THE BEST IN HERITAGE

Projects of Influence

2023 ONLINE EDITION





# THE BEST IN HERITAGE®

22<sup>ND</sup> (ONLINE) EDITION

in partnership with
International Council of Museums (ICOM)
and Europa Nostra
with the support of Creative Europe

DEDICATED TO THE MEMORY OF KENNETH HUDSON (OBE) & GEORGES HENRI RIVIERE







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## Introduction to TBIH2023

## Professor Tomislav S. Šola

This edition is, for the fourth time, only online. We can again rightfully boast of a decent response but we wish we could retrieve at least some vivacity of the original event. That would be more appropriate while entering the third decade of successful existence. We hope to keep on, together with our stakeholders, ICOM as our main partner and Europa Nostra as the indispensable, long-time partner symbolically representing the host continent to our small but truly global conference. Our specific profile will remain sharp and recognizable.

In the last two decades, we boasted with our web-site reproducing the entire conference contents of being a rare year-round event. With the new circumstances, we will only become more so. All the preceding editions of the conference being freely accessible, gives our site a unique potential for teaching and inspiration, which is made possible by our invaluable partners.

We base our final selection upon the effort of numerous juries worldwide which sifted through many thousands of projects to reach national or international laureates, whereas we only show a handpicked choice. So, we are gratefully spreading quality information about the change-makers and creative, innovative institutions, daring teams and individuals.

Reinforcing our quest for quality and enriching the atmosphere of the conference, we chose every year two, potentially, most influential projects, one from each part of the programme: IMAGINES (use of multimedia and new technologies) and the core programme as "Project of Influence" for the year. Regarding all the projects rightfully as exceptional by the authority of the numerous juries that selected them for national and international awards, those two are then even more promoted wherever we are invited to present the conference. Their representatives are our keynote speakers for the next edition. The jury is composed of our session moderators, and the two Projects of Influence from the previous year. Formerly, with the real event there, all the members of the audience (usually 150 from some 30 countries) were also voting. Nevertheless, we hope we preserved the same spirit and believe that the top criteria have again prevailed.

The world has become a dangerous place, facing unprecedented challenges and reducing the benefits of global cooperation. However, the heritage sector has become both more important and more endangered. The conference was the mirror and the magnifying glass while presenting the change-makers and the most creative and daring among us, - both more necessary than ever. Our concept was designed to announce the future and, since 2018 partnership with ICOM, an ideal additional instrument to help it lead the world's heritage sector. Since the beginning, we have been, though rather small, a successful global event, always a useful, elegant, simple, one-track conference, a mixture of relaxed atmosphere and highest-quality, packed programme and lavish socializing. With all the changes awaiting, we hope the Best in Heritage regains its in-person qualities and survives for the benefit of professional quality.



## TBIH2023 REPORT

From May to October the 2023 online edition of Best in Heritage showcased a curated selection of groundbreaking, award-winning museum, heritage and conservation projects. The programme spanned six continents, offering a panoramic view of innovative achievements that have pushed the boundaries of professional excellence, and served as a testament to the dynamic and ever-evolving nature of the global heritage scene.

The video interview series featured laureates from 22 countries, exposing the most exceptional and pioneering initiatives. It highlighted the remarkable achievements of individuals, organizations, and institutions that have not only excelled but also pushed the envelope of what is possible within their respective domains. By celebrating the pursuit of quality, the 2023 programme underscored the profound impact that these achievements have had on their respective communities, and the world.

The awarded projects we delved into spanned a wide spectrum of cultural heritage undertakings, ranging from the restoration of centuries-old landmarks, to the creation of cutting-edge museums and immersive digital experiences. It was a journey through time and tradition, a celebration of the old and the new, and a showcase of various ways in which heritage is appreciated.

The projects featured in the *IMAGINES* section collectively represented the forefront of use of new technologies and multimedia in the heritage domain. By exploring diverse ways in which innovation can enhance our cultural experiences and interactions, thereby bridging the gap between the past and the present in exciting and transformative ways, it demonstrated that it isn't just about the future. It is about reinvigorating the past, making it relevant and engaging for today's audiences

In the core programme, we embarked on a deep dive into a captivating and expansive array of institutional projects, each representing a unique facet of a broad and diverse landscape. These remarkable achievements

made evident the profound depth of creativity and innovation that define the very essence of our programme. From the meticulous restoration of architectural wonders to the development of interactive exhibitions that transported visitors through time and space, the core programme illuminated the ingenuity and dedication of professionals worldwide.

#### The Projects of Influence

The Best in Heritage spreads the expertise of numerous professional juries to a broader, global audience. Each year, we capitalize on their praise-worthy work by identifying laureates who have exerted influence and served as sources of inspiration, essentially representing the innovators in the heritage sector. While traditionally this selection has been the responsibility of in-person conference participants, in our online editions, the Jury takes on this task.

In 2023 the Jury members for IMAGINES were Peter Pavement from Surface Impression, Michael Epstein from Walking Cinema,

and Amilcar Vargas from Casa Batllo. The Core Programme Jury members were Sara DeYoung from The Metropolitan Museum of Art, Kevin MacLean from the Galt Museum & Archives, Tonya Nelson from Arts Council England, Hunghsi Chao from the World Monuments Fund, and Nathalie Chahine from the Beirut Assist Cultural Heritage.

The "Project of Influence" recognition celebrates exceptional quality that captivates and leaves a lasting impression. It suggests that these remarkable accomplishments have the power to elevate professional standards and introduce change.

While all participating projects have received an award in the past year, only 2 have been honored as the "Project of Influence".

## THE IMAGINES PROJECT OF INFLUENCE 2023

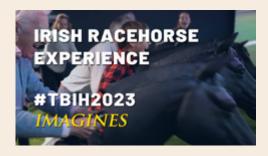
The IMAGINES title of "Project of Influence 2023" goes to the **Symphony project by the La Caixa Foundation** in Spain, winner of the European Heritage Award / Europa Nostra



Award 2022 in Category Education, Training and Skills.

Symphony stood out for its brilliant combination of viewing infrastructure and superb production value. While VR can be an isolating, sometimes sterile experience, Symphony created a mobile VR theater that created a shared world of classical music appreciation. The VR itself walks a brave line between documentary and ecstatic experience that is rare in this early era of immersive storytelling. As a traveling project that can situate in smaller communities, Symphony engages a much wider audience than other cultural sector initiatives - and thus reaches people who might otherwise not engage with the history, beauty and techniques of a classical music performance..

Michael Epstein and Peter Pavement on behalf of TBIH2023 IMAGINES Jury



Commended, and second by number of votes, is the **Irish Racehorse Experience project by the DMW Creative / The Irish National Stud Company**, laureate of the Museums + Heritage Best Use Of Digital International Award 2022

We were impressed with the project's ability to make the audience feel ownership and participation in the story of a racehorse's life. A combination of digital, physical space, props and personalisation provides a rare level of integrated experience for the visitor. The technical feat of capturing and tracking a user's presence and deepening engagement via interactive tablets is impressive. We also love how the project shows deep respect for the animals and trainers which form the heart of the racing industry.

Michael Epstein and Peter Pavement on behalf of TBIH2023 IMAGINES Jury



Ranked third by number of votes is the **Museum of Tomorrow** from Rio de Janeiro. It won the Leading Culture Destinations' Best Digital Museum Experience Award in 2022.

The Museum of Tomorrow offers a wide range of activities and interchange with both local and foreign communities. Its exceptional initiatives promote social engagement, encourage critical thinking, and provide cultural enjoyment and inspiration.

Amilcar Vargas on behalf of IMAGINES 2023 Jury

## THE CORE PROGRAMME PROJECT OF INFLUENCE 2023

The 2023 Best in Heritage "Project of Influence" title goes to the Winnipeg Art Gallery's new **Qaumajuq** Museum in Winnipeg, Canada. It won the Canadian Museums Association Award in 2022.



The Winnipeg Art Gallery's groundbreaking project, Qaumajuq, is a testament to the transformative power of art and culture. Jury members identified the Qaumajuq project as an exemplar across a number of the judging criteria. It stood out among a strong field of award-winning projects as a beacon for innovation and sector-leading change.

The uniqueness and originality of Qaumajuq lie in its focus on contemporary Inuit art, its commitment to inclusivity, and its holistic approach to cultural representation. By showcasing contemporary Inuit art, Qaumajuq is discovering and exposing the often-underrepresented aspects of indigenous culture, and by placing Inuit art at the forefront and involving Inuit communities in the development, curation, and ongoing governance of the space, it challenges traditional museum models and promotes a more equitable approach to cultural representation.

The Winnipeg Art Gallery's Qaumajuq is an outstanding example of what a museum can be when it embraces inclusivity, collaboration, and a commitment to showcasing the rich heritage of indigenous cultures. It is an

institution that represents a paradigm shift in the sector and sets new standards for museums worldwide. Its impact on the future of cultural institutions will be immense, making it a deserving recipient of the "Project of Influence" recognition.

Tonya Nelson on behalf of TBIH2023 Core programme jury

Commended projects which share the 2nd place by number of Jury votes are **Museum of the Mind** from Amsterdam, laureate of the European Museum of the Year Award 2022, and "Unsettled" project by the Australian **Museum** in Sydney, winner of the National MAGNA Award in 2022.



ples--the Australia Museum broke from the traditional curatorial approach and created a process of building trust and sharing authority with their communities and creating a pathway for decolonization.

Sara DeYoung on behalf of TBIH2023 Core programme Jury



Also commended, but with 3rd number of votes, is the "Curating Discomfort" project by the Hunterian at the University of Glasgow, laureate of the Museums Association UK's Reimagining the Museum Award 2022

'Curating Discomfort: Challenging Historical Power Dynamics' project is the Hunterian Museum's response to the unease it felt around its founder, his collection, and the imperialistic histories it promoted. The result is more than just a check box or a performative one-off "project"—"Curating Discomfort" is a profound organizational re-examination and a strategy(s) to implement real change. It's about the dismantlement of harmful legacy narratives and processes. Most of all, however, it is about the transformative power of supportive, inclusive collaboration in the desire to achieve genuine, meaningful change.

Kevin MacLean on behalf of TBIH2023 Core programme Jury

The Museum of the Mind embarked on a journey that transcends conventional boundaries, welcoming individuals to partake in an inclusive narrative. The museum was reconfigured to establish its position as a place centered around humanity, and seamlessly embracing people's perspectives and amplifying their voices. Visitors are enveloped in an exploration of the human mind, a voyage that unravels the mysteries within themselves while also assuming the role of the exhibited artifacts. The genesis of this concept marks a pivotal moment in the evolution of collective consciousness. By aligning its mission with the needs of the community, the museum becomes a steadfast companion in nurturing physical and mental well-being, and ultimately contributing to the creation of a better world..

