



Dossier Council 2023

April 26 - 30, 2023



Commission Patrimoine, Musées et Centres de Documentation  
Heritage, Museums and Documentation Centers Commission  
Comisión de Patrimonio, Museos y Centros de Documentación

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## Heritage Museums and Document centres Commission

After the online Congress of the year 2021, the Heritage Commission was constituted, and is renamed the "Heritage, Museums and Documentation Centers Commission".

The Commission, not very large in terms of the number of members, although balanced in terms of geography, gender equality, language and, above all, knowledge, has been growing since its creation.

**The members** of the commission, in alphabetical order and at the time of writing this report, are the following: Adolfo Ayuso – Spain, Poupak Azimpour – Iran, Lucile Bodson – France, Izabela Brochado – Brazil, Dmitri Carter - United States, Ana Paula Correia – Portugal, Yaya Coulibaly – Mali, Tang Dayu – China, Raphaële Fleury – France, Kathy Foley - United States, Nina Malikova - Czech Republic, Idoya Otegui - Spain (President), Dadi Pudumjee – India, Nancy Staub - United States

**Associate members:** Soro Badrissa - Commission Afrique - Ivory Coast, Emmanuelle Castang – France, Krystin Haverty - Communication Commission - United States, Nastya Mashtakova - Youth Commission – Russia, Clément Peretjatko - Europe Commission – France, Rubén D. Salazar - Three Americas Commission – Cuba, Karen Smith - President of UNIMA International - Australia/United States

Correspondents: Violetta Ercolano – Italy, Jose Gil - Portugal

Puppet theater is almost as old as humanity itself. Therefore, the Commission for Heritage, Museums and Documentation Centers (hereinafter PMCD) faces an enormous and important challenge. There are countries in which the Art of the Puppetry is considered as it deserves, and is preserved and studied as such, but others, however, in which it is not considered at all, having therefore disappeared many of its manifestations and artistic traditions. UNIMA, as the only world Association whose scope of action is this ancestral art, has the obligation to ensure the cataloging and subsequent conservation of all forms of puppets that can be considered heritage. This is what unites the members of this commission: the concern for this preservation and the will to do something for this rich puppet heritage.

To achieve this objective, the members of the HMDC commission want to work closely with the Geographic Commissions, the Communication Commission, the Youth Commission and the National Centers, since without them we will not be able to achieve our objective, as we intend to do in the long run. term.

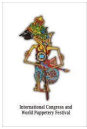
In these two years, the Commission has met electronically on four occasions and on another four occasions the subcommittees created.

### Commission objectives

Our commission comprises three parts that are closely related but at the same time very different: Heritage, Museums and Documentation Centers.

#### HERITAGE

- Detection, in close collaboration with the geographical commissions and national centers, of those forms of puppetry that are considered heritage, understanding UNESCO's definition of heritage: *cultural heritage is not limited to monuments and collections of objects, but which also includes traditions or expressions inherited from our ancestors and transmitted to our descendants, such as oral traditions, performing arts, social customs, rites, festive events, knowledge and practices linked to traditional crafts. Despite its fragility, cultural heritage is an*



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*important factor in maintaining cultural diversity in the face of growing globalization. (...) Knowledge and understanding of cultural heritage by different communities contributes to dialogue between cultures and promotes respect for other forms of life. Cultural heritage is not assessed exclusively as cultural property on a comparative basis, because of its uniqueness or exceptional value.*

*It spreads in the communities and depends on those whose knowledge of the traditions, techniques and customs is transmitted to the rest of the community, from generation to generation, or to other communities. Cultural heritage can only be so if it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. Without this recognition, no one can decide for them that a certain expression or use forms part of their heritage.*

- Make a detailed list of the forms of puppets that can be considered heritage.
- Collaboration with the National Centers to initiate, where appropriate, the necessary procedures before the competent institutions for the safeguarding of forms of puppets threatened with extinction.
- Promote the initiation of actions for the declaration of *oral and intangible heritage of humanity* by UNESCO of those forms of puppets that deserve it.
- Favor the graphic documentation of those forms of puppets in danger of extinction, even if it is in a "rudimentary" way, because it is always better than not having any testimony.
- Promote the dedication of one of the European Heritage Days to the puppet.
- Launch of recognition certificates to reward young and old who work in favor of heritage.

### MUSEUMS

- Create a complete directory of puppet museums, museums containing puppets, puppet collections, etc.
- Make the necessary arrangements for the ICOM (International Council of Museums) to open a section dedicated to Puppet Museums.
- Encourage puppet museums to celebrate World Museum Day and International Puppetry Day
- Promote exchanges and collaborations between puppet museums around the world.
- Give continuity to the exhibition of the 90th anniversary of UNIMA in a lighter version that can rotate outside of Europe.

