.

Sankoré, c'est d'abord le nom d'un mécène, d'une « grande dame de Tombouctou, très riche, désireuse de faire de bonnes œuvres », qui fit bâtir dans sa patrie une mosquée. Ensuite, et surtout, c'est cette célèbre mosquée de Tombouctou qui fut, pendant plus de quatre siècles, du XIV<sup>ème</sup> au XVIII<sup>ème</sup> siècle, le plus brillant foyer de culture et d'éducation de Tombouctou et, partant, du Soudan.

La mosquée de Sidi Yahia a été construite par Mohamed Nâdi vers 1400 pour anticiper la venue d'un saint homme qui apparut effectivement 40 ans plus tard en la personne de Cherif Sidi Yahia, qui fut alors choisi comme imam. Elle a été restaurée de nouveau en 1557-78 par l'imam Al-Aqib.

Outre les mosquées, le site classé compte 16 cimetières et mausolées qui étaient des composantes essentielles du système religieux dans la mesure où, selon la croyance populaire, ils étaient le rempart qui protégeait la ville de tous les dangers.

### Les manuscrits de Tombouctou

La renommée culturelle et religieuse de la ville s'amplifia et atteignit son apogée sous la dynastie des Askia au 16<sup>ème</sup> siècle. A cette époque, la ville a pu compter, selon les écrits du tangerois Ibn Batouta jusqu'à 100 000 habitants, dont 25 000 étudiants qui apprenaient la grammaire, la géographie, l'histoire, le droit, l'astrologie, la littérature, la rhétorique, le droit...

Les lettrés de cette période ont pu ainsi laisser de nombreux écrits et ont constitué des bibliothèques de plusieurs milliers de volumes. Ahmed Baba, l'un des plus éminents érudits de l'époque, racontait qu'il avait une bibliothèque de 1500 volumes et que c'était une des plus petites de la ville.

Ce riche passé a laissé des traces dans des milliers de manuscrits enfouis dans des malles et des sacs, enfermés dans des chambres, en général très mal conservés et presque pas exploités. Les manuscrits de Tombouctou sont les éléments du patrimoine ayant le plus suscité l'intérêt de divers décideurs et attiré de fonds conséquents pour leur collecte, leur restauration, leur exposition et leur exploitation dans une perspective de développement économique et social. Aussi, plusieurs détenteurs ont ressorti leurs manuscrits qui avaient disparu pendant la période coloniale et se sont constitués en ONG ou en Association. Cet ensemble, en se structurant, est sorti de l'informel ; une trentaine de bibliothèques privées sont en voie de modernisation.

Cependant, après les indépendances et très progressivement, les autorités maliennes avec l'aide et l'assistance d'organismes culturels internationaux comme l'UNESCO prendront conscience de ces richesses et, à l'orée des années 1970, un centre, le Centre Ahmed Baba (CEDRAB) qui deviendra 30 ans plus tard IHERI-AB (Institut de Hautes Etudes et de Recherches Islamiques Ahmed Baba), sera créé avec pour objectifs de collecter, restaurer et valoriser les manuscrits anciens de Tombouctou et de tout le Mali. Malgré les réticences et même quelque fois l'hostilité des familles détentrices, le centre collectera en 40 ans près de 45 000 manuscrits achetés auprès de détenteurs.

Longtemps on a pu penser que tous les manuscrits de la région de Tombouctou étaient uniquement en arabe mais on sait



aujourd'hui qu'il en existe aussi en hébreu et en tifinah (alphabet propre aux Touaregs).

**Le papier est un support fragile. Il craint l'humidité, le feu. Il se déchire, sèche, se casse et parfois tombe en poussière.**

Depuis longtemps déjà, on lutte contre les ravages du temps. On trouve ainsi certains documents rapiécés, parfois même recousus.

Aujourd'hui, les techniques de restauration se sont perfectionnées. Mais lutter contre le vieillissement naturel des manuscrits demande des moyens importants souvent manquants, ainsi que de grandes compétences dans des conditions de conservation exigeantes.

Or des milliers de manuscrits sont disséminés dans toute la région de Tombouctou, le plus souvent conservés dans des malles ou greniers, exposés aux risques d'inondations, d'incendies ou tout simplement aux termites. Les facteurs environnementaux, la composition du papier et l'encre sont responsables des dommages subis par les manuscrits. Les manuscrits sont souvent mal conservés, entreposés dans des malles, favorisant le développement de microorganismes. Les facteurs humains sont aussi la cause de la détérioration des manuscrits, la vente et le trafic sont responsables de la dispersion des manuscrits, leur mauvaise conservation, etc.

Aussi, conserver, préserver de la destruction ou de l'exportation ces documents, les restaurer lorsque cela est possible, est un pari considérable, une course effrénée contre le temps.

Les nouvelles technologies permettront peu à peu de sauver le contenu, à défaut parfois de sauver l'objet lui-même : microfilmage, numérisation... Elles permettront également de mettre à la disposition du plus grand nombre ces documents, où chacun pourra puiser un peu son histoire et des connaissances de l'homme.

**Les manuscrits, identité culturelle de la ville**

Les manuscrits reflètent l'histoire écrite du Mali, véritable héritage culturel pour les populations et pour les générations futures. Les manuscrits véhiculent la mémoire collective des Maliens, des preuves de leur identité et le témoignage de leurs expériences passées.

Les manuscrits évoquent différents types de savoir et de disciplines incluant aussi bien le Coran, les lois islamiques la jurisprudence, la théologie, le soufisme, la philosophie, la psychologie, la biologie, la géométrie, la logique rhétorique. Ils regroupent différents types de documents : des documents administratifs, scientifiques, commerciaux, politiques, des lettres privées.

Ce fut donc la guerre qui embrasa tout le Nord Mali dès janvier 2012 qui fit resurgir le mythe de Tombouctou, et cette guerre, à la différence des rébellions antérieures, est marquée du sceau



6. Manuscrits Centre Ahmed Baba. *Al-shifa bi ta'arif huquq al-Mustafa* ou *Les Droits du Prophète*, c'est ainsi que cette œuvre est connue, retrace la vie du Prophète Mohamed en détail, en décrivant ses hautes qualités morales, ses miracles et ses merveilles. Elle contient une généalogie du prophète portant sur 21 générations. Très admirée dans le monde musulman, elle a fait l'objet de plusieurs commentaires. On considère même qu'elle a des vertus protectrices pour son détenteur et la famille de celui-ci. Son auteur était un éminent savant de la doctrine des Maliki, majoritaire au nord et à l'ouest de l'Afrique. Cette copie d'une œuvre du 12<sup>e</sup> siècle a été spécialement embellie pour refléter la gloire du sujet. Décorée avec des illuminations dorées et écrite en caractère maghrébin, les louanges au Prophète sont écrites en rouge. Certains mots du texte ont été expliqués sous forme de notes en marge du texte. Acquis apparemment à Arawan par un toubouctien pour l'équivalent de 24 grammes d'or, elle provenait du Maroc, et avait probablement été commandée par une personne fortunée. © Musée national du Mali



7. *Tarikh al-Sudan* : Le *Tarikh al-Sudan* est une chronique du Sahel. Elle a été originellement écrite au 17ème siècle par 'Abd al-Rahman al-Sa'di, un savant et imam de la mosquée de Sankoré à Tombouctou. L'auteur y raconte les origines et l'histoire de Tombouctou, et décrit l'ordre social de la ville. Son récit de l'histoire de l'Etat songhaï qui avait prospéré au début du 16ème siècle jusqu'à sa chute par l'invasion marocaine en 1591, contient un commentaire sur le déclin moral des souverains songhaï. Cette œuvre fournit également la biographie des savants et saints de Tombouctou. On sait peu de choses sur l'auteur de cette importante œuvre historique (*Tarikh*), sauf qu'il était d'origine songhaï et qu'il était un important responsable du gouvernement local. © Musée national du Mali



de l'islamisme militant. C'est donc une guerre de religion et, comme le dit Gustave Cohen, « toute religion est génératrice de drame », une guerre contre la culture, une guerre pour briser l'identité des populations et les assujettir.

Tombouctou a toujours su accepter les autres et adapter ses valeurs pour donner l'essence d'une culture multiforme. Elle a su intégrer les traditions des populations animistes quand elles ne tranchent pas avec les valeurs fondamentales de l'islam ; au 15<sup>e</sup> siècle l'Askia Mohamed qui régnait sur les lieux encouragea les juifs à s'installer dans les villages riverains du fleuve Niger pour apprendre aux populations de nouvelles techniques de maraîchage et d'artisanat ; et enfin, dès le début de la colonisation française, la notabilité de la ville accepta que l'administrateur colonial français restaurât la mosquée de Sidi Yahia qui, par son architecture andalouse, attira son attention. En détruisant le patrimoine culturel les groupes armés voulaient terroriser et assujettir les populations. La reconstruction du

patrimoine culturel est donc essentielle pour que les communautés du nord puissent retrouver et réaffirmer leur identité culturelle et construire le futur sous le signe de la paix et de la réconciliation.

Les manuscrits de Tombouctou sont aujourd'hui connus dans le monde entier grâce aux actions de l'UNESCO et diverses campagnes de sensibilisation tant au niveau national qu'international. Leurs valeurs scientifiques et historiques sont indéniables et à Tombouctou même une prise de conscience profonde s'est opérée au sein des familles qui possèdent ses manuscrits. Depuis le début des années 90, des bibliothèques privées fleurissent un peu partout et, parmi les plus sérieuses, on peut citer la bibliothèque Fondo Kati et la bibliothèque Mamma Haidara, la bibliothèque Al Wangari et la bibliothèque Essayouti. Ces bibliothèques appartiennent à des anciennes familles de la ville qui disposent de plusieurs volumes qu'ils ne veulent pas voir quitter le cercle familial. La vie des manuscrits est intimement liée à celle des familles et vice versa.