Nathalie Chahine on behalf of TBIH2023 Core programme Jury



The Unsettled exhibition by the Australian Museum offers a new model for working with First Nations communities by allowing the museum to serve as a platform for First Nations people to tell their own stories underpinned by academic rigor and best practice in research and museum presentation. By retelling Australia's founding story of James Cook and the First Fleet as one of colonial exploitation and devastation to First Nations peoples--through the eyes, stories, and words of First Nations peo-



In the aftermath of the post-war period in Beirut, reconstruction projects took place and, unfortunately, lacked community involvement. This resulted in the displacement of the original owners and inhabitants. The economic considerations led to a tabula rasa approach and to the demolition of traditional houses to make way for new towers and investments. Despite these challenges, few Heritage houses managed to withstand the pressures and perils of the subsequent decades, standing as enduring monuments to Beirut's resurgence.

However, on August 4th 2020, at 6:07pm, one of the largest non-nuclear blasts in history occurred, causing catastrophic damage, particularly to the rare remaining historical Beiruti quarters. These quarters hold immense significance as they are intertwined with the collective memory, cultural identity, and history of the city. The physical structures severely damaged, and the intangible heritage, which comprised the vibrant creative industries and diverse social fabric that characterized these neighborhoods, was also at risk. The loss of this living heritage was a significant blow, representing one of the principal assets tragically annihilated by the blast.

#### Beirut, as an act of will.

The post-explosion recovery process operating under BACH initiative (Beirut Assist for Cultural Heritage) was launched the second day after the blast, underscoring the critical role of fostering synergy among public institutions, experts, and local communities. It demonstrated the collective determination of individuals and stakeholders to redefine their cultural values, with a particular focus on heritage, and prompted the Lebanese population to reflect upon the significance of history, as well as the various aspects

and distinctive attributes of the heritage that should be safeguarded.

In addition to creating comprehensive guidelines for heritage practices, the recovery process under BACH initiative has sparked a movement to make Lebanese heritage more accessible to the public. The ultimate goal was to democratize and enhance accessibility so that everyone can appreciate, understand and protect this rich cultural heritage. The project showed that the responsibility for conserving and maintaining the cultural heritage rests not only with the owners, conservation specialists, and practitioners but also with administrations who must recognize and protect heritage through all means.

Simultaneously, the experts' quidance provided by BACH empowered both NGOs and homeowners to recognize, respect, and unveil the inherent cultural heritage values embedded within their properties. This invaluable assistance allowed for a deeper understanding and appreciation of these values, fostering a greater sense of cultural preservation and stewardship. Furthermore, the rehabilitation projects carried out by BACH showcased contemporary approaches and principles in conservation: This included the active involvement of specialists, and the recognition that architectural heritage is a distinct product of the specific building techniques employed during its time of construction. As a result, thorough investigation, careful inspection, and accurate diagnosis were prerequisites to fully comprehend the condition of the heritage site before any intervention took place. Traditional methods and materials were given preference and each intervention respected as far as possible the concept, techniques, and historical value of the original or earlier states of the structure and left evidence that can be recognized in the future. At the same time,



the use of new materials and methods was based on comprehensive scientific data.

Additionally, the youth were provided with an exceptional chance to engage in practical apprenticeships, focusing on the revitalization of traditional craftsmanship. The initiative launched by BACH, "Restoring Beirut's Architecture by Empowering its Community" sought to reconnect individuals with their cultural heritage and neglected vocations that had been overlooked for an extended period. It aimed to equip the youth with a stable and promising professional trajectory.

The vocational training sessions were conducted within the premises of the impacted historical buildings, signifying the initial professional endeavors to safeguard vanishing artisanal skills. These trainings encompassed various traditional disciplines, including timber carpentry, timber roofs, lime plastering, and stone masonry. As the inhabitants were grappling with acute vulnerability and collective trauma, this undertaking not only contributed to the physical reconstruc-

tion of their dwellings but also facilitated the recovery of the youths and progress toward a better future.

Moreover, through the process of guiding residents in the rehabilitation efforts, BACH experts were able to develop a deeper comprehension of both the physical spaces and the individuals who have played a role in shaping them. The active participation of residents proved to be crucial for achieving successful outcomes, leading to the formulation of well-considered solutions for the protection and preservation of the destroyed heritage neighbourhoods. It was through this interactive, communicative, and participatory approach that the essence and character of these places were safeguarded most effectively.

On the other hand, accessibility to heritage resources gave local communities the power to protect them, and knowledge was disseminated at both professional and popular levels through forums, consultations with experts, resource allocation to local individ-



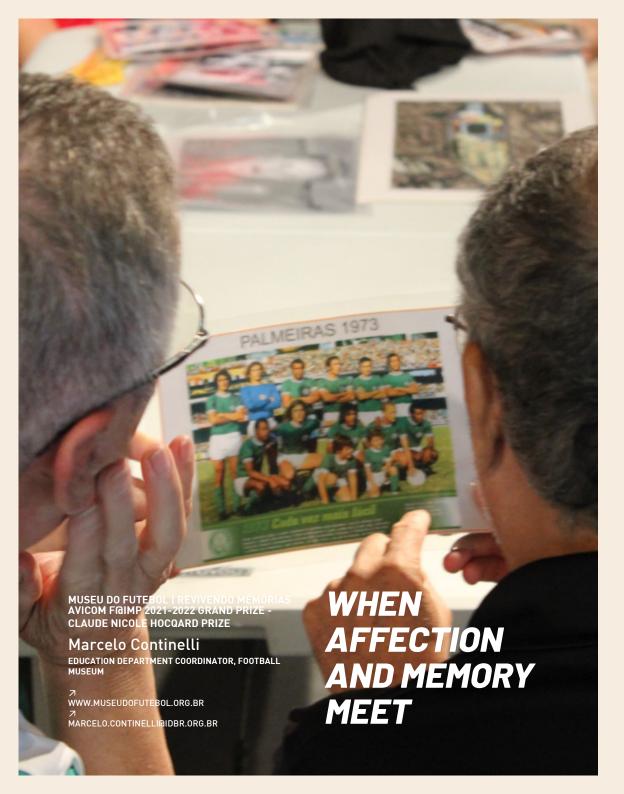
uals, and the development of training programs and publications.

BACH project has recently gained significant attention in the Arab region's cultural heritage conservation and management field. As it received notable recognition as the recipient of the esteemed 3rd ICCROM-Sharjah Award for Good Practices in Cultural Heritage Conservation and Management in the Arab Region.

Finally, in recognition of its remarkable accomplishments and significant contributions in the domain of cultural heritage post-disaster intervention and community engagement, the BACH project has been honored with the esteemed title of TBIH The Best in Heritage Project for the year 2022. This prestigious accolade serves as a testament to the exceptional achievements of the BACH project and further validates its commitment to professional excellence and community engagement in the field of heritage preservation. Through the TBIH program, BACH experts were able to share their experiences,

learn from other global initiatives, demonstrate their expertise in the field of heritage, and 'present a model that the international heritage community can take learnings from when thinking about 'disaster' in the professional Institutions'.

The TBIH program recognized and credited the BACH initiative as an inclusive and transformative force in the realm of public memory, an outstanding initiative, response, and project. It acknowledged BACH's significant impact in disseminating quality standards and fostering positive change within the cultural heritage sphere while safeguarding and keeping an important part of Beirut's history, heritage, culture, and memory alive during a devastating and difficult time. This recognition by the TBIH program solidifies BACH's standing as a change-maker, working towards enhancing public memory and ensuring the preservation of Beirut and other Lebanese cities' heritage for future generations.







The Football Museum, located in the Pacaembu Stadium, Sao Paulo, Brazil, seeks to engage its visitors differently by presenting football as a fundamental part of the Brazilian identity. In 2019, the Museum's Education department was approached by researcher Carlos Chechetti, who had become aware of a project at the Scottish Football Museum that worked on the relationship of affective memory of objects, events and football characters with people with dementia and Alzheimer's disease. Chechetti proposed to start a similar project in Brazil.

That same year, the Football Museum started the "Revivendo Memórias" project (Reviving Memories). People with Alzheimer's or dementia were accompanied by their families for educational visits planned especially for them. The project seeks to rescue affective memories and encourage interaction and sociability of participants based on themes present in the museum's exhibitions, bringing affection and listening to this audience.

The visits, which were very well-rated, would also take place in 2020. But the Covid-19 pandemic would not allow this. With the need for isolation, the Education Department and Chechetti quickly articulated an alternative: online sessions for participants. By embracing the elderly and people with Alzheimer's at this moment, the Museum developed a social technology aimed at the inclusion and engagement of an isolated public in need of attention and exchanges. With the end of the pandemic, the project takes place in the Museum and online and is currently updating its methodologies.





Art UK Sculpture was a landmark project which saw Art UK digitise over 50,000 of the UK's significant collection of sculptures and public monuments, and has made them available to view and search online for the first time.

This unique online resource showcases the rich history of sculpture in the UK and how sculpture itself represents our history. Members of the public, historians and researchers from across the world can access this information for free, for pleasure and study. Users can search via location, artist or subject at www.artuk.org. Stories on the Art UK website allow people to learn about the artworks and sculptors, and why and how the sculptures were made.

The catalogued artworks include over 14,500 public sculptures recorded by a network of

volunteers. Famous figures depicted in statues range from Queen Victoria and Princess Pocahontas to Winston Churchill and The Beatles. Additionally, Art UK recorded over 36,000 sculptures of the last thousand years held inside UK public collections, by renowned artists including Antony Gormley, Henry Moore and Barbara Hepworth.

The project has made an enormous contribution to the study of sculpture and has raised public awareness of this great art form. Sculpture tells us about our country's history and who we have chosen to commemorate. Each part of the UK reflects its own identity, industries and local heroes in the monuments it builds. This ground-breaking database can be used for research for years to come and will grow as new public sculptures are unveiled across the UK





Located on Wonnarua Country in the Hunter Valley of New South Wales, Maitland Regional Art Gallery (MRAG) is a dynamic gallery, housed in a redeveloped historic building. MRAG aims to foster creativity, enable inclusion, and promote knowledge and illuminate stories for the Maitland community, its visitors, and digital audiences.

Across the summer of 2021/2022, MRAG presented an exhibition and suite of programs titled, A Conspicuous Object – The Maitland Hospital, that illuminated and shared stories from the 175-year history of the hospital on the eve of its closure. The exhibition included ten artists who created works that tapped into the layers and diversity of experiences, people and places across the hospital site and the project highlighted the ways art, history and health could be intertwined to tell stories of the hospital and engage audiences

in artmaking activities inspired by the project.