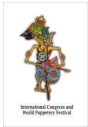
### DOCUMENTATION CENTERS

- Create a directory of puppet documentation centers.
- Analyze the problems of incompatibilities between the databases of the different Documentation Centers, because they complicate collaborations.
- Continue UNIMA's collaboration with PAM. It should not be forgotten that UNIMA was a founding member of PAM.
- Study the opportunity to start an encyclopedia focused on the traditions and rites of puppet theater in the world.
- Study of existing publications on puppetry traditions around the world.
- Optimize existing databases and directories.
- Analyze the problems of digital files for the future.
- Try to encourage young people to dedicate themselves to history and research in the art of puppets, since there is currently an almost total lack of vocations.

Once the objectives were set, we designed the "Museums" and "Forms of puppets considered or likely to be considered as heritage" questionnaires:

### **MUSEUM QUESTIONNAIRE**

According to ICOM (International Council of Museums) "A museum is a permanent non-profit institution at the service of society and its development, open to the public, which acquires, preserves, investigates, communicates and exhibits the tangible and intangible heritage of humanity and its environment for educational, study and enjoyment purposes"



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Thus, our Commission considers the role of museums in the preservation, communication, transmission and education of puppetry very important.

To begin our work, the first thing we must do is to know accurately how many puppet museums, museums with puppets or puppet collections exist, their situation, their conditions, etc. We therefore need to make a directory as complete as possible. With this information, we can try to do work that can help improve the situation.

In order for this panorama of museums or puppet collections to be as complete as possible, we need your help, that of the National Centers of UNIMA, of the members, of the counselors, of anyone who may have true and truthful information about a Museum, a puppet collector... who can fill out the Museum questionnaire.

From the HMDC Commission we want to thank you for this help that will contribute to having a better and more real panorama of the puppet world.

**Museums questionnaire**

INSTRUCTIONS: Please answer or check all that apply. Send once completed to: [heritage@unima.org](mailto:heritage@unima.org)

MUSEUM NAME					
DATE OF CREATION					
COUNTRY					
ADDRESS					
TELEPHONE	FAX	E-MAIL			
WEBSITE					
DIRECTOR'S NAME					
PUPPET MUSEUM	MUSEUM WITH PUPPETS		PRIVATE COLLECTION	OTHER	
TYPE OF MUSEUMS	ART	HISTORY	CHILDREN	CULTURE	
SCOPE OF PUPPETRY COLLECTION	INTERNATIONAL	REGIONAL	NACIONAL	LOCAL	
	COMPANIES	TRADITIONS	INDIVIDUAL	SPECIFIC	
SIZE OF THE COLLECTION	NUMBER OF PUPPETS	NUMBER OF SCENOGRAPHS	NUMBER OF OBJECTS	NUMBER OF INSTRUMENTS	
VISITORS (Average per year)	TOTAL	ADULTS	CHILDREN		
STAFF NUMBER	TOTAL	WOMEN	MEN		
PRESUPUESTO					
GOVERNANCE	UNIVERSITY COLLEGE /	BUSINESS PROFITABLE /	PUBLIC INSTITUTION	NON PROFITABLE ASSOCIATION	



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	TRIBAL	COMPANY PROFITABLE	COMPANY NON PROFITABLE	OTHER
DATE				
NAME (in capital letters)				
TITLE - POSITION				
SIGNATURE				

1. <https://ich.unesco.org/es/qu-es-el-patrimonio-inmaterial-00003>

¿What is Cultural Heritage?

The content of the term "cultural heritage" has changed considerably in the course of the last decades. According to UNESCO, *cultural heritage is not limited to monuments and collections of objects, but also includes traditions or expressions inherited from our ancestors and transmitted to our descendants, such as oral traditions, performing arts, customs, social activities, rites, festive events, knowledge and practices linked to traditional crafts. Despite its fragility, cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. (...) Knowledge and understanding of cultural heritage by different communities contributes to dialogue between cultures and promotes respect for other forms of life. Cultural heritage is not assessed exclusively as cultural property on a comparative basis, because of its uniqueness or exceptional value.*

*It spreads in the communities and depends on those whose knowledge of the traditions, techniques and customs is transmitted to the rest of the community, from generation to generation, or to other communities. Cultural heritage can only be so if it is recognized as such by the communities, groups or individuals that create, maintain and transmit it. Without this recognition, no one can decide for them that a certain expression or use forms part of their heritage.(1)*

Taking into account the characteristics described and relating them specifically to the puppet theater, the Heritage, Museums and Documentation Centers Commission of UNIMA, has prepared a questionnaire in order to establish a directory of those traditions that are or should be considered heritage.