8. Bibliothèque Al Wangari, Tombouctou. © UNESCO/S. Tounkara

9. Bibliothèque Abu Abass, Tombouctou. © UNESCO/S. Tounkara



## Le défi de la conservation des manuscrits à Bamako

Ce sont près de 2500 cantines contenant les précieux manuscrits qui ont quitté clandestinement Tombouctou pour Bamako. Le transport a été organisé alors que les groupes armés occupaient encore la ville. De nombreux manuscrits ont été brûlés par les groupes armés en janvier lors de l'intervention militaire, mais la majorité des manuscrits a été sauvée par l'ONG SAVAMA et divers détenteurs privés qui ont su les mettre en lieu sûr. Cependant leur conservation à Bamako reste un véritable défi. Les manuscrits de Tombouctou ont longtemps été conservés dans des familles et se transmettent de père en fils. Le climat sec et chaud de Tombouctou a permis malgré des conditions de conservation peu appropriées que ces manuscrits traversent les siècles. Les pertes auraient été plus graves sans l'action d'une poignée d'hommes qui ont bravé les risques et exfiltré les manuscrits à Bamako. Aujourd'hui les manuscrits sont dispersés dans plusieurs maisons à Bamako, où le climat plus humide est moins propice à leur conservation. De plus afin de pouvoir gagner de la place pour le transport des manuscrits, ces derniers ont été enlevés de leur boîte. Ce qui rendit encore plus difficile leurs conditions de conservation à Bamako. Plusieurs mesures urgentes ont été prises grâce au concours des partenaires techniques et financiers afin de limiter les facteurs environnementaux. Des déshumidificateurs ont été achetés, des boîtes ont été confectionnées pour pouvoir conditionner une partie des manuscrits. Mais de nombreux moyens restent encore à trouver pour garantir la préservation totale des manuscrits. La présence de ces manuscrits à Bamako inquiète aussi l'UNESCO, car ils pourraient également alimenter des réseaux de trafic illicite.

## Les manuscrits de Tombouctou, le « poumon » de la ville

Les conditions climatiques de Bamako, mais aussi la volonté des communautés de revoir les manuscrits au sein de leur ville ont conduit l'UNESCO à prendre des mesures pour envisager le retour des précieux manuscrits à Tombouctou. Fin novembre, l'UNESCO a dépêché une mission pour évaluer l'état des bâtiments abritant les manuscrits pour pouvoir assurer leur retour dans les meilleures conditions possibles. L'UNESCO a visité plus de 23 bibliothèques plus ou moins structurées.

La situation de ce patrimoine bâti est aussi inquiétante. Pendant plusieurs mois les bâtiments en terre n'ont pas pu bénéficier des travaux d'entretien. Les bibliothèques privées ont été largement éprouvées pendant la crise. Le retour des manuscrits à Tombouctou est une véritable question qui nécessite des préalables importants. Mais au regard de la demande pressante des populations de revoir les manuscrits, présents depuis plusieurs siècles dans la ville, l'UNESCO et ses partenaires mettent en œuvre les actions nécessaires.

Le retour de ces manuscrits devra aussi être accompagné de mesures de suivi pour s'assurer des conditions de conservation. La majorité des manuscrits appartenant aux familles, une réflexion devra être menée sur la cadre législatif afin de garantir la conservation durable de ces biens privés. Préserver et réhabiliter le patrimoine culturel de Tombouctou c'est préserver la mémoire de ces populations. Ces manuscrits ne sont pas simplement des témoignages du passé mais leur contenu encore mal exploité pourrait servir aujourd'hui à construire une paix durable et favoriser la réconciliation entre les communautés. Le patrimoine documentaire du Mali s'étend au-delà de Tombouctou, avec Gao ou bien encore Kayes ; un véritable travail devra être mené pour mieux connaître tout le patrimoine écrit du Mali.



# Historical Memory and Cultural Identity of Timbuktu: a Challenge for Building Peace

by **Sokona Tounkara**, in charge of the Cultural program in UNESCO Bamako office  
and **Ben Essayouti**, Head of the Cultural team in Timbuktu

## The occupation of Northern Mali

The Mali crisis became the world attention central point when the emblematic City of Timbuktu was occupied by armed groups who quickly put the Malian army to flight before imposing their own laws in the northern part of Mali.

The city was confronted to an ideology which advocated the ultra-conservative Wahhabi branch of Islam, characterized by many interdictions. So when the new masters of Timbuktu came to preach in the mosques, the local population was cool towards them. For reprisals the Islamists destroyed some of the local most important symbols of Islam: such as the mausoleums of saints and other places of worship. This state of things traumatised the population and increased the flow of refugees. In January 2013, the military intervention led with the support of the French Army allowed the liberation of the north of the country, notably the cities of Timbuktu and Gao. As they were giving way, the armed groups left behind them cities with many cultural sites ransacked and damaged, along with inhabitants deeply upset for having been forced to abandon their cultural and religious traditions during several months.

Today, the safeguarding and the restoration of this cultural heritage are indeed a major priority in re-establishing dignity and freedom among the population.

## Assessing cultural heritage damages

In the very first weeks following the city liberation, in order to measure the damages inflicted to Timbuktu Cultural heritage, UNESCO launched an in depth assessment led by Malian and international experts.

The team of experts from UNESCO, from the Malian Ministries of Culture and Education and Research, from the French National Library (BnF), and also from CRAterre-ENSAG, ICOMOS, ICROM, IFLA, Aga Khan Trust for Culture, School of African Heritage (EPA), Fund for the African World Heritage, MINUS-MA, and the European Union, obtained precise information about the damages suffered by the Malian heritage.

The mission met the local communities, who despite what they endured during the occupation, were more than willing to help in the reconstruction work under the care of UNESCO.

Upon visiting the cultural sites of Timbuktu the mission observed that the destruction was greater than what the previous information provided. For instance, instead of eleven (11) destroyed mausoleums, actually fourteen (14) of them were reduced to rubble by the occupying forces.

Furthermore, the Al Farouk Monument, representing a white horse, the City's guardian tutelary animal, was destroyed. The Djingareyber and Sankoré Mosques suffered from carelessness during the occupation; even the Holy Door of the Sidi Yahia Mosque

(which should never be opened), was ripped off and its remains stored in a room of the mosque to await restoration and refitting. The Ahmed Baba Institute (IHERI-AB) was occupied by one of the armed groups present in the city but its structure wasn't badly damaged. However all the equipment were taken away. During the liberation of Timbuktu, the occupying troops of the city centre burned about 4,203 manuscripts. These manuscripts which were stored in the Institute restoration room were either lost or burned by the armed groups before they left the city. They certainly hadn't yet been digitized. So we lost priceless manuscripts forever. Furthermore 10,467 manuscripts which were also stored in 7 rooms located in the basement were saved as the occupying forces never went down because of the lack of electricity. The safeguarded manuscripts suffered from the after-effects of being stored in rather precarious conditions. As they weren't packed in boxes they were at the dampness mercy in closed rooms, without air conditioning.

Thanks to the help of the Institute employees, who stayed during the occupation, 27,000 manuscripts were secretly transported to Bamako to be stored in temporary premises of the IHERI-AB where they are still kept today. It was a great relief to know that these manuscripts were taken away and saved.

It was also proposed to repair the building and to carry out studies about the different possible uses of the building as well as how it could be modified to meet the conditions required for a good storage of manuscripts (in terms of temperature, hygrometry,...) and at a reasonable functioning cost.

On the occasion of visiting the private libraries of manuscripts, the experts observed that the manuscripts were no more in the city. Some families hid manuscripts at home whilst other manuscripts were taken to Bamako to be looked after by the NGO SAVAMA. On the whole, according to SAVAMA, nearly 320,000 manuscripts are kept in Bamako.

**“Gold comes from the South, salt from the North,  
money from the white people's lands  
but the fine tales and the scholarly things  
are to be found in Timbuktu.”**

Historians agree on 1080 as the official date of Timbuktu foundation. However the origin of the name “Timbuktu” itself raises quite some debates. *Tarikh Es Soudan* proposes the most credible hypothesis, suggesting that the city of Timbuktu was founded towards the fifth century of the Hegira (about 1100 AD) by Tuareg Imagcharen tribes wandering between Arouane and Amadia, north and south-west of the city. Among the dunes, they discovered an oasis provided with water and vegetation all over the year.

They took possession of this water-supply point and asked a Bellah Woman called “Bouctou” to take care of the place. The place became Timbuktu or “Place of Bouctou”.

Towards 1325, back from the Mecca Pilgrimage, Kankou Moussa enlarged and embellished the Grand Mosque of Djingareyber, opening a period of peace and prosperity. The Malian Empire falling-off allowed the Tuaregs to take again the control of the trade routes and they heavily taxed Timbuktu. In 1480, the exasperated inhabitants appealed to the Songhay emperors, Sonni Ali Ber and especially Askia Mohamed.

Ibn Batouta, a Tangerian traveller who visited the town during this period, wrote about Timbuktu in his *Chronicles* : "Gold comes from the South, salt from the North, money from the white people's lands but the fine tales and the scholarly things are to be found in Timbuktu."

In 1591 Morocco placed the city under its reign. The Songhay empire was defeated.

However, the distance prevented the Sharif Kingdom from enjoying a full sovereignty. By the start of the 19th century, decadence was at its highest decree with trade decline, population exodus and ruined houses. This is how René Caillié must have seen it, hence his disappointment. The city recovered some of its former splendour along with the French conquest in 1894. Several ethnic groups contributed to this rich history as the city was a centre of exchanges between the caravaneers from North and East and the merchants from the South, then it was a religious and university centre. Timbuktu is the meeting point for various peoples: Berber, Arab, Songhay, Tuareg, Peuhl...

The result is a syncretic and almost hybrid culture, but in which Islam is playing the key role making all the differences disappear.