The Create a Soft Sculpture educational video was inspired by the textile sculptures of exhibition artist Susan O'Doherty. These sculptures represented the multiple roles of women who worked in the hospital across two centuries, stitching together found materials from the hospital and fragments of their stories. The video, presented by artist and MRAG arts educator Liss Finney, aimed to engage young people, including children in hospitals, to create their own soft sculpture. using easy to source materials, presented in a friendly manner, with simple instructions. Its success was a combination of a vibrant, professionally produced product, a fun easy to follow activity and strongly connected to the exhibition

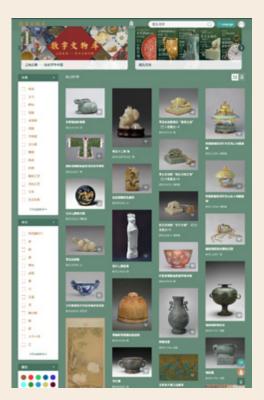


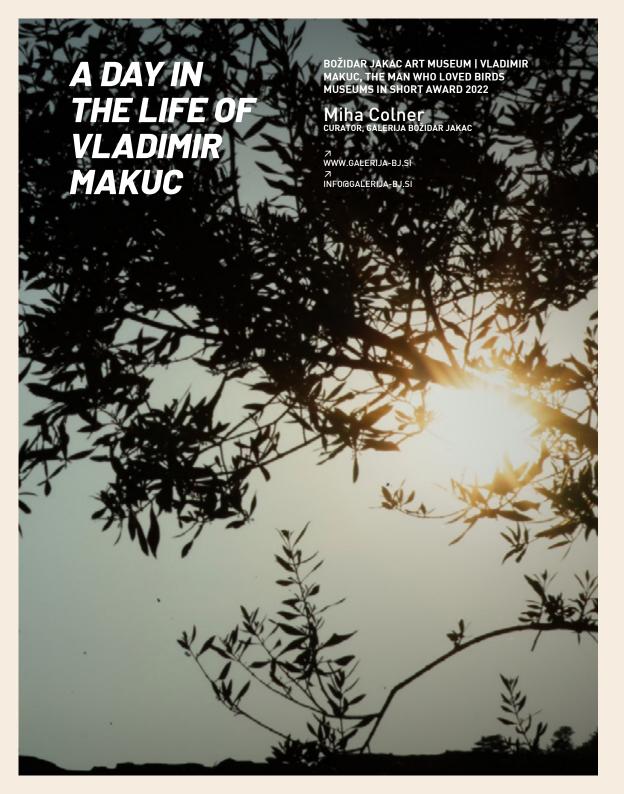


In 2020, the sudden outbreak of the COV-ID-19 pandemic caused the Palace Museum to close for over three months and orderly reopened with a strictly enforced daily quota. Since the Palace Museum has always been diligently exploring how digital technologies and online services help to meet visitors' demand for touring, "Visiting the Palace Museum on the Cloud" the comprehensive Omnimedia online service platform, was born. It attempted to make the Forbidden City virtually open to the audience during the lock-down.

"Visiting the Palace Museum on the Cloud" includes sections of collections, architectures, exhibitions, journals, guided tour videos and comics. "Visiting the Palace Museum on the Cloud" is structured within the framework of the Museum's official website and fully uses various digital assets, such as panoramic images and videos, available cross-platform on mobile phones, computers, and tablets the museum collections, and attend lectures here. Starting from the actual needs of the public, especially during the lockdown, "Visiting the Palace Museum on the Cloud" brings together multiple online services, making the digital content of archi-

tectures, collections, exhibitions, publications, and academic resources within reach.







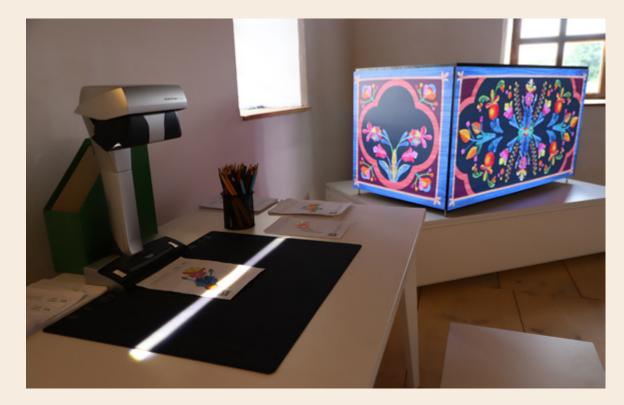
Galerija Božidar Jakac – Museum of Modern and Contemporary Art is located in the historical town of Kostanjevica na Krki, Slovenia. Founded in 1974, it is in a former Cistercian monastery from the 13th century. Its original mission is to preserve and exhibit 20th-century art with a focus on tendencies of the 1920s and 1930s, such as expressionism, new objectivity and social realism. Furthermore, the Museum systematically explores developments of post-war modernism and contemporary art. Besides the permanent and temporary exhibitions, the institution has organised the International Sculpture Symposium Forma Viva since 1961, resulting in a sculpture park surrounding the complex. Galerija Božidar Jakac – Museum of Modern and Contemporary Art, Kostanjevica na Krki, 2021. Foto Tadej Abram

One of the central missions of the Museum is to organise exhibitions of modern and contemporary artists. Therefore, in 2022, a com-

prehensive retrospective of Vladimir Makuc (1925-2016), one of the most acclaimed modern artists from Slovenia, has been show-cased. To contextualise the exhibition, a film was produced, capturing selected motifs that appear in the artist's works and revisiting the places that he most commonly depicted. The film is a hypothetical display of a day in the life of the artist, showcasing his visual universe in which landscapes and birds occupy a very special place.

The idea for the film came from our curator, Maja Bahar, who has outstanding experience creating video content. She brought together an interdisciplinary team of filmmakers, editors and musicians who collectively conceived the film Vladimir Makuc – Man Who Loved Birds. Even though the people involved with the production were highly experienced, the film was entirely low-budget since the museum did not have additional funding for it.





The Hungarian Open Air Museum was founded in 1967 and opened to the public in 1974. The Museum is the central open-air collection of Hungary, intended to represent rural architecture and the way of life of the entire country, with relocated buildings, authentic interiors and varied interpretation methods. Apart from exhibiting the traditional peasantry, the institution has widened its concept in time and space to include both the representation of Hungarians living outside the Hungarian border in diasporas and the representation of the late 20th century. As to the first intention, the Museum opened the first phase of the Transylvanian building complex in May 2022, which is a milestone in the history of Hungarian museology and the presentation of the built heritage of the Hungarian people.

The exhibitions found in the new regional unit represent Hungarians living in Romania, addressing topics of diversity, minority existence, change of population, or coexistence, among others in the buildings of the Transylvanian village and small town. The institution has developed new methods of interpretation and applied indoor and outdoor exhibition techniques in the new display to be able to engage visitors even more and offer knowledge transfer in diverse ways. This also helps us interpret all the topics that are condensed in one house, thus, apart from tangible cultural heritage, we can also mediate information about intangible cultural heritage. In this media mix. interactive multimedia installations play an important role.





The Museum of Tomorrow is a different kind of science museum. It is an environment of ideas, explorations, and challenges, inviting our audience for a journey of imagination towards desirable futures guided by the ethical values of coexistence and sustainability.

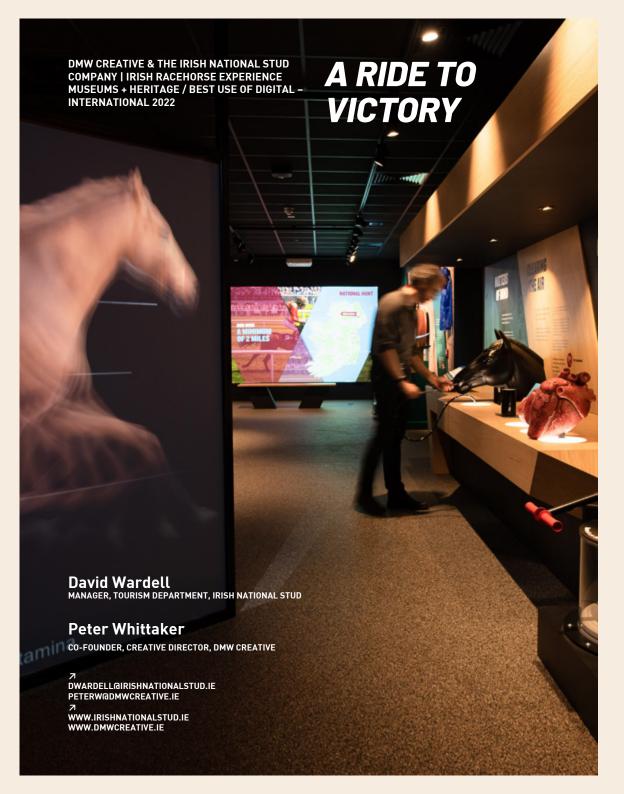
However, in 2020, the challenge of thinking about new ways to cohabit with the world gained a new and difficult chapter: We were crossed by the COVID-19 pandemic that led us to social isolation. It became urgent to follow new paths and anticipate a digital transformation project we planned to implement with more strength.

We closed the doors and started thinking about and debating tomorrow in people's homes. In one year, we produced over 80 hours of digital programming. We created new projects to discuss the origins and consequences of the coronavirus – in addition to a temporary exhibition on the topic, with a virtual tour available on Google Arts Culture. As a result, the Museum's official YouTube channel has quadrupled in size during the pandemic and grew by 331% between March 2020 and December 2021. In 2021 alone.

there were more than 150,000 views on the channel, a 63% growth compared to 2020. The Museum's profile on Instagram reached more than 2 million people and attracted 50.000 new followers.

All our digital programming had the presence of Brazilian sign language - Libras interpreters and included self-description by the guests. We created a channel on Telegram to enable effective participation by the hearing impaired, sending their doubts and collaborations through videos on the understanding that assertive communication does not exist without inclusion.

Having received the LCD Awards in the "Best Digital Experience in Museums" category is a recognition of the dedication and connection with our audience, wherever they are. Even now, after the most critical period of the pandemic and with the return of face-to-face activities, we kept a close eye on digital to bring our content to people from different parts of the world and continue to expand our role as cultural equipment and transformation agents.





In 2020, the #SonicFriday project transformed a national museum's relationship with sound and its audiences. Through three months of creative engagement on digital platforms, audiences found their voice at a time when the world was in pandemic lockdown and museums had to close their doors.

Inspired by its world-leading collection of Sound Technologies, the National Science and Media Museum (Bradford, UK) invited social media users to share memories and stories around their personal relationship with sound culture: from cassettes, CDs and mp3s to digital sampling and lockdown sounds. The project was designed in collaboration with the University of Leicester's School of Museum Studies to find new ways to make audiences interact with the museum objects and connect them with people's lives.

The response of audiences was unexpected, with more than 250 digital memories shared by online users and museum volunteers across different platforms. These memories not only enriched the collection, giving birth to YouTube playlists, multimedia galleries and sound maps, but they gave life to the objects that, until then, remained silent in the physical galleries.

#SonicFriday received two GLAMi Awards recognising its ability to create a more personal and emotional connection with museum objects, but also to offer online audiences the opportunity to became curators of a collaborative story. A new, thrilling interrogative arose from the project: can sound and personal memories be part of the museum collections as a new post-digital form of heritage? This is one of the questions that is informing the development of the upcoming Sound and Vision galleries at the museum.

National Gallery On Demand

























TRANS-**FORMATION: REINVIGORAT-**

DIGITAL

ING

THE NATIONAL **GALLERY'S** 

ONLINE **PRESENCE**  **NATIONAL GALLERY OF AUSTRALIA** MUSEUMS AUSTRALIA MULTIMEDIA PUBLICATION DESIGN AWARDS (MAPDA) 2022 / **BEST IN SHOW DIGITAL** 

## Heather Whitely Robertson

TIM FAIRFAX ASSISTANT DIRECTOR. THE NATIONAL

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Increasing access to and engagement with collections and programs through digital transformation is one of the National Gallery of Australia's principal objectives. In partnership with Studio Ongarato and the Interaction Consortium, the Gallery's new website was completed and launched on December 7, 2021. Over 150 staff and 60 members of the wider community took part in envisioning, designing, and developing the site over 12 months.