To do this, we need to know ALL the existing puppetry traditions in the world. Therefore, we call for the collaboration of the National Centers, asking them to respond to the attached form. Likewise, if there is a tradition that you know of that is from a country where there is no UNIMA center, we would be grateful if you could tell us about it.

Once we have the material provided by the National Centers, we will study the strategies for the elaboration of inventories and protection policies adapted to the situation and according to the realities and needs of each tradition.

**Questionnaire on the forms of puppet theater considered or likely to be considered as heritage**

INSTRUCTIONS: Answer or mark as appropriate. Send once completed to: [heritage@unima.org](mailto:heritage@unima.org)

NAME OF THE INSTITUTION			
CITY		COUNTRY	
IS THERE IN YOUR COUNTRY ANY PUPPETRY FORM CONSIDERED OR THAT SHOULD BE CONSIDERED AS WORLD HERITAGE OF THE HUMANITY?	YES	NO	
TELL US WHICH IS THIS PUPPETRY FORM			



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THEY HAVE COVERAGE		LOCAL	REGIONAL	NATIONAL
SINCE WHEN HAVE THEY BEEN PRACTICED?		IS THERE A RECORD OF THOSE PRACTICES?	YES	NO
HOW MANY MASTERS / COMPANIES PRACTICE THEM?		WHO ARE THEY?		
IS THERE GRAPHIC TESTIMONY?	YES NO	IF YES, CAN YOU SEND US A COPY?		
IS THERE ANY AUDIOVISUAL TESTIMONY?	YES NO	IF YES, CAN YOU SEND US A COPY?		
ARE THEY INVENTORIED?	YES NO	IF YES, BY WHICH AGENCY/INSTITUTION?		
IS THERE A RISK OF DISAPPEARANCE ?	YES NO	IF YES, WHY?		
NAME OF THE PERSON FILLING IN THE QUESTIONNAIRE				
E-MAIL		MOBILE		
NAME OF THE CONTACT PERSON (IF DIFFERENT FROM THE PREVIOUS)				
E-MAIL		MOBILE		

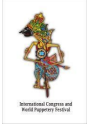
The questionnaires in Spanish, French and English were sent to the National Centres, Councilors and Representatives and are also available on Framiforms:

<https://framaforms.org/questionnaire-about-puppet-museums-1643770598>

<https://framaforms.org/heritage-puppet-theater-forms-1648681590>

for its completion, however at the time of writing this report very few responses have been received: 14 museums from around the world, and 11 puppet forms that could be considered heritage. For this reason, the members of the Commission are going to make efforts individually to seek the response of the Museums and also the Communication Commission is going to reinforce the communication made from the Secretariat to get more answers as to be able to carry out the directories that we have established as one of the objectives.

The questionnaire to carry out the Directory of Documentation Centers is being prepared once completed, it will follow the same process as the previous ones.



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It is also the will of the Commission to disseminate through social networks the different forms of puppets considered heritage or that, in one way or another, represent the different countries that make up our Association, for this a calendar is being prepared that will be coordinated with the Publications Commission.

We have prepared a document in which we have collected the thirteen forms of Puppets declared by UNESCO as *Oral and Intangible Heritage of Humanity*, as well as the two forms declared by UNESCO as in *need of Urgent safeguarding* and the only form of puppet Registered in the *Registry of Good Practices for the Protection of the Oral and Intangible Heritage of Humanity*. (See Annex)

We have created two subcommittees, one for the preparation of the bases for the granting of Certificates of recognition to those who have done something in favor of puppetry heritage, and another subcommittee for the organization of a Seminar on Puppets, an endangered heritage ? How can we deal with critical situations? We attach the seminar project (see Annex 2). The commission's desire is that it can be carried out coinciding with the Charleville-Mézières FMTM, although at first it seemed that it would be possible, at the time of writing this report we lack the necessary funding to do so, so we continue to search for the necessary financing and if we cannot do it in Charleville we will continue looking for a place that offers us the necessary financing to carry it out.

For the moment, taking into account the various difficulties that the Commission has had to face, this is what we can present as a balance. As president, I would like to thank in a very special way those members of the Commission who have attended all the meetings and who have worked to make what has been possible, I must also say that despite the fact that the calls and information have been transmitted to ALL the members of the Commission the response and attendance at the meetings has been only from a part of it, I do not want to give names, those who have not attended know who they are, but for me it is incomprehensible that someone offers to be part of a Commission and does not attend ANY meeting...consequently not contributing anything to said Commission. I also want to thank the Museums, and people who have responded to the questionnaire providing us with information, information that is registered and will be used in due course.

All the active members of the Commission and I myself remain at your disposal for any clarification and further information.

**Find the full report with annexes on the page of the Commission on the website: [www.unima.org](http://www.unima.org)**