### Cultural heritage assets of Timbuktu

The tangible heritage includes 3 mosques and 16 mausoleums (registered on UNESCO World Heritage List), a Moroccan Kasbah and a beautiful architectural set (registered on the list of national heritage sites). Because of its history, because of its size and architecture, the Grand Mosque of Djingareyber is the city's most important and visited heritage asset. It was built in 1325 by the emperor Kankou Moussa who, back from his Mecca Pilgrimage, brought back an Andalusian architect called Es Seqli to whom the emperor offered 40,000 *mitqals* (200 kg of gold) to make the construction. The mosque is supported by 80 pillars. Until 2007 it was the only mosque opened for the Friday Prayer attracting up to 12,000 faithful.

Inside the building as well as all around, there are mausoleums of saints but also engravings and probably ancient manuscripts. Sankoré is, first of all, the name of a patron, the name of a "great lady from Timbuktu, very rich and keen on charitable work", who had a mosque built in her country. Then, this famous mosque was for more than 4 centuries (from the 14th to the 18th century), the most brilliant home of culture and education in Timbuktu and beyond, in Sudan.

The Sidi Yahia mosque was built by Mohamed Nâdi towards 1400 to anticipate the arrival of a holy man who did actually appear 40 years later in the person of Cherif Sidi Yahia, then chosen as Imam. The mosque was restored again in 1557-78 by the imam Al-Aqib.

Besides the mosques, the site includes 16 cemeteries and mausoleums which were essential to the religious system as they were considered as the rampart protecting the city from any danger.

### The manuscripts of Timbuktu

The cultural and religious reputation of the city grew and reached its peak under the Askia dynasty of the 16th century. According to Ibn Batouta writings the city had a population of about 100,000 inhabitants at that time including 25,000 students learning grammar, geography, history, law, astrology, literature, and rhetoric...

The scholars of this time left us many writings and they built up libraries of several thousand volumes. Ahmed Baba, one of the most eminent scholars of the time related that he had a library of 1,500 volumes and even so it was one of the smallest in the city. This rich past left its mark in thousands of manuscripts buried in trunks and bags and kept in rooms: they were generally poorly preserved and almost not exploited.

Timbuktu manuscripts are elements of heritage of the greatest importance for a wide range of decision-makers who draw important fund-raising for their collect, restoration, exhibition in a prospect of social and economic development. So, several manuscripts owners got out again their manuscripts which disappeared during the colonial period, and formed NGOs or associations. This set, becoming more structured became less informal: about thirty private libraries are undergoing modernization.

Very progressively and following the countries independences, the Malian authorities with the help of cultural organisations like UNESCO became aware of these treasures. At the beginning of the 70s, the Centre Ahmed Baba (CEDRAB) was created. It became 30 years later the IHERI-AB (Ahmed Baba Institute for Further Education and Islamic Research). Its objectives were the collect, the restoration and the promotion of ancient manuscripts from Mali and Timbuktu. Despite families-owners hesitation and sometimes hostility, in 40 years the Centre collected about 45,000 manuscripts, purchasing them from owners.

For a long time we thought that all the manuscripts from Timbuktu area were written in Arabic but today we know some are in Hebrew or in Tifinah (which is the Tuareg alphabet).

### **Paper is a fragile carrier. It can't stand dampness and fire. It gets torn, it dries up, it splits, it crumbles to dust sometimes.**

For many years, many efforts have been made to try and stop the ravaging effects of time. It is why we could find patched and even re-stitched documents

Today the restoration techniques are more sophisticated. Considerable resources, as well as a high degree of expertise in storage are requested to fight against the natural ageing of manuscripts. Yet thousands of manuscripts are scattered all over the region of Timbuktu. The more often they are stored in trunks or attics where they are at risks of flooding or fires or termites. Environmental factors, ink and paper components could be also damaging to the manuscripts. The manuscripts are often badly preserved, stored in trunks, encouraging the development of microorganisms. Human factors are also responsible for damages: such as the selling, the trafficking, the scattering of manuscripts and their poor storage, etc.

It is a frantic race against time and quite a challenge to store these documents, to prevent them to be destroyed or exported and to restore them whenever it is possible.

Gradually, new technologies as micro-filming and digitization allow to save the contents, even if the object itself cannot be saved.

They will also allow a large access to these documents so that everyone can take a small part as his own history and knowledge.

### **The manuscripts as the cultural identity of the city**

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The manuscripts reflect the written history of Mali, a genuine cultural inheritance for the inhabitants and the coming generations. They convey the Malian collective memory, evidences of their identity as well as a statement of their past experiences.

The manuscripts touch on different knowledge and disciplines like Koran, Islamic law, jurisprudence, theology, Sufism, philosophy, psychology, biology, geometry, and rhetoric. They combine different types of documents such as administrative, scientific, commercial, political documents as well as private letters. So it was the war that fired north of Mali from January 2012 which resurrected Timbuktu's myth, and this war, unlike previous rebellions, was set up in the name of militant Islamism. It was therefore a war of religion and, quoting Gustave Cohen, "any religion generates tragedies", it was a war against culture, a war to destroy people identity and subdue the population.

Timbuktu always knew how to accept other people and adapt its scale of values in order to provide the essence of a multifaceted culture. Timbuktu knew how to integrate the traditions of the animist population as long as they didn't clash with the fundamental values of Islam; during the 15th century Askia Mohamed who reigned on the place encouraged Jewish people to settle in the villages, near the river Niger, to teach the inhabitants new techniques in market gardening and craftsmanship; and last but not least, from the start of French colonisation, the leading citizens of the city accepted the restoration of the Sidi Yahia Mosque by the French colonial governor as its Andalusian architecture attracted his attention.

By destroying cultural heritage the armed groups wanted to terrorise and subdue the inhabitants. It is essential to rebuild cultural heritage to allow the northern communities to rediscover and reaffirm their cultural identity building a future based on peace and reconciliation.

Today, thanks to UNESCO and to several national and international campaigns increasing the public awareness, the Timbuktu manuscripts are known all over the world. Their scientific and historical values cannot be denied and in Timbuktu a deep sudden awareness grew among the owners of manuscripts. Since the beginning of the 90s, private libraries sprang up just about everywhere, the more serious being the Fondo Kati library, the Mamma Haidara library, the Al Wangari library and the Essayouti library. These libraries belong to old families of the city who own several volumes which they want to keep inside the family circle. The life of the manuscripts is intimately linked to the families and vice versa.

### **The challenge of preserving the manuscripts in Bamako**

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About 2,500 trunks, containing the precious manuscripts, secretly left Timbuktu for Bamako. The transport was organised whilst the armed groups were still occupying the city. Many

manuscripts were burnt by the armed groups in January, during the military intervention, but the major part was saved by the NGO SAVAMA and by different private owners who were able to keep them in a safe place.

However their storage in Bamako remains a tremendous challenge. For many years the manuscripts were kept within the families and handed down from father to son. The hot dry climate of Timbuktu, despite the unsuitable storage conditions, allowed the manuscripts to survive over the centuries. Losses would have been greater without the action of some men, who facing the risks, transported the manuscripts to Bamako. Today the manuscripts are scattered between several houses in Bamako, where the climate is more humid and less favourable for the storage. Furthermore, in order to find extra room for the transport, the manuscripts were taken out of their boxes in Timbuktu. This made more difficult their preservation conditions in Bamako. Thanks to the help of technical and financial partners, several urgent measures were taken in order to limit the environmental damages. Dehumidifiers were bought, and boxes were made to pack one part of the manuscripts. But there are still a lot of means to be found to guarantee a total preservation of the manuscripts. The presence of these manuscripts in Bamako concerns UNESCO, as they could fuel illegal trafficking networks

### **The Timbuktu manuscripts, heart of the city**

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The climatic conditions in Bamako, as well as the population strong desire to see the manuscripts back to their city, led UNESCO to take measures to look to the return to Timbuktu. At the end of November 2013, UNESCO sent experts to assess the state of the buildings where the manuscripts would be stored, in order to allow the best conditions for their return. UNESCO visited more than 23 libraries which were more or less structured.

The situation of this built heritage is also worrying. These earth buildings were not properly maintained for several months. The private libraries suffered a lot from the crisis. The return of the manuscripts to Timbuktu is a key issue and important preconditions are needed.

But to face the insistent demands from the population, eager to see again their manuscripts, hosted in the city for several centuries, UNESCO and its partners do all they can do to make the necessary arrangements.

The return of these manuscripts should come with conservation monitoring. Because many manuscripts belong to private families, a legal framework should be considered and studied in order to guarantee a sustainable preservation of these private assets. Preserving and restoring Timbuktu cultural heritage mean preserving its people memory. These manuscripts are not simple evidences of the past but their content, still badly exploited, could be used today to build a long lasting peace and bring about reconciliation between communities. With Gao and Kayes, the Malian documentary heritage extends beyond Timbuktu; an important work will have to be done to have a better knowledge of this national written heritage.



# The Great War Heritage: a “Heritage of One’s Own”?

by **Anne Hertzog**, Lecturer in Geography, MRTE Laboratory (Mobilité.Réseaux.Territoire.Environnement), University of de Cergy-Pontoise, France

This paper is based on several articles:

- Hertzog, A. « Quand le tourisme de mémoire bouleverse le travail de mémoire ». In *Cahier Espaces*, 313, July-August 2013, pp. 52-61.
- Hertzog, A. « Musées de la Grande Guerre : reconfigurations, territorialisation, circulations. Une approche géographique des dynamiques mémorielles et patrimoniales, entre ancrage et mobilités ». In Mary Julien, Rousseau Frédéric. 2013. *Entre Histoires et Mémoires. La guerre au musée. Essai de muséohistoire (2)*. Michel Houdiard Editeur. Pp. 139-157.
- Hertzog, A. « Cultural policy and the promotion of WWI heritage sites in France: emerging professions and hybrid practices ». In Paquette J. 2012. *Cultural Policy, Work and Identity. The Creation, Renewal and Negotiation of Professional Subjectivities*. Farnham: Ashgate. Pp. 25-42.