Comprising thousands of pages, the new website has generated growth in time spent on the site, and pages viewed per session, both of which illustrate increased user engagement. The website is visited by millions of people each year, almost a quarter of whom live outside Australia.

An important aspect of the new site is its enhanced collection search function, which

better connects content and data. This has seen pages per visit increase from 3.5 to 7. The site also has an on-demand channel with more than 500 video and audio items freely accessible at any time. Visitors can browse by theme to select from long-form documentaries, artist talks, lectures and more. This enables the Gallery to embrace a broadcasting approach to content.

In recognition of the work of National Gallery staff and partners, the website won the Institutional Website and Best in Show categories of the 2022 Museums Australasia Multimedia Publication Design Awards (MAPDA). The National Gallery's ongoing digital transformation, including the new website and its ongoing development, has been made possible through the generous support of Learning and Digital Patron Tim Fairfax AC.





Symphony is a project fully supported by "La Caixa" Foundation". As a Foundation, we focus on diverse areas and culture and education is one of them. We were thinking about how to use new technologies to spread one of the most important European cultural heritages, classical music, among all audiences. It became clear that VR was the best option because it would allow us to make visitors experience classical music as never beforetravelling inside instruments or taking the position of a musician in an orchestra.

Once the technology had been chosen, we started working on storytelling. We came up with the idea that Symphony had to be a VR experience and an immersive audio-visual experience. The symphony begins with a 2D film projected onto a panoramic screen with a surround-sound system. In this wordless

film, sound and music lead the story and submerge the audience into the discourse as a perfect prelude to the VR film.

We had to overcome some technological and artistic challenges because some of our visual ideas had never been done before with VR technology. For example, we wanted to film the VR live-action scenes in lower light and get very close to the musicians. To archive that, we used a prototype of the Meta One camera, nearly entirely 3D printed at the time.

Symphony's unique value is in making the heritage of classical music available to everyone through a highly enjoyable experience using state-of-the-art technology.



BY PLAYING, WE LEARN TO PRESERVE CULTURAL HERITAGE NATIONAL COORDINATION FOR THE CONSERVATION OF CULTURAL HERITAGE | GAME JAM

INTERNATIONAL INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS / KECK AWARD 2022

### **Héctor Guerrero**

MANAGER, GAME DEVELOPER

#### Mercedes Villegas

HEAD, DIRECTORATE OF MANAGEMENT AND LIAISON, CNCPC

7

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This project was created to disseminate the importance of the conservation of cultural heritage and its impact. It brings together participants from various disciplines to create games that reflect the significance and daily work of the professional conservator. The Conservation Coordination of Instituto Nacional de Antropología e Historia (INAH), Mermelada de Juegos Independent Collective and the Argentine Video Games Foundation (FUNDAV) have collaborated to develop these creation events.

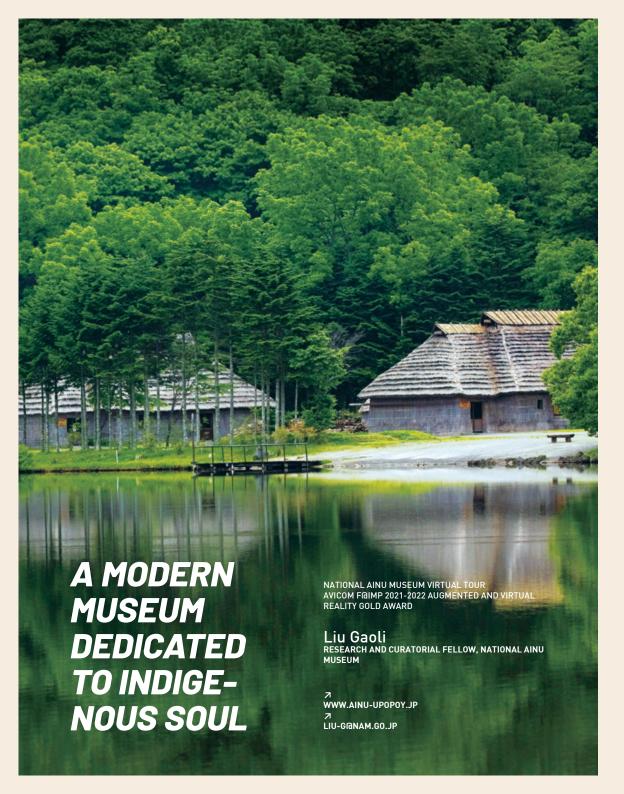
The GameJam is held annually in six stages: Induction, Conceptualisation, Pre-production, Production, Post-production and Exhibition, followed by the Dissemination of the games.

The first in-person edition in 2019, was on the conservation of archaeological heritage and centred on the tomb of Pakal in Palenque. The 29 participants from Mexico and Argentina created eight games.

In 2020, due to the pandemic, it was held online, and the conservation of historical heritage focused on the restoration of three sculptures from the Metropolitan Cathedral of Mexico City damaged by the 2017 earthquakes. Eight games resulted, with 60 participants from six countries.

In 2021, also online, the Paleontojam worked on the conservation of paleontological heritage in localities, resulting in 10 games, with 67 participants from nine countries.

In 2022 we disclosed the project and the games in media and social networks, and we won the IIC Keck Award. In addition, in December 2022 we registered a challenge to the Ocean Hackathon (France), on underwater conservation, with one resulting game as the winning project of the Mexico Edition.





The National Ainu Museum (NAM) opened on July 12, 2020, becoming the first national museum in Japan dedicated solely to Indigenous Peoples. The Ainu in Japan have a history of marginalisation and discrimination but have remained steadfast in preserving their cultural heritage and traditions. For over three decades, the Ainu Museum in Shiraoi, founded by the Ainu themselves, symbolised Ainu pride and culture.

The NAM continues this legacy on a national and global scale. The NAM's opening was delayed twice due to the COVID-19 pandemic. In response, the museum developed a virtual exhibit to enable people to access the collections from home. The team focused on two key objectives: showcasing the profound relationship between Indigenous peoples' world and nature and making the exhibit accessible to people worldwide.

Upon entering the virtual exhibit, visitors are greeted with stunning drone footage of Hokkaido's natural landscapes and the park surrounding the museum. The permanent and virtual 3D exhibitions tell how the Ainu people grew their philosophy through living in harmony with nature and the history of being deprived and struggling for life. The museum guide, recorded by staff in five languages, including the Ainu language, warmly welcomes visitors.

The virtual exhibit represents a remarkable technological achievement, blending the timeless spirit of Indigenous culture with the modernity of the museum exhibit. The NAM team believes that this reflects the ongoing resilience of Indigenous cultures in the modern world.



DIRECTOR

**ART BETWEEN** YOUR EARS

'The Museum of the Mind is a uniquely humane, interactive, empowering, activist museum based on a ground-breaking project that develops the museum concept as school of life with a very open mind, and does so within a building that carries a heavy past with multiple layers of memory of illness but also of great resilience.'

Our focus is on the most colourful work of art there is – the human mind. Our art and cultural programs put mental well-being on the agenda for everyone, including those living under the illusion they are normal. Many of the problems from the past are still with us today, such as exclusion, shame, stigmas, silence, and self-stigmatization. The Museum of the Mind positions itself on the intersection of culture, the arts and medical care, taking an active stand for better quality of life in an inclusive society.

The Museum of the Mind had to be a museum about you. Not so much a museum of OH! and AH! as a museum of HUH? and WOW!

# Three pillars of content

The recent redevelopment of the Museum started with the verdict that a renovation was inevitable. Parts of the original construction of the 700-year-old building were in such a bad state that It was obliged to have sections of the beams temporarily supported by scaffolding. Always creative, we decided to give them a makeover in wood while pressing the owner, the city, to unlock the necessary funds. To contribute our fair share, we set up a major donor campaign. We were able to secure essential support from mental health and learning disabilities institutions nationwide as well - essential, or there would have been no reason for us to renovate the entire Museum. They all signed on, and it was a go. In planning the redevelopment, three content 'pillars' were established: care for the mind, general thinking about the concept of the mind (in science and popular belief), and the mind's capacity for imagination (indeed, the arts) through time and culture.

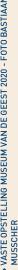
In addition, we decided to structure the Museum in the same manner most people receive care: a journey that begins with 'I', the individual, then includes 'You', someone's environment, and extends to the outside world (in the form of professional caregivers), which brings us full-circle to 'Us'.

Each room is centred around a question, from 'What is my mind?' to 'Am I my mind?' and 'Who do you hold dear?', 'Who do you see when you look at someone else?', 'Who cares for your mind?', 'Can you be yourself?' and finally, 'Will you join in?'. That all-important last question is represented by an installation around the Universal Declaration of the Open Mind, conceived by all parties involved.

The concept would mean very specific requirements for the architect and the builders. Interdisciplinary teams of staff members brainstormed and produced essays on subjects like the mind, diversity, art, visitors' journeys and other relevant matters. Then, we invited the original design team from the first museum exhibits in 2005. They were challenged to develop a fresh design that would amaze the world again. We decided on content, they proposed a form, and together, we created an actionable flow of ideas.

#### Risks

With so many moving parts come many significant risks. And yet, my belief that the building could be used as a leverage tool for the content and that the content would work to unlock funds paid off. We had to compro-





mise on some of our plans when the city ran out of funds (after raising them twice). The logistic facilities for the collection were cancelled, much to our frustration. Regardless, we are holding the city to its pledge to build a new collection centre in Haarlem, which will provide the required accommodation.

# We practice what we preach.

Generally speaking, cultural programs encourage reflection, empower and emancipate people, and create better lives. This is our vision for the Museum of the Mind: we intend to change society. Our museum is a true testament to this purpose: our constant dedication to bring about meaningful change in how mental health is perceived. As we all know, mental health is a critical issue that affects millions of people worldwide and often causes stigmatisation. We are committed to changing the narrative, one personal story at a time.

Our Museum is the starting point from which social change is engineered. Our program promotes inclusion, acceptance, and social

connectivity and, at the same time, combats loneliness. It supports and enhances an open mind. For people with lived experiences in psychiatric care and those close to them, we offer a perspective towards recovery. Its innovative approach to exploring the nature of the human mind makes our museum one of a kind. So does our commitment to creating a people-centred institution. Our staff and volunteers are feeling the wind beneath their wings and are happy to take our partners, the public and the program to the next level, which includes integrated job experience projects. Diversity is and always will remain our greatest asset.

We accomplish our mission by telling impactful stories from the viewpoint of the person it concerns. We will never speak for someone else, pull anyone out of the closet, or stand between you and your story. It's not up to us. We give the floor to voices unheard and people unrepresented and overlooked for far too long, even within the museum world and the cultural field.

This led to the opening of a second location in 2016 by Queen Máxima of the Netherlands.



An integral part of our program, this location exhibits only art. Art from everywhere, art which - like its creators - has been left out for too long. Here, it claims a well-deserved place on the main stage, in the spotlights. The Museum of the Mind's dedication to outsider art exemplifies the power of art and culture to reach out and bridge the differences between us.