2011. In the Nord French department, a new venue has opened which is dedicated to poetry. It is the forest house of Ors, the First World War place of memory dedicated to the poet Wilfred Owen, which has been transformed into a modern work of art by the British artist Simon Patterson and the architect Jean Christophe Denise<sup>1</sup>. What is special about the project is not just its content and its form. It is also the conditions of the artistic order because the local residents and the members of the Wilfred Owen association took part in choosing the artist as part of the Commissioning Protocol<sup>2</sup> of art supported by the Fondation de France. This approach to artistic commission based on the concept of democratic art is aimed at rethinking the place that art has in society and in the public arena, whilst at the same time placing collective action and citizen participation centre stage.

2009. As part of the European cross-border program Interreg IV, a research program supported by the Nord department council has been launched by researchers from the University of Lille 3. The aim is to collect the remembrance items and witness accounts from collectors of objects from the two world wars that took place in France so as to be able to conserve and display them. It is all about collecting the spoken accounts from “amateurs”, from outside the institutional arenas so as to be able to pass on a “living memory before this disappears”<sup>3</sup>. By studying “the interests of the collectors themselves, their motivation, their shared values, but also their relationship with history formed during the establishment of the collection”, the research therefore questions the role of these “rather odd intermediaries [...] of the modern production of war remembrance items” (Da Lage et alii, 2013 : 159).

2013. As part of Europeana, which is the vast digitisation project of European cultural heritage, the “Great Collection Days” were launched in France following successful operations undertaken in other countries. Open to all, the purpose of the initiative is to collect private documents relating to the Great War. The aim is to enrich the archive collections through private documents with the participation of European citizens and to provide visibility to this “participatory memorial construction”<sup>4</sup> through the publication on line of witness accounts, stories and presentations of documents by their owners.

The formation of this European collaborative space for sharing documentation, although it does not exclude the professional “filtering”, is based on collective work and refers to new forms of partnerships between professionals, institutions and citizens. As in the two other experiments mentioned, the Great Collection Days make it possible to question the “collaborative turn” (Healey, 1997) which tends to characterise the modern processes of heritage creation (“heritagization”) of the Great War, and this at the very time when the organisation of the Centenary forcefully illustrates the role of institutional players, whether it be the State or regional government.

It is this complex relationship between the interested parties which we wish to explore in this contribution, in conjunction with the issues around identity underpinned by the creation of war heritage and their effect on the very redefinitions of this heritage.

The idea of collection is obviously not a new one, whether it is in the world of archives or museums, and particularly ethnographic museums. With the development of ecomuseology in the nineteen sixties and seventies, “participative” museography became theorised and led to numerous experiments in France as well as abroad, covering a wide range of practices. This meant that exhibitions and participative events were more and more frequent, whether they concerned “social” themes (such as immigration), or more and more, history as it is demonstrated by the exhibition organised by the Nantes museum on the two world wars using archives and objects collected from the people of Nantes.<sup>5</sup> This example shows that beyond the political and military history of the conflict, the focus can be placed on another approach to the war: more social, based on the experience of families and individuals, more on their memories. Such an approach also allows the history of the people of Nantes and the identity of a city to be put on display.

1. <http://www.artconnexion.org/espace-public-public-realm/296-la-maison-forestiere-wilfred-owen-simon-patterson>

2. <http://www.nouveauxcommanditaires.eu/fr/22/le-propos>

3. <http://www.interreg-fwvl.eu/fr/projet-detail.php?projectId=21>

4. In reference to the title of a symposium organised in 2012 in Ypres called: “Participatory Memorial Construction. Collections and networking in relation with the two world wars”, organised by the Council of the Nord Department and held in Ypres, In Flanders Field Museum, <http://ancrages.org/wp-content/uploads/2012/11/Prog-Journee-Ypres-181012.pdf>

5. [http://www.chateau-nantes.fr/fr/expositions/en\\_guerres/](http://www.chateau-nantes.fr/fr/expositions/en_guerres/)

The renewal of the conditions for the war heritage creation was therefore part of the recent changes to the cultural institutions, in a context of generalised promotion of “participative democracy” as a new type of governance (in the world of culture but also development, for example), of new forms of knowledge production based on cooperation and “sharing” (open data) and of modern redefinitions of the notion of heritage, which promote the “heritage communities”<sup>6</sup>, as much as objects.

It also crosses another dynamic, the “return” of the Great War into modern societies starting from the beginning of the 1990s, described by the historian Nicolas Offenstadt as a phenomenon of “great cultural importance” (Offenstadt, 2010) : first of all evident in the historiography of the Great War (Prost, Winter, 2004), this return is also characterised by numerous forms of re-appropriation of this past, in art and culture (Comics, fiction, cinema...), as well as in the movement of generalised exhumation of the traces of the war since the 1980s (Audoin-Rouzeau, Becker, 2000). For sure, this movement plays its part in the “memory boom”, the “heritage inflation” and of the “taste of the past” which characterise the last 4 decades. In a new geopolitical context (end of the Cold War and European reunification), a political one (globalisation calls into question the very idea of the nation) and world remembrance (the veterans who are gradually passing away, the fact that the conflict is sinking further away into time), the relationship of societies with the past is crossed by a new “remembrance necessity”. Remembrance finds its place as a category of public action and spreads across the entire social field, encompassing a whole range of representations, of uses from the past and social practices (Ledoux, 2009). This “return” also reflects the path that remembrance for the 14-18 war in European societies has taken: the “commemorative fever” of the interwar years stemming from a trauma without precedent is followed by a period of concealment, during which the memory of the Second World War tends to “cloak that of the Great War” (Offenstadt, 2010). From the 1980s onwards however, more and more interested parties started recovering this past or made a more active use of it, as it is demonstrated by the growing number of organisations for the promotion of the “14/18 heritage”, of museums or the growth of “memory tourism” in the regions scathed by the conflict.

This re-appropriation actually takes the form of a movement of exhumation, of preservation and enhancement of the traces of war: an increased number of excavations, clearing or reconstructions aim to reveal the “topography” of the battle fields; museums, archives and libraries exhibit Great War “collections” and “works” (Findinier, 2011); photographs, works of art and mediation devices play their role in the “remembrance landscape” (Verkindt, 2013) as a new category of cultural landscape to be protected<sup>7</sup>. Visits to the battle fields and history museums are increasing<sup>8</sup>, which are evidence of very complex

types of tourism where there is an expression – and sometimes a mixture – of fascination for a dark period in the history of the world, a desire to understand the past, to retrace the steps of a grandparent who died in battle, or “national sentiment” and tribute to one’s country. “Memory tourism” covers a great diversity of practices and performances that it is not easy to put into any one category (pilgrimage? history tourism? remembrance tourism?) because, just like any type of tourism, they refer to the way in which individuals see themselves and the world, both individually and collectively.

Since the start of the 1980s, this claim for the Great War heritage has also concerned new categories of stakeholders. Since the war, the State has been a central player: because it incorporates certain sites and monuments within the “national heritage” but above all because through the work of the Ministry of Defence and war veterans, it organises the national commemorations such as the 11 November and supports the most active long-term stakeholders in the management and promotion of the remembrance sites and venues, the veterans organisations (Souvenir Français, ONAC...). During the 1990s, the role of the Ministry changed: it subscribed to a voluntarist politics of memory of a new kind with the creation of a Memory Department, called today Directorate of Memory, Heritage and Archives (DMPA)<sup>9</sup>. In addition to the traditional work of preserving the heritage (maintenance of war graves, memorials...) and the commemoration of conflicts, came new aims which may vary depending on the era in history : sometimes associated with an aim of strengthening the national unity of which the State is the guarantor, they are part of a Gaullist conception of national identity; at other times associated with a more humanist aim, that of vigilance, defence of peace and the promotion of Human rights, they are part of these issues concerning the last decades of the XX<sup>th</sup> century. As a “message-bearer”, this politics of memory is above all both an attempt at coping the dispersion and competition between manifestations of remembrance, and at stimulating the interested parties who are considered insufficiently active (veterans associations) in order to provide visibility for all the “memory communities” within a “great national community” (Serge Barcellini, quoted by Raimond, 1994). So, although the collective memory is dominated by the Second World War and the increasing importance of remembering the Holocaust (Serge Barcellini, quoted by Raimond, 1994), the Ministry therefore attempts to provide a “balance” to remembrance by making room for modern wars (Indochina, Algeria, the Gulf War...). It also develops the memory of the First World War which has been revived to mark the anniversary years and national commemorations (11 November), by structuring it most especially around what is known about life in the trenches and as a tribute to the scale of the sacrifices of the soldiers who “died for France”. The promotion of a policy of “memory tourism” by the DMPA from 2000 onwards can be seen as a renewed way of conceiving and communicating in respect of the politics of memory of the State, in response to the new necessities of economic development, of making the regions attractive and building the image of an institution, the army, whose place in society has become a fragile one and which has a changing role. It no doubt also lays down a marker for the wish to as-

6. Faro Convention (2005), not signed by France but which influences a lot of standards and scientific policy on the heritage of today. <http://conventions.coe.int/Treaty/FR/Treaties/Html/199.htm>. See also the new conceptions included within the notion of “immaterial heritage”.

7. <http://www.heritage-grandeguerre.fr/qui-sommes-nous/notre-association/1-lassociation-qpaysages-et-sites-de-memoire-de-la-grande-guerre.html>

8. Atout France. 2012. *Le tourisme de mémoire en France*. Coll. Observation Touristique, 180 p.

9. For the detailed analysis of the history of this department, please see, Raimond, 1994.

sert the place of the central State in the globalisation (tourist flows, new diplomatic issues...) and its role in the face of an increase in local or foreign stakeholders, in a context of political decentralisation and growing openness of the region to Europe and the World. The promotion of "memory tourism" is part of the diplomatic issues because it enables a rhetoric link to peace and international cooperation to be developed ("This is why, in a troubled period caused by major international events, memory tourism appears as a force for peace, a force for dialogue and mutual respect among peoples"<sup>10</sup>). It should be related to the official notion of "shared memory", which was promoted from the year 2000 onwards by the French Ministry of Defence and UNESCO, for setting out a politics of memory aimed at achieving political reconciliation between states by means of joint communication (which was one of the priority objectives of the Centenary<sup>11</sup>). "Memory tourism" is also one among the national civic issues and is seen as a method of education of the citizen. In a context where the nation-state has become more fragile, one can interpret its promotion as an attempt at implicit reaffirmation of the traditional bond between the history of the nation, army and citizenship "because memory tourism makes it easier to understand the past, it contributes to the training of the citizen's conscience"<sup>12</sup>. Its "economic role [...] in the development of the regions"<sup>13</sup> - is also confirmed.

The approach by the state stakeholders fits in with the local institutional level, notably departments or regions, which have to a great extent been the main actors in the field of the Great War heritage since the 1980s, by supporting – and sometimes replacing the work of the State in the regions.

Since the 1990s, numerous regional authorities, starting with the departments, have continually financed the acquisition, development or promotion of a tangible or landscape heritage which they have sometimes ignored or even hidden for a long time, but which was often already recognised and claimed by other types of stakeholders, local associative networks or veterans organisations. Despite the long-lasting impact left by these "battle remembrance sites" on the battlefields (Verdun), the weakening of certain associative networks could be felt as early as the 1980s. In the case of the Aisne department (Picardy), the initiative from the department was a response to the request from an association – Le Souvenir Français<sup>14</sup> – for a public authority to pay for the upkeep of a famous historic site, called la Caverne du dragon (Dragon's cave), located at the Chemin des Dames<sup>15</sup>. This transfer of a vulnerable site which had been run

10. National agreement signed between the Ministry of Tourism and the Ministry of State for Veterans in February 2004. [www.cheminsdememoire.gouv.fr/telechargement/Word/ConventionLille.doc](http://www.cheminsdememoire.gouv.fr/telechargement/Word/ConventionLille.doc)

11. <http://centenaire.org/fr/commemorer-la-grande-guerre-rapport-joseph-zimet-septembre-2011>

12. Presentation brochure about "Tourism of Memory", DMPA, March 2013 (on line on the Ministry of Defence website). <http://www.defense.gouv.fr/site-memoire-et-patrimoine/memoire/tourisme-de-memoire-et-memoire-partagee/tourisme-de-memoire>

13. National agreement signed between the Ministry of Tourism and the Ministry of State for Veterans in February 2004. [www.cheminsdememoire.gouv.fr/telechargement/Word/ConventionLille.doc](http://www.cheminsdememoire.gouv.fr/telechargement/Word/ConventionLille.doc)

14. Association founded in 1887 by an Alsatian teacher, with the objective of preserving the memory of the veterans with the emphasis on patriotism by means of commemorations and heritage initiatives (maintaining graves, plaques...)

15. This was an underground cave system which was in turn occupied by the French and the Germans. <http://www.chemindesdames.fr/>

by an association since the nineteen sixties to a public authority is very demonstrative of a certain form of institutionalisation which characterises the appropriation and promotion of the heritage from the war during the 1980s – even if at the same time one can observe a genuine associative "boom" in this field (Offenstadt, 2010). The interest from the regional authorities in the war heritage was from this moment on reflected in a unprecedented cultural development of the historic sites (introduction of works of art) and the creation of new cultural and museum institutions, with the support of the DMPA of the Ministry of Defence, and more and more from the Ministry of Culture and Communication (museums), not counting the policies on creating inventories for monument heritage. The case of the Somme department (Picardy) is a good illustration of the diversity concerning the issues of such cultural policies (Hertzog, 2010). At the end of the 1970s, its chairman, a former Secretary of State for veterans, whose own family's history was affected by the war, started a consultation process on the cultural and tourist promotion of the Somme battle fields, located in the East of the department, an area which is away from the main economic and cultural centres but which receives a lot of visitors from the Commonwealth. Through the setting up of a cultural circuit linking the different historical sites and above all the construction of the Great War museum located in Péronne, the department's council did less at promoting remembrance than it did at developing a regionalised cultural and tourist policy, even if the will to exhume the forgotten memories shadowed by the position of Verdun as the central national site of memory was indeed at the heart of the thinking on the matter<sup>16</sup>. Another issue is to underline the existence of a territorial identity, which would be "unique to the regions that were rebuilt after the 14/18 war, where the nation's gratitude has never been fittingly expressed"<sup>17</sup>.

The work of the department was also part and parcel of the major issues within the cultural policies from the start of the 1980s, such as the rebalancing of the regions with the establishment of professionalised cultural institutions in deprived areas or the cultural democratisation as a way of making the historical and cultural side of "knowledge" accessible to more "remote" audiences. The Museum which is located in a small town and not on the battlefield was designed as a comprehensive and influential cultural facility (pluridisciplinary events program, research centre, open to the general public...): it will be a boost to the local development and it should provide a new lease of life to a town in difficulty.

The case of the Somme shows that war heritage now appears as a local cultural resource which is promoted by policies which are deeply influenced by all sorts of economic, cultural, political and identity issues. They are part of a modern model of regional public initiatives described by the sociologist Philippe Chaudoir, in response to a triple necessity: that of maintaining internal cohesion whilst recognising the diversity of stakeholders, and of spaces; of supporting the local development of the regions based on their own cultural resources; and of develop-

16. One finds here the same desire to make people aware of the "forgotten battles" in the Marne in 2005. See Olivera, 2011.

17. *Le Monde*. "The Picardy people between the memory of fire and the despair of water", 17 May 2001.



ing the regions externally so as to differentiate them and place them in a competitive-oriented context (Chaudoir, 2004).

This renewed use of the past reflects the new political power struggles (local power which is competing with the power from the centre in Paris) and the will to give the regions a much greater say both nationally and internationally. One of the main challenges of tourism enhancement is the will to “make territory” by means of: economic development, promotion of local resources, brand image, cooperation, flow management but also the use of the past. For example, it is striking to note just how central this issue was to the creation of the “Chemins de mémoire” in the Nord-Pas-de-Calais department in 2005. The creation of a network between the different historical sites and museums provides the region with a new place in world history (its role in a world war) and at the same time puts a regional war remembrance site firmly on the map, by a real action of “historicization of the region” which is an integral part of its identity. The modern regional reshaping linked to decentralisation and increasing European openness therefore lead to phenomena of re-territorialisation of the war memory by the advent of tourism. Since 2007, the cross-border Franco-Belgian program for “European regional cooperation” (INTERREG IV) has made it a priority to “develop and promote the identity of the cross-border region through culture and tourism”<sup>18</sup>.

The emergence of new categories of stakeholders in the process of heritage creation and tourism enhancement of Great War sites – politicians, representatives of the tourist trade, consultants, historians, archaeologists, artists... - reflects the professionalization which have spread to all cultural and tourism sectors generally since the 1980s (Poirrier, Rioux, 2000). One can also question the heritage creation of the war from the point of view of the increasing diversity of the relationships to the past and to the regions, which more than following one another coexist. The modern heritage policies by virtue of their regionalisation bring stakeholders together who hold very different views on the past or on the regions, who may have contrasting “remembrance cultures” or differing histories as a result of the generation to which they belong, their professional

training or their vision of war. Despite the fact that the veterans are gradually passing away, the thinking and practices associated with the “battle remembrance sites” - canonization, commemorative rites, pilgrimages (Winter, 1995, Becker, Audoin-Rouzeau, 2000) - haven’t disappeared, but are sometimes considered as “old-fashioned” by those calling for the ways of promoting the war heritage to be modernized (through modern art, the reworking of politics of memory, etc.). Moreover the process of professionalization leads to forms of disqualification of “amateur” practices, which are deprived of their legitimacy by stakeholders who are developing standardized conceptions to determine criteria of scientism, the imposition of standards for hospitality, the introduction of new museographic standards. So the thinking concerning cultural and museographic initiatives is becoming more and more like co-constructions, resulting from dialogue, negotiations, revealing the new power struggles between the interested parties who previously were little inclined to work together (preservation specialists and representatives from the tourism industry, academic historians and collectors...).

The emergence of new categories of stakeholders, historians, researchers, specialists in heritage and culture has made the role of those working on the creation of heritage a more complex one. The associations, residents, and collectors nevertheless remain key players in the processes of heritage creation as is shown by the high number of museums run by associations or collectors. Finally, other “communities” are also promoting this heritage today as can be seen in the “remembrance work” of a number of representatives of the Chinese diaspora in France since the end of the 1990s. They consider the cemetery of the Chinese workers of Nolette in the Somme to be a “community” place of memory, identifying the figure of the worker with the first Chinese “immigrants” to come to France, symbolic of the internationalisation of China and the identity of a transnational community (Xu Guoqi, 2010).

This bears witness to the diversity of the ways of appropriation of the Great War and the meanings given to it by different categories of actors depending on their position in a changing modern world.

18. Project presentation, 2007: <http://www.interreg-fwvl.eu/fr/projet-detail.php?projectId=16>

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# Publications

## New publication:

***Plan de seguridad en bibliotecas: la protección del patrimonio documental*, by Juan José Prieto Gutiérrez, Librarian in Complutense University of Madrid and Ph.D. in Documentation and Library Science and Documentation**

The growing trickle of unfortunate events, many times intentioned, on certain documentary collections generated missing and destruction of heritage, sometimes unique and irreparable.

Reading the book provides alternatives and solutions through the implementation of programs adapted to the needs of each institution. For that purpose, it presents a security model plan that the institutions should commit to implement and it can be adjusted and used by other cultural institutions, such as archives, museums and documentation centers.

The monograph is divided into five chapters: i. Elements to be protected. ii. General security systems. iii. Bibliographic heritage protection. iv. Security plan for document. v. Electronic documents security.

The prologuist Arsenio Sánchez Her-nampérez, National Library of Spain, confirms the need to protect the documentary heritage, increasingly ephemeral, fragile and wanted.

ISBN 9788497046961

## Events

### Announcements

**IFLA International Newspaper Conference 2014, "Start Spreading the News!", February 4-5, 2014, FamilySearch Headquarters, Salt Lake City, Utah**

The IFLA Newspapers Section will organize its mid-year International Newspaper conference in the United States, in Salt Lake City, Utah. The theme of the conference is "Start Spreading the News!"