The discussion about mental health needs to be opened up. Our programs take an interactive approach, leaving visitors with an open mind and genuine curiosity by doing so- in real-time, online, in the classroom, and at work. Education is at the core of the museum experience. Children, adolescents and adults ask questions that matter to them personally to strike up a conversation about mental well-being. Throughout your visit, you can compile your personal 'manual of the mind'.

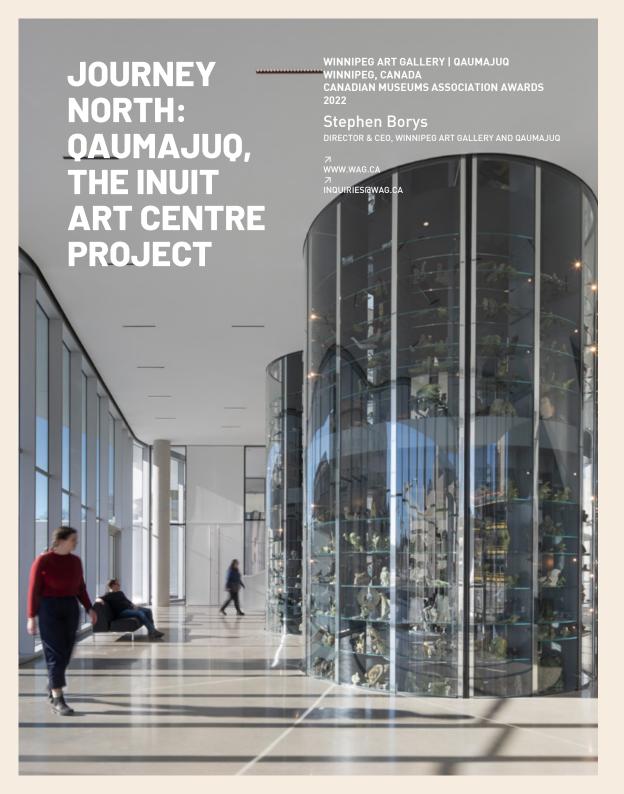
# Visibility matters

Our journey has not always been smooth. We faced numerous challenges once we decided to take on the entire renovation of the

building while refreshing the concept from the 'Museum of Psychiatry' to the 'Museum of the Mind'. I do not regret any of our choices because the final result truly delivers. Was there maybe too much going on at the same time along the way? I admit that, yes, there was, at times. Then again, what could we have done differently that would have improved the outcome? A detail here and there, a tiny one, perhaps.

When I first read the EMYA 2022 jury report, it felt like a (positive) shock: Yes, this is the museum we envisioned! I am deeply proud to have it amongst the best museums in Europe.

It was tough, and it was intense, and it was nerve-racking at times. But it paid off when we won the EMYA 2022! It is an honour to be recognised, and it feels like a tribute to our work despite our limited resources. Just the boost we needed to keep us going, working day by day to change how the world thinks about and approaches mental health..



The Winnipeg Art Gallery (WAG) is uniquely positioned as a cultural hub for art and art making in one of Canada's major cities. In 2021, we opened the doors to Qaumajuq, an innovative museum dedicated to Inuit art and culture. This first-of-its-kind centre is connected to the original WAG building on all levels, providing a platform for Inuit voices through exhibitions, research, education, and art making. Together, the two buildings form WAG-Qaumajuq.

WAG-Qaumajuq embraces a vision of the future that elevates Inuit voices through a purpose-built space dedicated to exhibitions, research, education, and art making, located in Treaty 1, the original lands of Anishinaabe, Ininiwak, Anishininiwak, Dakota, and Dene peoples, and the homeland of the Métis Nation. Qaumajuq is reshaping the museum model, placing relationships and reconciliation at the heart of the institution. WAG-Qaumajuq is a more than two buildings, it is a public space that provides a platform for artists and embraces the community.

# **Background**

The idea for a space dedicated to Inuit art and artists has grown naturally over the course of the WAGrs"s history. Founded in 1912, the Winnipeg Art Gallery is one of Canada's first civic art galleries, housed in an iconic modernist building in the heart of downtown Winnipeg. Through a focused collecting policy and donations from private collectors, the Gallery amassed a world-class collection of Inuit art, thanks in part to the early presence of the Hudson's Bay Company and the Handicrafts Guild in Winnipeg, where early private collections were formed. As the Gallery's collection grew, the idea for a purpose-built centre for the exhibition of these works began to ruminate. Currently, WAG-Qaumajug holds in trust close to 14,000 pieces in its

growing collection of Inuit art and cares for an additional 7,400+ artworks on loan from the Government of Nunavut, with more than 2,000 Inuit artists from many of the communities of Inuit Nunangat (the four regions of Inuit homeland in Canada) represented in the permanent collection.

As part of the commitment to a decolonial process, an Indigenous Language Keeper Circle was convened to name the Inuit art centre building and the spaces within in a spirit of reconciliation and respect for the original peoples of Canada. Theresie Tungilik, a member of the Indigenous Advisory Circle from Rankin Inlet, Nunavut, spoke the centrers's new name publicly for the first time: Quamajuq, meaning "it is bright, it is lit" in Inuktitut. The name was chosen in response to the beautiful light that fills the spaces of Qaumajuq, and to signify the hope that has always been present amongst Indigenous Peoples and cultures.

The Inuit art centre project was a 10-year-long effort that honoured and centred Inuit and Indigenous voices throughout the process. Woven into the details of design, program, and space was the influence of the Indigenous Advisory Circle, made up of representatives from the four regions of Inuit Nunangat, urban Inuit, and circumpolar Inuit communities such as Alaska and Greenland, and First Nations and Métis members from Manitoba and across the country.

# **Building**

Through an international architectural competition, Michael Maltzan Architecture was selected as the designer of the new Inuit art centre. The building was informed by careful study and site visits to world-class museums and galleries, focusing on examples of recent building projects involving large art



and artefact holdings, and the incorporation of visible vaults. This exploratory phase was followed by an essential trip to Nunavut to visit Inuit communities and active artistsrs" studios. The expedition provided a unique opportunity for the project team to experience the ephemeral qualities of Northern environments that celebrate historic and contemporary Inuit art and culture. At that stage, Maltzan made the critical decision to go back to the drawing board to create a new design for the centre – one that could only have been envisioned after this trip North.

Qaumajuq transforms the southern face of the Gallery. Undulating white stone hovers above the ground, lifted to create an entrance hall that is visible from the street. Its abstract quality recalls the scale and carved forms of the North as well as the artwork housed within its walls. The open ground plane affords views into and out of the building and supports connections between the museum and the downtown Winnipeg. The

building's design features a three-story glass vault, the world's largest for Inuit art. visible even from the street. In the interactive theatre Ilipvik, state-of-the-art technology virtually connects students, teachers, curators, artists, elders, and community members-from North to South. Qilak, meaning sky in Inuktitut, is the main exhibition gallery on the building's third level. The monumental, sculptural walls, rise thirty feet, evoking the immense geographic features that are the background of many Inuit towns and inlets of the North, the setting in which much of the art is created, and providing unique opportunities for exhibition design. Twenty-two skylights allow curators to play with natural light, an unprecedented factor in most gallery spaces. The inaugural exhibition in this space, INUA, was curated by an all-Inuit team of four curators, with an exhibition design that utilized the unique vertical space in the gallery, populated by shapes based on Inuit tattooing.



### Reconciliation

Process became important early in the art centre project. The Winnipeg Art Gallery is a colonial institution, and the vision for WAG-Qaumajug as a place for Inuit art meant that WAG-Qaumajug also had to be a place for Inuit. WAG-Qaumajug is a cornerstone for building capacity among emerging Inuit arts and heritage professionals, a place for mentorship, learning, and intercultural dialogue. By amplifying the voices of the artists and promoting cultural understanding, we work to support reconciliation between settler and Indigenous communities. This has meant confronting the reality of colonialism and challenging the structures that our organization has unthinkingly endorsed over the course of our history, a process that will continue for some time as we deconstruct and reconstruct our ways of working and being. Qaumajug has become a guidepost towards reconciliation, holding the staff and leadership of WAG-Qaumajug to a higher standard

as we work to advance good relations with Indigenous Peoples within the arts. This place serves as both a model and reminder of what can be accomplished together as we centre relationships and community.

After two years of operation, WAG-Qaumajuq is quickly becoming a model for the expanded ways that a museum can serve our communities. The dialogue, education, and wellness possibilities at WAG-Qaumajuq have the potential for huge impact in our community, and we're already starting to see that impact at the Gallery. Art reflects and shapes our experiences, it opens our hearts and minds to new ideas, and it forms and shifts our perspectives. Art heals and inspires, and it fuels understanding in a way that only this medium can. WAG-Qaumajuq is an invitation for the public to see what a museum is, what it does, and what it can be in their community.



Let's start from the end when the Museum of Footwear and Industry in Inca (Spain) won the Silletto Prize as part of the European Museum of the Year Award 2022. It was a huge unexpected success, almost a wonder: an unknown small local museum with minimal financial and human resources received international recognition.

The Museum celebrated this milestone by throwing a big party for the Inca residents. Music, dancing, food and laughter accompanied the event, but also tears of joy. The party brought together a community that was proud of its museum, a community that wasn't even aware of its existence not so many years ago.

What happened? How was it possible that a museum ignored by its people only a few years before had now won a prize precisely because of its radical community engagement? My name is Aina Ferrero Horrach, and I have been the director of this Museum since 2017. The story I would like to share with you is a story of change, the story of a museum that, in just a few years, has managed to turn around a traditional concept to become a people-centred institution.

#### Volounteer

In 2017, Michael Atwood Mason, former director of the Smithsonian Institute, said something that stuck with me: "Examine traditions in their contemporary global context, in close collaboration with the communities themselves."

At that time, I was still trying to understand why a museum that had been inaugurated just seven years earlier did not have the people's support despite its huge social potential, with machines, tools, shoes, documents, magazines, photographs and oth-

er footwear-related items donated by local residents and companies, each one with its own story, a story linked to the identity of this town.

Mason's quote helped me realise that the institution had been conceived without the community's support. It was inaugurated at a very critical moment when many shoe factories were being shut down, and people resented the Museum because they saw it as the graveyard of a struggling industry.

After a diagnostic process and a first attempt to build closer ties with the community, it became obvious what the first step would be: to build bridges between the Museum and the people to relaunch the institution, this time by listening to external voices.

The Museum started an extensive local survey, which was intended to engage the citizens of Inca (who had the right to decide how they wanted their story to be told) in all phases of the museum's redefinition, from conceptualisation and exhibition design to prototype testing and summative evaluation. The process included telephone surveys, surveys on the street, focus groups, actual visitor inquiries, etc.

Locals were invited to submit pictures of past and present-day shoemakers to include them in a new exhibition. The aim was to reach out to them and bring them closer to the museography, so they would see it as a tribute rather than a mausoleum. Volunteer groups of former shoemaking workers were also set up to act as "footwear advisers" for the development of didactic materials (room guides, panels and videos), as guides, co-curators and cataloguers.