The conference will explore themes related to outreach and marketing strategies for using or promoting online newspaper content, text mining, users of newspaper content, and use of news content for re-

search purposes or as primary sources for historical, genealogical or contemporary topics. Poster sessions may present a report of a research study, an analysis of a practical problem-solving effort, or a description of an innovative programme or workflow.

The Call for Papers is available at: [http://www.ifla.org/files/assets/newspapers/Call\\_for\\_Papers/ifla\\_international\\_conference\\_2014\\_call\\_for\\_papers.pdf](http://www.ifla.org/files/assets/newspapers/Call_for_Papers/ifla_international_conference_2014_call_for_papers.pdf)

Contact:

Birdie MacLennan: [bmaclenn@uvm.edu](mailto:bmaclenn@uvm.edu)

Sue Kellerman: [LSK3@psu.edu](mailto:LSK3@psu.edu)

Frederick Zarnndt: [frederick-zarnndt.com](mailto:frederick-zarnndt.com)

### British Library Preservation Advisory Centre Training Days, February 2014, London, UK

#### • "Writing and using a preservation policy", 7 February 2014

What are you keeping, for how long and why? What measures can you put in place to ensure sustainable use and enhanced access to collections over time?

A preservation policy provides clarity, accountability and structure for organisations seeking to manage collections over the long-term. This training day is aimed at librarians, archivists and collections managers with responsibility for policies, strategies and planning. Whether you are writing a preservation policy for the first time or revising it, this training will provide you with a framework to build a policy and then put it into practice. It includes case studies and the opportunity to begin to write your policy under the guidance of preservation and collections management consultant Jonathan Rhys-Lewis (ACR). Previous attendees found that the day helped with "distinctions between policy, strategy, guidelines and action plans" and provided "practical information regarding how to develop an effective policy and what to include/exclude from it."

Cost: £105 + VAT ( including lunch and refreshments)

For full programme and booking details, please see: [www.bl.uk/blpac/policy.html](http://www.bl.uk/blpac/policy.html)

#### • Disaster response and salvage, 11 February 2014

This intensive course focuses on preparing for disaster response and salvage. The course uses experience of responding to real incidents to demonstrate how planning can minimise the impact of emergencies in libraries and archives as well as outlining the practical steps to take when responding to situations. The course includes an emergency decision-making exercise and a hands-on salvage exercise.

Cost: £115 + VAT ( including lunch and refreshments)

For full programme and booking details, please see: [www.bl.uk/blpac/salvage.html](http://www.bl.uk/blpac/salvage.html)

#### • "Preventing Pests by IPM", 25 February 2014

Led by David Pinniger, Independent Consultant Entomologist, this one-day workshop introduces Integrated Pest Management (IPM). The course is aimed at anyone with responsibility for the care of libraries, archives and collections. Participants will learn:

- the main insect pests: what they need to live, how to identify them and the damage they cause;
- how to prevent pests becoming established;
- how to select the most appropriate treatments to control pests;
- how to set up an Integrated Pest Management (IPM) programme.

Cost: £105 + VAT ( including lunch and refreshments)

Programme and booking details: [www.bl.uk/blpac/pests1.html](http://www.bl.uk/blpac/pests1.html)

### IAQ Prague 2014, 11<sup>th</sup> International Conference Indoor Air Quality in Heritage and Historic Environments, 13-16 April, 2014, Prague, Czech Republic

The International Conference on Indoor Air Quality in Heritage and Historic Environments, held in Prague April 13 - 16, 2014, is the 11<sup>th</sup> in the series of meetings and conferences on this topic. Having commenced in 1998, the previous conferences were devoted to various aspects of Indoor Air Pollution: namely air quality monitoring, standards and guidelines and mitigation of pollutants.

The main topic of the IAQ 2014 conference will be pollutants in the indoor environment, including synergy between pollutants and other parameters such as temperature, relative humidity, and light, in relation to corrosion and degradation of cultural heritage. Besides environmental monitoring, contributions on modeling, simulations of sources and behavior of pollutants in the indoor environment and pollution-induced corrosion and degradation mechanisms are welcome.

The IAQ conference series is traditionally attended by a varied audience of conservators, curators, scientists and other stakeholders.

The Conference will be held in Kaiserste-



in Palace, an architectural gem situated in Prague's Lesser Quarter.

Please visit the conference website for information on registration and program: <http://iaq2014.cz/>

### **Info'2014: I Symposium on Conservation of Documentary Heritage, 14 to 18 April 2014, Havana, Cuba**

At the occasion of the XIII International Congress of Information, *Info'2014*, which will be held from 14 to 18 April 2014 at the Havana International Conference Center, Cuba, we invite you to participate to the I Symposium on Conservation of Documentary Heritage.

This symposium is presented for the first time to address the problems related to the preventive conservation of documents preserved in Libraries, Archives, Museums and Cultural Centers that host collections in different formats and supports. The event wishes to highlight everything related to the preservation of digital documents, as used today.

Organized by:

- National Archive of the Republic of Cuba
- National Science and Technology Library of the Institute of Scientific and Technological Information, IDICT CITMA
- National Library of Cuba "José Martí"
- Office of the Historian of Havana
- Institute of History of Cuba

The topics covered are:

- The Documentary Heritage Conservation
- The Challenges of Conservation of Digital Media and Products
- Disasters Planning in Libraries, Archives, Museums and other Cultural Centers that preserve documentary heritage
- Restoration of Documents

#### Organizing Committee

##### **President**

PhD. Sofía F. Borrego Alonso  
Head of the Laboratory of Preventive Conservation National Archive of the Republic of Cuba

[sofia@arnac.cu](mailto:sofia@arnac.cu), [sborrego62@aol.com](mailto:sborrego62@aol.com)

##### **Coordinator**

BS. Guillermo R. Gonzalez Junco  
Principal Specialist of Services Collections and Conservation National Library of Science and Technology, IDICT, Member of the Board of Conservators and Restorers of Documents of Havana

[ggonzalez@idict.cu](mailto:ggonzalez@idict.cu),  
[gjunco50@gmail.com](mailto:gjunco50@gmail.com)

##### **Other Members**

Inés Baró Valle  
Chief of Restoration Documents Lab, National Archive of the Republic of Cuba  
President of the Board of Conservators and Restorers of Havana  
[ines@arnac.cu](mailto:ines@arnac.cu)

MSc. Anyxa Quesada Portal  
Chief of Restoration of Documents Office of the Historian of Havana

BS. Maribel Sosa Céspedes  
Head of the Department of Conservation and Digitization, National Library of Cuba "José Martí"

Eng. Maritza Dorta Valdés  
Researcher Institute of History of Cuba

#### Working language

The official working language will be Spanish.

#### Contact

E-mail: [info@idict.cu](mailto:info@idict.cu)

More information on Info'2014

Congress at [www.congreso-info.cu](http://www.congreso-info.cu)

### **Info'2014: I Simposio sobre la Conservación del Patrimonio Documental, 14-18 de abril del 2014, La Habana, Cuba**

En el marco del XIII Congreso Internacional de Información, *Info'2014*, que sesionará del 14 al 18 de abril del 2014, en el Palacio de Convenciones de La Habana, Cuba, le invitamos a participar en el I Simposio de Conservación del Patrimonio Documental.

Se presenta por vez primera este simposio para abordar los problemas relacionados con la Conservación Preventiva de documentos que se conservan en Bibliotecas, Archivos, Museos y Centros Culturales que albergan información en diferentes formatos y soportes. Se desea enfatizar en esta ocasión todo lo relacionado con la conservación de los documentos digitales, tan usados en la actualidad.

#### Organizan:

- Archivo Nacional de la República de Cuba.
- Biblioteca Nacional de Ciencia y Tecnología del Instituto de Información Científica y Técnica, IDICT CITMA
- Biblioteca Nacional de Cuba "José Martí"
- Oficina del Historiador de La Habana
- Instituto de Historia de Cuba

Los temas a tratar son:

- La Conservación del Patrimonio Documental
- Los desafíos del Conservación de medios y productos digitales

- Los Planes contra Catástrofe en Bibliotecas, Archivos, Museo y demás Centros Culturales que conservan Patrimonio Documental
- La Restauración de Documentos

#### Comité Organizador

##### **Presidenta**

Dra. Sofía F. Borrego Alonso  
Jefa del Laboratorio de Conservación Preventiva  
Archivo Nacional de la República de Cuba  
[sofia@arnac.cu](mailto:sofia@arnac.cu), [sborrego62@aol.com](mailto:sborrego62@aol.com)

##### **Coordinador**

Lic. Guillermo R. Gonzalez Junco  
Especialista Principal de Servicios, Colecciones y Conservación  
Biblioteca Nacional de Ciencia y Tecnología, IDICT  
Miembro de la Junta Directiva de Conservadores y Restauradores de Documentos de La Habana  
[ggonzalez@idict.cu](mailto:ggonzalez@idict.cu),  
[gjunco50@gmail.com](mailto:gjunco50@gmail.com)

##### **Otros Miembros**

Inés Baró Valle  
Responsable del Laboratorio de Restauración de Documentos  
Archivo Nacional de la República de Cuba  
Presidenta de la Junta Directiva de Conservadores y Restauradores de La Habana  
[ines@arnac.cu](mailto:ines@arnac.cu)

MCs. Anyxa Quesada Portal  
Responsable de Restauración de Documentos  
Oficina del Historiador de la Ciudad, La Habana

Lic. Maribel Sosa Céspedes  
Jefa del Dpto de Conservación y Digitalización  
Biblioteca Nacional de Cuba "José Martí"

Ing. Maritza Dorta Valdés  
Investigadora  
Instituto de Historia de Cuba

#### Idioma de trabajo

El idioma oficial de trabajo será el español.