The future museum had almost everything it needed: a concept, motivation, a closer relationship with the community, yet one big



problem remained: it did not have enough money to put all our ideas into practice. But that didn't stop us, and we never gave up. The lack of funds meant alternative solutions, so creativity became our greatest asset from that moment on. The Museum partnered with the local carpentry school for the apprentices to make the exhibition furniture, material from previous exhibitions was reused and collected, and cheap yet effective museographic resources were implemented, such as a shoebox wall to compartmentalise spaces.

## Permanent exhibition

Many people in the town found out about what we were doing, which resulted in the Museum receiving new donations, and plenty of partnership proposals. Another major symbolic achievement was the partnership with the main footwear manufacturers association in Inca, something unthinkable just a few years ago. They donated its historical shoe collection as well as funds for the re-display.

This was precisely one of the aspects that the jury valued the most: the Museum's ability to engage the community, which until then had shown no particular interest, and to help them realise that the institution was not their enemy but an ally in the search for solutions to their uncertain socio-economic future

The new Museum was finally presented on 30 November 2018, less than a year after it started the entire redefinition process. It was a great success, and the institution welcomed more than 500 guests to the reopening, most of them from Inca.

That day did not mark the end of a project but the beginning of a new era, an era where people take an active role in the day-to-day activity of the institution. One example was the initiative "One Item, Three Visions: Virtual Museum of Integration", an intergenerational and intercultural project (conducted through the new media due to the pandemic situation) that sought to pass the knowledge and skills on to younger generations and the immigrant community to inspire, teach and promote the resurgence of artisanal shoe-





making. The participants themselves (in collaboration with museum staff) developed a temporary exhibition to share their experiences during the project. The initiative received the 11th Ibermuseos Education Award in 2020.

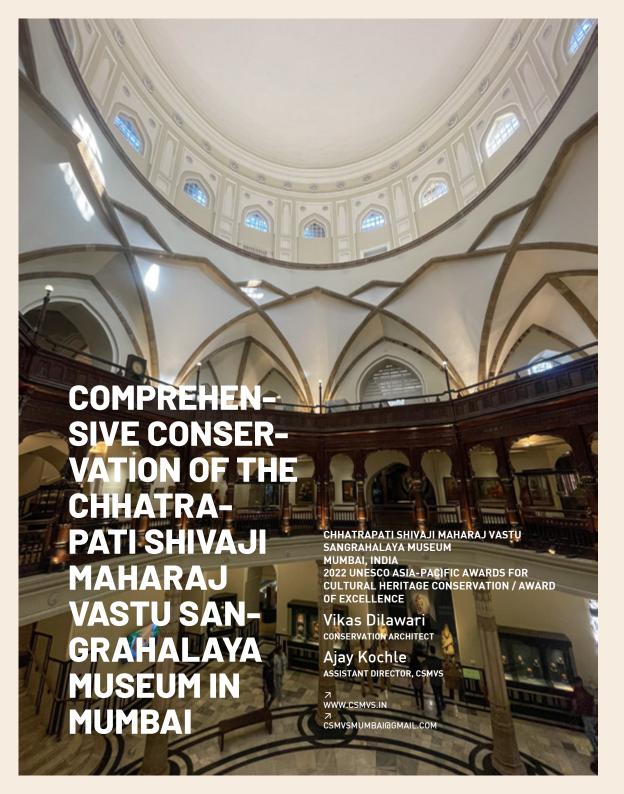
Today's Museum of Footwear and Industry is proud of the social change it has seen throughout the past years. It is still working to become a more accessible institution and to attract a broader spectrum of visitors, notwithstanding the already upward trend in visitor numbers, most of them Inca residents. With a clear social responsibility, the Museum mainly thinks "glocal", seeking to become relevant both in the local and global scene.

The professional excellence of the project is closely related to having been able to put into practice the international postulates of social and participatory museologies, according to which the social survival of museums depends on their willingness to become relevant institutions in their respective communities. As we have seen in the case of Inca, a

museum that, in the 21st century, does not engage society and fails to build a horizontal and co-creative relationship with it at all levels is sentenced to disappear.

As a piece of advice for those who face a lack of resources in their institutions, I strongly believe that not acting with the excuse that "there is no money" is not the right way. Decent budgets are necessary, but until we have them, we cannot avoid our responsibility to take action. We can alleviate the lack of funds with intelligence, collective effort and tenacity, and by refusing to take a No as a final answer.

Resilience, creativity, and the power of group work are the best tools to turn our museums into relevant institutions, particularly in a society that lives in a world of uncertainty, a society that needs reliable actors to look after its legacy, to share the present moment with, and to shape the future jointly.



Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) – formerly the Prince of Wales Museum of Western India - is one of the premier cultural institutions in India. The hundred-year-old autonomous institution came into existence in 1909 by an Act of the Bombay Presidency. It was an outcome of a strong desire of prominent citizens of Bombay (now Mumbai) who understood the cultural requirements of 20th century Bombay (Mumbai) and suggested to the Government (Bombay Presidency) the establishment of a public museum with an objective that the set-up should be educational and not a mere show museum.

The Scottish architect George Wittet designed the historic building in 1914. The Museum is one the finest examples of Indo Saracenic style of architecture of the early 20th century which owes its genesis to the big central dome and two smaller domes on either side and is complemented by a beautifully laid garden on one of the largest plots of land called the "Crescent Site" - because of its shape - in the cultural district of South Mumbai, near the Gateway of India. Today, the Museum is a Grade I Heritage building and part of the Victorian and Art Deco Ensemble in Mumbai which is declared as a UNESCO World Heritage Site.

Over the past century, the Museum's wide-ranging encyclopaedic collections have grown to about 70,000 objects, narrating the human story, especially of the Indian subcontinent, from pre-historic times to the present. CSMVS is a cultural, and social space and a meeting place for communities to engage in dialogue and exchange of ideas.

The museum interior and the key gallery below the central dome - Photo credits \_ Aman Nahar

The Director General of the Museum Mr. Sabyasachi Mukherjee, as the head of a cultural institution, had a vision for its future - to ensure its growth and to retain its relevance in the society. The year 2022 marked the centenary of the museum, and to befittingly commemorate the centenary, the CSMVS, in the year 2016, undertook an up-gradation of as-built drawings, a detailed fabric status report and a special study on the health of its concrete dome. Based on the fabric status report CSMVS envisaged a grandiose plan of Comprehensive Exterior and Interior restoration of the Museum Building involving major structural repairs and refurbishment which commenced in 2019 with generous financial support from the TCS Foundation.

The CSMVS Museum is perhaps the only national-level museum in the country that does not receive any government funding for its functioning. Yet, the Museum has been able to not only manage its governance and other affairs but has also become highly successful with its wide-ranging exhibition, activities, research and publication etc. which is recognised globally.

Executing a comprehensive repair and restoration project for a cultural institute like CSMVS, without any government assistance, was a complex and time-consuming process as it had to undertake the project without closing the Museum to the public. Keeping this in mind, the Museum had developed a detailed plan: To minimise disruption to visitors, staff and exhibits; To identify potential hazards and safety risks associated with the repair and refurbishment work; To relocate galleries and iconic objects, and offer additional activities and programmes to minimise disruption to visitors; To involve outside experts with a specialization such as Structural, architectural conservation, MEP, Lighting, Skilled Contractors and Periodic monitoring and review to keep the project on





track and to achieve an exacting standard of restoration, which the century-old beautifully designed building merited.

In the past, the museum has also been carrying out repairs and refurbishment projects that focus on the Museum building. However, those efforts had been more localized. The one undertaken now as part of this Conservation-Restoration project was a grand and comprehensive one involving major structural repairs and refurbishment. It was ensured that the museum, as a cultural institute of the city, had to set a high conservation standard for the city.

On-site work started in October 2019, but within six months of the commencement of the restoration work, there was an onset of the COVID-19 pandemic. The subsequent lockdown restrictions had a significant impact affecting millions of people and causing loss of life and livelihood, leading to a widespread disruption to daily life worldwide and so also to CSMVS and its building restoration project. However, after the initial pandemic period, the Museum changed its strategy

and decided to take advantage of the pandemic period, during which the Museum was closed to the public, to carry out restoration work. Focus was shifted to interior repairs and refurbishment of its central dome and several exhibition galleries to take advantage of the closure of the Museum to visitors. The entire collection on display was shifted to safe and secure storage areas. A team of twelve trained and experienced guards was formed to take care of the security supervision of restoration work. In the wake of the COVID disruption in transport and day-today living, the museum created a makeshift arrangement. It provided the security team with on-site accommodation, including arrangements for their meals, for almost two months. A temporary shed was constructed over the terraces to mitigate the risk of rainwater entering the Museum building, where waterproofing work was in progress.

Technically, a very detailed scientific study of the dome was undertaken, and one of the most elaborate scaffolds was constructed going up to a height of 110'feet in the key gallery and one externally covering the dome for



a very long duration, which otherwise, during a normal working of the museum, would have been impossible. The structural study of the dome revealed that the repairs done in the 1970s by guniting have prolonged the life of the dome. Its waterproofing done with China mosaic was found to be efficient and was repaired locally as required after monitoring it for two years.

The subsequent major intervention was structural i.e., to replace the century-old slabs whose reinforcement had corroded due to long exposure to moisture and humidity, resulting in weakening the strength of the concrete. Third was to attend to waterproofing treatment where the slab condition was fair and do the conventional waterproofing with required strengthening. Fourth was redoing the loose plaster in lime surkhi mortar wherever required and essential. Fifth was the facades and parapet top, whose repointing was done in the earlier repairs as these had opened. This was followed by refurbishing the spaces internally by upgrading the services i.e., electricals and new state of art lights, which were in conformity with

the character of the heritage building. With the help of an appropriate colour scheme and new artificial state-of-the-art lights, the interiors were done to have a holistic look rather than each gallery standing out separately. This not only enhanced its historic character, but it brought a significant transformation to the building. Post the restoration of the building, the gallery designers took advantage of the restoration to redesign the exhibition space.

Overall, the key success of working on museum repairs and restoration projects during the pandemic was the team's ability to complete the project in time and efficiently. With fewer visitors and reduced operations, museums had more flexibility to schedule and carry out restoration work without disrupting the visitor experience. It was a risk, but it did prove that it was all worth it. There was also a new learning for all of us, the pandemic highlighted the need for greater preparedness to prevent and respond to future pandemics.



Discovering42 CIC was set up in September 2020 with a vision to establish a grassroots museum that uses interactive artworks crafted from upcycled materials to spark curiosity in science and the circular economy through play. Reimagining Reality is Discovering42's pilot exhibition that opened in October 2021 in Bodmin, Cornwall. A disused town hall was transformed into a Tardis using a huge range of unusual waste materials, not just materials that people know can be recycled or reused. Old doors are used to create surreal passageways leading to an amazing array of over 20 exhibits, from a bike-powered record player utilising an old washing machine motor, a finite forest infinity room made with donated mirrors and a sand pendulum with a stunning window blind backdrop. Although the exhibition was bold in that everything was made from waste materials, it was done in an athletically pleasing and playful way, giving it a homely feel that enhanced the exhibition.