#### Contacto

E-mail: [info@idict.cu](mailto:info@idict.cu)

Ud. puede encontrar información sobre el Congreso INFO a través de su sitio Web: [www.congreso-info.cu](http://www.congreso-info.cu)

**AIC's 42 Annual Meeting :  
"Conscientious Conservation :  
Sustainable Choices in Collection  
Care", 28-31 May 2014,  
San Francisco, USA**

No longer focusing exclusively on treatment, conservation professionals today routinely incorporate preventive measures into the care of cultural heritage. Coupled with the awareness that our work takes place within the larger context of an increasingly interconnected and vulnerable global environment, we have become more dedicated to the issue of sustainability. The new Collections Care Network and the Sustainability Committee are combining forces to develop a program for 2014 under the theme "Conscientious Conservation – Sustainable Choices in Collection Care", which will explore how these two concepts are changing the way we practice conservation. Are you working on a collection care project that incorporates issues of sustainability? Share your expertise with your colleagues! Topics can range from architectural projects to re-housing and storage, approaches to archaeological excavations, collection maintenance practices, or recycling and efficiencies in your own private practice.

Contact information:

The American Institute for Conservation of Historic & Artistic Works (AIC)  
1156 15<sup>th</sup> Street NW, Ste. 320  
Washington, DC 20005  
USA

More information on registration at:  
<http://www.conservation-us.org/annual-meeting>

**Call for paper, IFLA WLIC 2014,  
Preservation and Conservation  
Section Satellite Meeting:  
Cultural Heritage in the Digital  
Age, 13-14 August 2014,  
Geneva, Switzerland**

**Theme: "Society without Memory is a society without present or future"**

The concept of cultural heritage has multiple dimensions unsuspected and unexpected in the digital age. While it may have appeared as outdated, backward-looking, moribund, today its pertinence is renewed and underlined through the natural and man-made disasters that are frequently in the news. More than ever, we see that cultural heritage is essential in our digital society: we need to preserve our memory, to provide access to information for future times, defend rights (including copyright), and make collections in paper or electronic form sustainable in the long term.

Another dimension of cultural heritage is its global aspect: all peoples and all nations are

now aware of the fragility of our world and wish to preserve the culture and the history of mankind for future generations. Digital technology – while certainly still in need of improvement and not providing a solution to everything but exploring some interesting avenues - represents a chance for the preservation of human history.

The Satellite Meeting is organized by IFLA's Preservation and Conservation Section (P&C) on August 13-14, 2014, in Geneva, before the annual and general IFLA Conference in Lyon. It will be held under the auspices of the Geneva Library Association (AGBD), Association for International Librarians in Geneva (AILIS) and the School for Information Sciences in Geneva (HEG). It wants to reflect the most current and up-to-date issues of "Cultural Heritage in the Digital Age", taking into account the aspects mentioned above. It will be a place for exchange and idea sharing between Swiss and information professionals from around the world.

Topics

Contributions are invited on topics such as:

**Challenges for Cultural Heritage**

- Disasters and Preservation Issues: the Latest Developments evolution of risks (man-made, natural such as climate change, the impact of virtual technologies such as the cloud)
- Sustainability and Cultural Heritage: evolution of the treatment of materials and the changes in priorities for mass treatment, long term validity of physical treatment of materials, the balance between treatment reversibility and physical preservation needs, etc., physical repository versus virtual repository (cloud), open access to long term preserved collections, climate regulations, etc.
- Legal Issues and Cultural Heritage: the respect of the public domain (free access and use for all) when the original is digitized, private manuscripts collections and privacy, copyright on documents related to cultural heritage, etc.
- The Digital Era reorganisation of preservation including the preservation of digitally born objects, new work flow in the library including preservation and access (restoration and digitisation), etc.

**Cultural Heritage as a Worldwide Topic across Nations**

State of preservation of cultural heritage: preservation activities, current situation and future requirements based on the 4 themes addressed the first day:

- In Africa
- In America (North America, Caribbean, South America)
- In Asia - Oceania
- In Europe and Switzerland

Proposal submissions

The deadline for submissions is:  
**28 February 2014**

Please send your proposal, abstract (300 words), biographical and contact information by email to: [Danielle.Mincio@bcu.unil.ch](mailto:Danielle.Mincio@bcu.unil.ch).

Proposals will be reviewed by members of the Selection Committee. Authors of the selected proposals will be informed by 15 March 2014. Full papers are to be submitted by 1 June 2014 to allow time for editing and translations.

More information at: <http://conference.ifla.org/ifla80/calls-for-papers/cultural-heritage-digital-age>

**ICOM-CC 17<sup>th</sup> Triennial  
Conference, "Building Strong  
Culture through Conservation",  
15-19 September 2014,  
Melbourne, Australia**

ICOM-CC organizes its 17<sup>th</sup> Triennial Conference in Melbourne, Australia, on September 15-19, 2014 on the theme: "Building Strong Culture through Conservation". This conference will focus on how conservation can help build strong culture for the benefit of society. By preserving cultural materials essential to the continuation of collective memory, conservation can help rebuild communities which have been damaged through war, natural disaster, or displacement, as well as supporting a sense of identity within thriving communities. The conference will explore how cross-cultural partnerships, new technologies, knowledge transmission, effective advocacy, and local cultural centres can contribute to the building of strong culture through conservation. Further, the conference will investigate strategies to address conservation needs in post-trauma recovery, regional communities, and communities whose identity is not dominant within a broader culture.

Contact : [info@icom-cc2014.org](mailto:info@icom-cc2014.org)

More information at:

<http://www.icom-cc2014.org/>

Contact : [info@icom-cc2014.org](mailto:info@icom-cc2014.org)

## Report

### International Conference on Cultural Heritage and Disaster Risk Reduction, 18-20 November 2013, Bangkok, Thailand

On November 18<sup>th</sup> 2013 was launched in Bangkok the International Conference on Cultural Heritage and Disaster Risk Reduction, organized by SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO SPAFA), with support from the Japan Foundation.

Christiane Baryla, IFLA-PAC Director, and Naoko Kobayashi, IFLA PAC regional center Director in Tokyo, participated to this conference. Naoko Kobayashi gave a paper showing how people preserving cultural heritage in Japan struggled in response to the Great East Japan Earthquake.

#### Background Information

Disaster Risk Reduction (DRR) aims to reduce the damage caused by natural hazards such as earthquakes, floods, droughts and cyclones, through an ethic of prevention. Disaster Risk Reduction is the concept and practice of reducing disaster risks through systematic efforts to analyse and reduce the causal factors of disasters. Reducing exposure to hazards, lessening the vulnerability of people and poverty, wise management of land and the environment, and improving preparedness for adverse events are all examples of Disaster Risk Reduction, as stipulated by the United Nations Office for Disaster Risk Reduction (UNISDR). It could be said that Disaster Risk Reduction is about choices. Each decision and action taken can either make us more vulnerable to disasters or more resilient to them.

With the support of the Japan Foundation, the conference provided updated clear information on disaster risk reduction in the field of cultural heritage, as well as practical steps that can be taken to alleviate negative impacts.

Cultural heritage, both tangible and intangible, plays an important role in society insofar as it can be a source of information, as well as a symbol of identity. As such, cultural heritage sites and intangible forms of cultural heritage can play a key role in generating employment as well as revenues from tourism, thus contributing to sustainable social and economic development. Therefore formulating and adopting Disaster Risk Reduction strategies can play a considerable role in the recovery phase and in rebuilding lives after a disaster strikes.

Disaster Risk Reduction is a key part of sustainable development. Unsound devel-

opment policies will increase disaster risk and disaster losses. Thus, Disaster Risk Reduction involves every part of society, every part of government, and every part of the professional and private sector including those working with cultural heritage – both tangible and intangible. This is especially important in the event of a natural disaster, as the protection of cultural heritage is obviously accorded a lower priority compared to saving lives.

The need for DRR strategies to be adopted are not new, but the recent increase in events makes their implementation a matter of urgency. Following the Indian Ocean earthquake, the tsunami that hit Asia in 2004, the World Conference on Disaster Reduction was held in January 2005, during which participants adopted the Hyogo Framework for Action (HFA), a plan aimed at reducing disaster losses by bringing different governments, international agencies and experts into a common system of coordination, as stipulated on the UNISDR website ([www.unisdr.org](http://www.unisdr.org)). In response to the need for DRR strategies in the field of cultural heritage, the World Heritage Committee subsequently approved the 2007 *Strategy for Risk Reduction at World Heritage Properties*, which, according to the World Heritage Centre's website on Disaster Risk Reduction, is aimed at protecting world heritage and at contributing to sustainable development.

Despite international recognition of the need to adopt DRR strategies in the field of cultural heritage, established policies, expertise and resources are still lacking in Southeast Asia. This conference benefitted the region by providing practical applications and resource materials for fellow peers to use, not just for world heritage sites, but to protect any cultural heritage, both tangible and intangible. Having recognised the issue of the negative impacts of disasters on cultural heritage, SEAMEO SPAFA organized the "Workshop on Flooding Disaster Preparedness and Response for the Protection of Documentary Heritage of Local Communities in Pathum Thani Province, Thailand" in 2012 in collaboration with the National Diet Library of Japan, as well as the "Disaster Relief Action for the Ordination Hall of Wat Pa Klang Thun" in 2013, funded by the Prince Claus Fund. This conference was thus a continuation of SEAMEO SPAFA's efforts to highlight the need to undertake and implement Disaster Risk Reduction plans in order to reduce risk to the cultural heritage of Southeast Asia in the future.

#### Objectives

1. To share and exchange detailed information amongst participants on their experiences in the major disasters in East Asia, South Asia and Southeast Asia between

2004 and 2011, especially the impact on cultural heritage, and the response and recovery actions being taken by them, especially in relation to climate change mitigation, alleviation, and adaptation for disaster preparedness in the area of cultural heritage. Best practices will be identified and adapted where appropriate.

2. To facilitate beneficial collaboration and strengthen links between Japanese and Southeast Asian professionals through the direct sharing of information on Disaster Risk Reduction activities vis-à-vis cultural heritage protection.
3. To promote a sense of social awareness, responsibility, and leadership to bring about more sustainable development outcomes through the planning of appropriate measures in flooding disaster preparedness and response in relation to documentary and tangible heritage.
4. To engage a wider public on the issue of Disaster Risk Reduction for cultural heritage.
5. To formulate thoughts and recommendations for the UNISDR (United Nations Office for Disaster Risk Reduction) Post-2015 Framework for Action for Disaster Risk Reduction in the Asia-Pacific Region.