Before the exhibition was created, interviews with a cross-section of the local community were conducted to see if they felt the vision for Discovering 42 would be of benefit. Cornwall has some of the lowest wages in the country and Bodmin specifically is in the 10% most deprived areas nationally (IMD), accessing the closest science museum in Bristol is at least a 2hour journey and cost prohibitive for many schools and families locally. Informal learning spaces are a key way to engage with topics people might not initially be drawn to or feel are not relevant to them. Showing everyday items reimagined, visitors often mention how the space is approachable and has inspired them to feel they too could start experimenting with reusing waste materials at home and in their schools.

The project received wide support and successfully secured funding from a Crowdfunder campaign, FEAST, Cornwall Council,



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Western Power, Spaceport Cornwall and Arts Council. Using upcycled materials and reused objects enabled the team to create a much-needed local resource for the community with an incredibly small budget. Materials used for the build of the exhibition and exhibits were sourced from second-hand markets and the Cornwall Scrapstore. To encourage a broad response to how these waste materials could be used. Natalia and Roy Jones worked alongside other local artists, Thomas and Gary Trussell, Dominic Allen, Reuben Evans, Jan O'Highway, Jack Stilling and Alexa Marshall, Emily Whitfield-Wicks, Daniel Lewis and Nicky Linzey. Art was used as a catalyst to reframe waste as a useful and finite resource. Beyond the exhibition, videos about each artist and their relationship with waste was shown on social media to extend this perception.



"It is crazy the amount of perfectly good stuff that ends up going to landfill, from food to electronics, especially when there are so many in need and with our ever-expanding demand on resources that causes biodiversity loss, pollution and climate change. It feels good to raise awareness and inspire visitors to make use of unwanted objects. It can be a beautifully creative process to deconstruct them into functional parts and shapes, to see the potential and beauty in the discarded. I really enjoyed taking old window blinds, embracing their imperfection and playing with their patterns to make the backdrop for the sand pendulum exhibit." Natalia Jones, co-founder

The challenge of creating an exhibition about environmental problems such as waste and climate change, is that it either only appeals to people that are already concerned or it can immediately switch people off if it feels they are being lectured to with the same narrative and solutions often heard. There is also the potential to leave visitors feeling disheartened and disempowered by the scale of the problems and not knowing how they can contribute

"We felt it was important to go beyond what visitors see on TV or are taught at school and instead to use our unique position and resources to inspire visitors in a more immersive way. By using a multidisciplinary approach, we were able to draw in a diverse audience and engage people that usually feel either art, science or environmental issues are not pertinent to them." Roy Jones co-founder

The exhibition has been very popular with 3058 visitors in the 42 days of opening, despite being a new organisation, having a micro venue and a very limited budget. The



council has extended the lease allowing Discovering42 to expand its offer to include a series of workshops that provide opportunities to learn the skills needed to utilize waste materials and delve deeper into science with funky projects including anything from making robotic eyes to fairy lights.

"We want to encourage the circular economy in Cornwall, moving away from constant consumerism and a throwaway society. That has been the driving force for setting up Discovering42, to prove that we don't need to wait for the "experts" to create change, we must just get stuck in and we want to help others feel they can contribute too. We think it is important to upskill ourselves so that we all feel empowered to reuse and upcycle the materials around us in inventive ways. If we want a sustainable future, it starts with coming together as a community to do as much as we can." Natalia Jones, co-founder.

Discovering 42 are working towards securing a permanent site, finding interesting collaborations and pushing the boundaries of what is possible.



### Kindermuseum Creaviva, Zentrum Paul Klee Bern

Zentrum Paul Klee, designed by Italian architect Renzo Piano, opened its doors in 2005. As an academic centre, it is dedicated to researching the life and works of Paul Klee. More than 4,000 works are conserved here, with a selection presented in changing exhibitions. The idea to establish a Children's Museum is based on the vision that children and adolescents should have the opportunity to experience art and culture through their creativity. Besides being a painter, musician, and man of letters. Paul Klee was also a devoted educator. To make a lasting contribution towards aesthetic education. Maurice E. Müller and Janine Aebi-Müller established the "Fondation du Musée des Enfants auprès du Centre Paul Klee" in 2002. Creaviva became the centre for analogue, interactive and collaborative art education

#### Children in Museums Award 2022

At the European Museum Academy Conference in Luxembourg, the jury presented the Children in Museums Award to Creaviva and Leeds Museums Galleries. Hands On! evaluates five criteria:

Innovation: The judges emphasise that Creaviva allows young people to co-determine the content of courses and acknowledge that the team is digitally savvy by incorporating augmented reality applications.

Quality of Learning: Creaviva made an important contribution by providing didactic support for the "Children Curate Klee" project and pushing the art experience's boundaries by enabling children to be the curators. The process was explained in a separate exhibition in Creaviva. This project is an outstand-

ing demonstration of what can be achieved when working with kids as equal partners.

Inclusion and Social Impact: Creaviva is a label partner of "Kultur inklusiv" and not only welcomes people with disabilities but also employs them. Creaviva took the certification as "Home of 21st Century Education" as an opportunity to launch an outreach project about UNESCO's goals for 2030 to contribute to a better world.

Information and Communication: Creaviva is used to produce didactic material, from hands-on material for workshops to interactive tours and exhibitions and playful walks or outdoor treasure hunts. Working aids are available for people with special needs.

Staff: Creaviva has nine employees, twelve freelancers, ten volunteers, trainees and civil servants, including five people with disabilities. The director emphasises human resources, integrates concrete topics into yearly goal setting and provides money for further training.

# Maintaining a pioneering attitude

Children as change agents

Creaviva applied for the Children in Museums Award as an institution with the ambition to show that participatory projects make organisations fit for future requirements. In the past, Creaviva offered programs for children. Within the last few years, it developed activities together with young people and, in the future, aims to provide space and time to help kids realise their ideas. We strive to embed children in our organisation to learn from them.



#### New label as guideline

Upon learning about the recently established label "Home of the 21st Century Education", we found guidelines to reorientate our activities. We share the initiators' dream that by 2030, every young person's childhood can be enlightened through cultural heritage. As one of the first certified institutions, we are proud to develop children's creativity, imagination, critical thinking and ability to decide and take responsibility.

# Projects enabling transformation

#### Description

Curator Martin Waldmeier approached Creaviva for its expertise in working with children to create an exhibition. This opportunity aligned perfectly with our goal of working closer with our public. Over a 10-month process, we empowered children between the ages of 8 and 12 to co-curate an exhibition. "A Shining Secret. Kids Curate Klee" was shown from May 22nd to September 4th, 2022. We understood our work as "curated participation". The project team prepared

over 25 workshops so children could make decisions.

#### Input

Because Paul Klee himself was fascinated by how children perceive the world, it was decided to involve kids for the first time that an exhibition was approached as a participatory process. The project team consisted of Martin Waldmeier (curator), Alyssa Pasquier (curatorial assistant), Pia Lädrach and Katja Lang (Creaviva), and Eva Grädel (outreach). External funding was necessary for children's special requests (coloured walls, platform). The expenses for Creaviva's personnel and for producing a tactile model for blind visitors exceeded our budget. If the initial plan was to hire a school class, the team decided on an application process. Our nine girls and four boys were Reham, Lena, Mathis, Marta, Lyonel, Meta, Angelina, Valentin, Amaia, Eliza, Isaline, Caterina and Ben.

#### Activities

The joint work started with a kickoff event in March 2021 and ended with a debriefing in September 2022. As a start, we organised a

scavenger hunt through the museum to meet the staff. Next workshops were dedicated to immersing into Klee's art by deciphering the signs of the clovers, working with emotions, scenic depictions, and looking at the objects Klee collected. We created our collections, built prototypes, visited exhibitions, went to the archive, invented stories and wrote poems, selected the exhibits, and determined the title and key visuals. We produced audio stations and prepared the media tour and the opening ceremony.

#### Output

The output was extraordinary: "Shining Secret. Kids Curate Klee" featured around 100 artworks by Paul Klee, divided into 20 subthemes. The room texts consisted of short poems. Several audio stations conveyed a tragic family story. In addition, audio and exhibition guides were available. At the interactive exhibition "Insights. A look behind the facade" at Creaviva, visitors could empathise with the creative work conducted with the kids. The luminous and tactile relief produced for visually impaired people was as attractive as the "art auction event". The documentary film is still available.

#### **Impact**

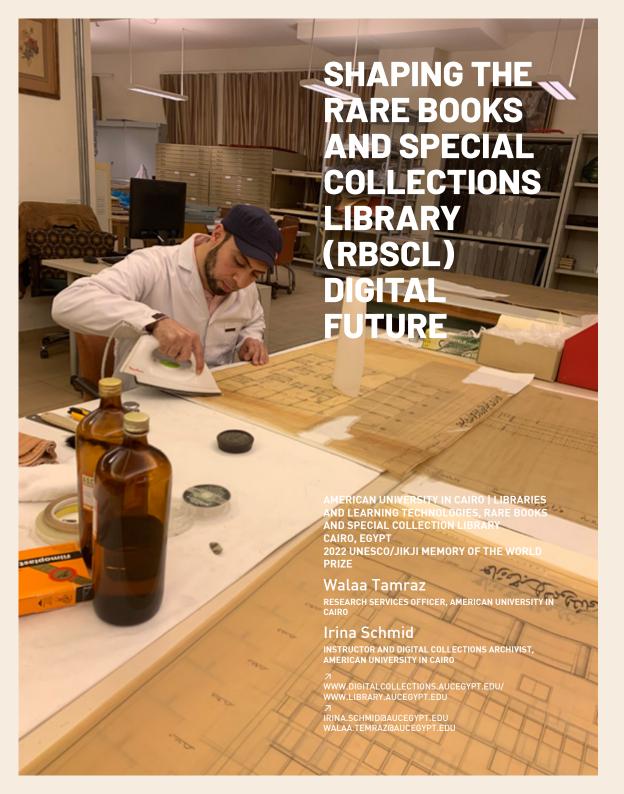
The project had an impact on everyone involved: children and museum staff. The children learned a lot about museums and art, arguing, presenting and working in groups. Further, we felt a lot of gratitude from parents and relatives. It was also a special experience for the project team: never before had we worked so close together – learning from the children and colleagues changed our minds. Winning the CMA prize brought increased visibility and public recognition, which significantly affected employees, making them proud of their work. The project transformed the cooperation and hosting



culture. The media and public received the exhibitions well- we got an above-average amount of kind feedback. Inquiries show keen interest from experts, and the team could present the project at several conferences. The resource requirements were high (time, staff, money), and the pressure to succeed was distressing. It was necessary to postpone another exhibition to a later date. The coordination effort in open-ended processes is high anyway. In this project, we had to reconcile the participatory and curatorial process with didactic requirements. Looking back, we should have invested more in a shared understanding during the preliminary phase. The debriefing showed that some departments were involved too late and couldn't absorb the children's ideas

## Learnings and conclusion

Although we made participation visible and tangible, further efforts are needed to change organisational habits. Similar projects will be required to achieve more long-term effects. Nevertheless, it is remarkable how many levels of co-creation with children impact individuals, groups and organisations, as well as the factual and emotional ones. Inclusive and participatory processes are worthwhile, even if projects only reach a small number of persons; the potential to change society is plausible.