#### Participants

The conference attracted 80 Southeast Asian (Cambodia, Indonesia, Myanmar, Philippines, Thailand and Vietnam), Japanese, and other international researchers and professionals (Croatia, India, Nepal, Nigeria, Sri Lanka, United States of America) working in the various fields of cultural heritage for its conservation and preservation, as well as interested individuals working in the area of cultural heritage and disaster risk reduction.

The conference also served as a collaborative platform for discussion between the following organizations working in the field of cultural heritage and disaster risk reduction:

- SEAMEO SPAFA
- UNESCO
- UNISDR (United Nations Office for Disaster Risk Reduction)
- Rits-DMUCH (Ritsumeikan University's Institute of Disaster Mitigation for Urban Cultural Heritage)

#### Conference Output

This conference became a platform for discussion to formulate recommendations and inputs for the UNISDR Post-2015 Framework for Action for Disaster Risk Reduction (HFA2) for the Asia-Pacific region. Recommendations are being reviewed and



will be included soon in the final conference output, which will be handed to the UNISDR.

Visit the Post-2015 DRR website at:

<http://www.preventionweb.net/posthfa/>

### **Conference Outcome**

In addition to formulating recommendations for the UNISDR Post-2015 Framework for Action for Disaster Risk Reduction in the Asia-Pacific Region, this conference brought together researchers and professionals from various fields (geology, engineering, library science, cultural heritage, museums, etc.) in order to exchange experiences and ideas on cultural heritage and disaster risk reduction. At the end of the conference,

participants expressed their enthusiasm and their desire for SEAMEO SPAFA to organize this conference on a regular (annual or biannual) basis. Furthermore, SEAMEO SPAFA used this conference as an opportunity to raise funds for the Philippines, which has recently been hit by Typhoon Haiyan/Yolanda on 8 November 2013.

### **SEAMEO SPAFA's Contribution to the Philippines**

The SEAMEO Regional Centre for Archaeology and Fine Arts (SEAMEO SPAFA) has, on December, 2, 2013, made a donation toward the victims of the recent Typhoon Haiyan in the Philippines by transmitting the amount of US\$ 2,000 to

the bank account of the National Disaster Risk Reduction and Management Center (NDRRMC) of the Philippines.

The donation resulted from a SEAMEO SPAFA collection campaign during its conference on cultural heritage and disaster risk reduction, held on 18–20 November 2013, in Bangkok.

Dr. M.R. Rujaya Abhakorn, SEAMEO SPAFA Centre Director, handed over a letter informing the Embassy of the Republic of the Philippines in Thailand of the donation for the victims of Typhoon Haiyan (made and sent to NDRMMC).

See more at: [http://www.seameo-spafa.org/news\\_events\\_detail.php?tid=450#](http://www.seameo-spafa.org/news_events_detail.php?tid=450#)

# PAC CORE ACTIVITY

## USA and CANADA

LIBRARY OF CONGRESS  
101 Independence Avenue, S. E.  
Washington, D. C. 20540-4500 USA

**Director:** Mark SWEENEY  
Tel: + 1 202 707 2958  
E-mail: mswe@loc.gov  
<http://www.loc.gov/index.html>

## PAC INTERNATIONAL FOCAL POINT AND REGIONAL CENTRE FOR WESTERN EUROPE, NORTH AFRICA AND MIDDLE EAST

BIBLIOTHÈQUE NATIONALE DE FRANCE  
Paris - France

**Director:** Christiane BARYLA  
Tel: + 33 (0) 1 53 79 59 70  
Fax: + 33 (0) 1 53 79 59 80  
E-mail: christiane.baryla@bnf.fr  
<http://www.ifla.org/en/pac>  
<http://www.bnf.fr>

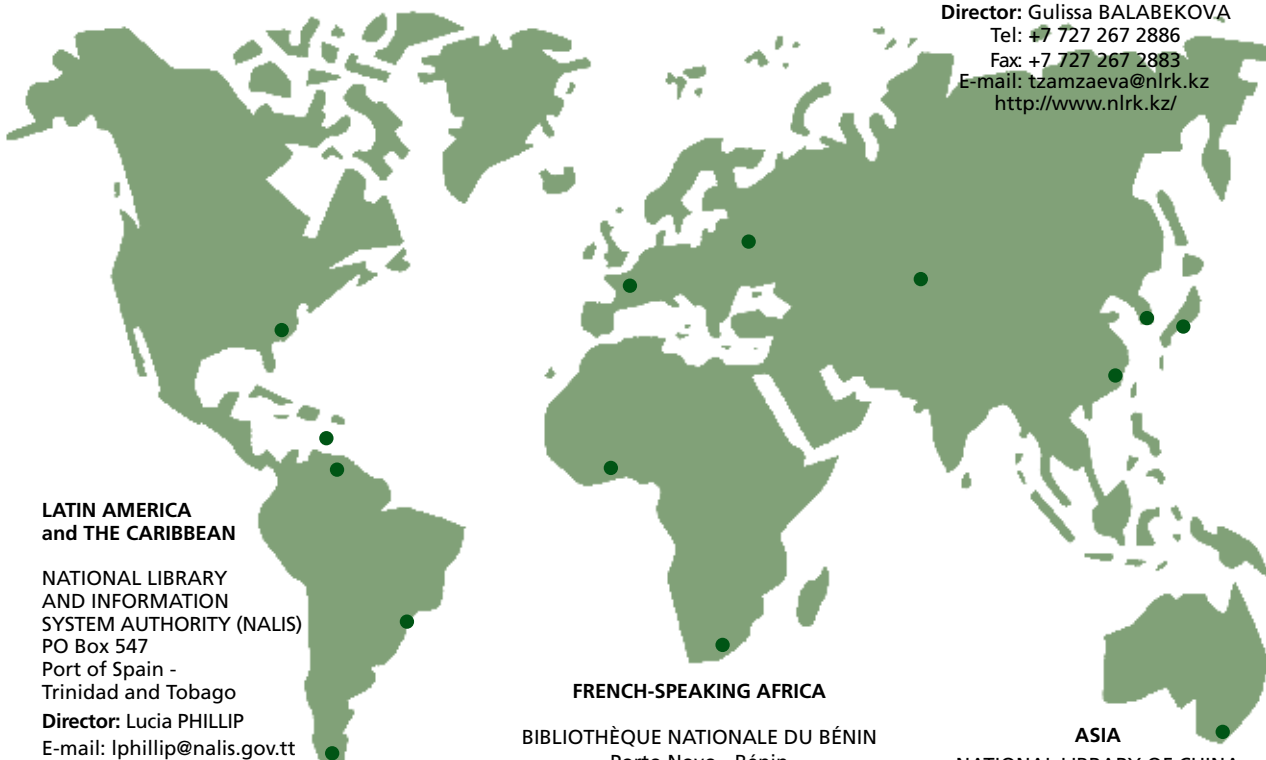
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LIBRARY FOR FOREIGN LITERATURE  
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**Director:** Rosa SALNIKOVA  
Tel: + 7 495 915 3696  
Fax: + 7 495 915 3637  
E-mail: rsalnikova@libfl.ru  
<http://www.libfl.ru/index-eng.shtml>

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Almaty - Republic of Kazakhstan

**Director:** Gulissa BALABEKOVA  
Tel: + 7 727 267 2886  
Fax: + 7 727 267 2883  
E-mail: tzamzaeva@nlrk.kz  
<http://www.nlrk.kz/>



## LATIN AMERICA and THE CARIBBEAN

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AND INFORMATION  
SYSTEM AUTHORITY (NALIS)  
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Trinidad and Tobago

**Director:** Lucia PHILLIP  
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[www.nalis.gov.tt/](http://www.nalis.gov.tt/)

BIBLIOTECA NACIONAL  
DE VENEZUELA  
Caracas 1010 - Venezuela

**Director:** Ramón SIFONTES  
Tel: + 58 212 505 90 51  
E-mail: ramon87s@hotmail.com  
[www.bnv.bib.ve/](http://www.bnv.bib.ve/)

FUNDAÇÃO BIBLIOTECA NACIONAL DE BRASIL  
Rio de Janeiro - Brasil

**Director:** Jayme SPINELLI  
Tel: + 55 21 2220 1973  
Fax: + 55 21 2544 8596  
E-mail: jspinelli@bn.br  
[www.bn.br](http://www.bn.br)

BIBLIOTECA NACIONAL DE CHILE  
Av. Libertador Bernardo O'higgins N° 651  
Santiago - Chile

**Director:** Maria Antonieta PALMA VARAS  
Tel: + 56-2 360 52 39  
Fax: + 56-2 638 04 61  
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**Director:** Francis Marie-José ZOGO  
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[www.bj.refer.org/benin\\_ct](http://www.bj.refer.org/benin_ct)

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**Director:** Douwe DRIJFHOUT  
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## OCEANIA and SOUTH EAST ASIA

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Parkes Place  
Canberra Act 2600 - Australia

**Director:** Pam GATENBY  
Tel: + 61 2 6262 1672  
Fax: + 61 2 6273 2545  
E-mail: pgatenby@nla.gov.au  
[www.nla.gov.au/](http://www.nla.gov.au/)

## ASIA

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Beijing - China

**Director:** Zhang Zhiqing  
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Tokyo - Japan

**Director:** Naoko KOBAYASHI  
Tel: + 81 3 3581 2331  
Fax: + 81 3 3592 0783  
E-mail: pacasia@ndl.go.jp  
[www.ndl.go.jp/](http://www.ndl.go.jp/)

NATIONAL LIBRARY  
OF KOREA  
Seoul - Korea

**Director:** Sook Hyun Lee  
Tel: + 82-02-535-4142  
E-mail: lsh1020@korea.kr