# RBSCL Mission, Collections and Subject Areas

In fulfilling the mission of the American University in Cairo (AUC) libraries, the Rare Books and Special Collections Library supports research and teaching by collecting, preserving, and disseminating primary sources about the culture, intellectual life, and society of Egypt, the Middle East, and globally.

RBSCL documents ancient, medieval, and modern Egypt and the wider region, with particular strengths in Egyptology, Islamic art and architecture, and travel literature. It collects archival and manuscript collections reflecting modern Egyptian social, cultural, and intellectual life.

The library contains the University's archives, maintaining records relating to its history dating to the early twentieth century; the Regional Architecture Collection (RAC), which preserves archival resources like plans, drawings, models, and other materials from many of Egypt and the Middle Eastrs"s leading 20th-century architects like Hassan Fathy, Ramses Wissa Wassef, Sayed Karim, Gamal Bakry, and others. The Digitisation Center provides high-quality digitisation services for library collection materials across various formats and contributes to major international digital initiatives such as the Arabic Collections Online project.

# History

Founded in 1992, the Rare Books and Special Collections Library was created by combining other units at the American University in Cairo. One of the predecessors was the library of the universityrs"s Center for Arabic Studies (formerly the School of Oriental Studies). The core of that repository was

the Creswell Library, the personal book and photograph collections of Sir K.A.C. Creswell, one of the pioneering figures studying Islamic art and architecture. Creswell offered his library to AUC in the 1950s. Since its foundation, the RBSCL kept growing, and personal libraries of prominent bibliophiles. intellectuals, and Egyptologists enlarged its collections. The RBSCL gradually expanded its focus on special collections. As early as the 1970s and 1980s, AUC library units had accepted document collections. However, it was in the mid-1990s that the RBSCL began to build significant collections of archives and personal papers, like those of Egyptrs's leading 20th-century architect Hassan Fathy. From that time, the library made steady acquisitions of archival resources documenting Egyptian history, culture, and society, another landmark acquisition being the Van-Leo photograph collection in 2000.

# Doing Research at the RBSCL

The Rare Books and Special Collections Library welcomes research use of its holdings by researchers from a distance and on-site users. It offers various research services and guidance for undergraduate and graduate students, faculty members, and researchers to help them plan the research, explore and access the RBSCL collections and make the best use of the materials offered.

# Care of Collections and Conservation

The Rare Books and Special Collections Library maintains its collections under storage and climate conditions following best practices worldwide. Books and archives are stored in temperature and humidity-controlled spaces, with rare books and archival materials secured in storage rooms. Materi-



als do not circulate outside the library, with the exception of some reserve items. In addition to the main reading room for open-stack books, the library has spaces for researchers to consult rare materials with security guards and surveillance cameras present at all times

# The Digitization Center (DC)

Digitisation of cultural heritage materials changes how collections are used and accessed. As people get their information more and more online, they expect to find almost everything on the digital platform. Yet much of modern and historical knowledge still exists only in physical formats and is stored in archives and libraries, and by using the technology and expertise, the Digitisation Center (DC) transforms RBSCL material generating e-material and substituting physical works for digital copies. The DC also scans fragile items, which makes those items widely and safely used. The DC put lots of effort into developing digital surrogates of rare or delicate original objects and giving access, ensuring that the original is not damaged by handling.

## **Benefits of Digitization**

Building the digital library changes the learning culture at AUC; it generates a healthy system that engages students, faculties, and researchers. The historical materials are being widely used for teaching and study, and by building a digital library collection, the Center unlocks analogue collections for a new generation of learners, enabling free, long-term, public access to knowledge.

As the RBSCL has a rich array of content, the Centerrs"s technologies and know-how help to make modern and historical digital content transmitted worldwide. Yet, bringing universal access to all historical material at the RBSCL is not always possible or feasible. The most common challenges are money, technology, and sometimes legal clarity. As the DC and RBSCLrs"s role is to provide free access to information, our path to it is to work together, including many stakeholders, who are curators, academics, and donors, so we can efficiently achieve our vision and release the total value of our existing and future collections by offering them digitally.

# **Reaching Digitization Goals**

The RBSCL and the Digitization Center's goal is to build a robust system to circulate



unique collections to millions and create an electronic image of every item in our collection. As we shifted from analogue to digital learning, the RBSCL and the DC started working on digital preservation strategies. Our step forward was acquiring the digital preservation platform LIBNOVA; now, we can safeguard the AUC research and cultural heritage and protect our content in a better way: organizing, presenting, and preserving the great works of humankind.

Our next goal is to bring the full breadth of past and present material to millions of readers via our websites and online catalogues. Hopefully, we will be able to find a way to open collections that have restrictive terms. It has the advantage that it fuels innovation, dissemination, and the broad public good. We believe that building the core collection and offering unrestricted access to digital collections ensures positive changes in academic areas, such as providing various syllabi and stimulating teaching material, which in turn develops students with an inquisitive mind, one that is curious and seeks out new knowledge.

# Winning the UNESCO/Jikji Memory of the World Prize, 2022

In a prestigious ceremony held at Cheongiu city, and in the presence of Dr Khaled Abdul-Rahman, Egyptian Ambassador to the Republic of Korea, the Rare Books and Special Collections Library received the 2022 UNESCO/Jikji Memory of the World Prize for decades of heritage preservation work. In its recommendation, the international jury of experts unanimously recognized the unique expertise and outstanding work of the RBSCL in preserving and enabling access to Egyptian documentary heritage of global significance. The prize honours an individual or institution for their contributions toward keeping and making accessible recorded history, known as Id"documentary heritagerd"—the quintessential function of the RB-SCL at AUC.

Our vision is to keep acquiring the best collections, digitizing resources, unlocking analogue collections for the present and a new generation of learners, and enabling digital access to unique items. We work with colleagues, departments, and different organisations in different countries to explore approaches regarding access, preservation, and digitisation and find ways to distribute digitised collections to ensure the longevity of the valuable materials in our library.



How can we build strong relationships between museums and remote villages? Before answering this question, one may be interested to know more about SAMP- Sociedade Artística Musical dos Pousos and its values. As a public utility institution founded in 1873, its structure was built on the foundation of a Philharmonic Band, further expanding into a Music School and implementing social intervention projects through art over the last 30 years. Nowadays, SAMP brings music and art closer to people of all ages, from the very first stage of life until their final days, promoting and contributing to each community's personal and collective well-being.

Museum in the Village is part of SAMP's portfolio of projects. In 2019, it unfolded by the collaborative hands and minds of a group of experienced museum professionals and artists, brought together at the invitation of Leiria's Municipal Council as part of Leiria's application as European Capital of Culture 2027.

Museum in the Village connects 13 museums and 13 communities from 26 Portuguese municipalities, and it's aimed at decreasing social isolation and promoting territorial cohesion among self-sufficient seniors living in rural areas with reduced accessibility to culture and art. As it is, museum professionals, artists, politicians and communities are brought together to enjoy art and culture and use it to learn, share, revive local folklore and cherish local heritage.

SAMP's team works with communities, museums and artists throughout the project's implementation, allowing for better communication and connections among everyone involved. This is achieved, first and foremost, through a reckoning stage. Villages are visited, and the elderly get to know the team and the project and decide whether or not they are interested in participating. We start

building relationships through music and theatrical activities so everyone gets to know each other and shares their cultural heritage and memories. At the same time, historical and sociological investigation takes place. Once a defined number of participants is enrolled, participants work with our team and museum partners to better prepare to receive a museum object in their village.

Then, each community welcomes a masterpiece from a museum, keeping it in the heart of their village from one day up to two months. Museum masterpieces are selected according to historical and artistic relevance, both for the museum and the community. Maintenance conditions and its creative potential for the elderly are also considered in this process. The unveiling of the chosen masterpiece is celebrated with an artistic performance in each village. These temporary exhibitions occur in unexpected settings, such as inactive primary schools, a fish market, and local associations. They are looked after by the elderly, who also become its guides.

After interacting with the museum object in their village, the communities are invited to create a new artwork based on what they consider most meaningful about their village and themselves. Workshops take place, and the elderly are invited to discuss, reflect and reinterpret art pieces, becoming a beacon for new artistic creations. The artwork created by the 13 communities is inaugurated and temporarily exhibited in the museums, further extending the emotional and social impact of the project. Just as villages host museum's masterpieces, museums host their artwork. The elderly are welcomed into the museum with a performance that represents both the community and the institution, during which they enjoy the inauguration of their work and see it alongside the masterpiece that jump-started their creative process.



Finally, museums, communities, municipalities, and partners are invited to come together and celebrate the work developed over almost three years. For the first time, everyone involved gathers and meets each other at an event that offers an artistic performance, an exhibition, an interactive art installation, virtual reality, a documentary, and even the co-creation of the 14th project's artwork. It is truly remarkable to observe the diversity of artworks that emerge in the villages, each with something very particular and special that conveys the community's engagement.

We consider the project innovative in light of its proposal and territorial scope. It brings an intervention model that allows for sharing knowledge and appreciating the material and immaterial Cultural Heritage of the 26 participating municipalities. Mediation through art, especially music, allows for working with Cultural Heritage on different temporal scales, relating the past, memories, legacies, and local traditions to contemporaneity while introducing new tools and collective

artistic practices.

Museum in the Village received a Europa Nostra Award for its unique approach through the implementation of tailored activities according to each focus group, as commented by the Europa Nostra Awards' Jury regarding the project "The variety and tailoring of activities to each participating focus group makes the Museum in the Village project very special. In answering the specific needs and interests of young and older people, they have ensured a greater and more significant impact. The project also convincingly demonstrates the clear relationship between cultural heritage and well-being".

This project faced several challenges even before its implementation. Its creation was led by Leiria's application as the European Capital of Culture in 2027. As such, one of the first obstacles was the lack of coordination between inter-municipal communities. To overcome this challenge, working groups were formed. The involvement of profession-



als from different cultural areas provided a broader scope of what could be achieved through a project like Museum in the Village and the potential structures for its implementation.

Nonetheless, COVID-19 was the biggest challenge faced by the project, as cultural exchange between municipalities and building bonds with the participants was at the very core of this project. Our team of experienced professionals and the support of municipal partners was essential to get the elderly to trust the project and keep them coming to the workshops. Despite these barriers, the pandemic made it more urgent to find new ways to reduce and prevent higher levels of social isolation.

To succeed in implementing this project, it was necessary to establish common goals and guidelines, constantly reassess strategies and methodologies and adapt them according to the current reality and its social transformations. This project features sever-

al resources that can be shared: a dissemination notebook, an exhibition catalogue, an impact evaluation, and a virtual museum. As for future goals, we would like to invert the dynamic of the municipalities involved. The municipalities that participated with a museum would participate with a community and vice versa.

This collective work went beyond implementation, revealing opportunities for sharing experiences and creating new methodologies in a large inter-municipal and multidisciplinary environment. Museum in the Village is promoted by SAMP, co-financed by PO ISE - Portugal 2020, through Portugal Inovaçao Social, has Câmara de Leiria as a Social Investor and counts on Rede Cultura 2027 as a partner that connects the 26 counties that belong to the network. It also counts on the support of Politécnico de Leiria and Uniao de Freguesias de Leiria, Pousos, Barreira e Cortes.



Museum of Homelessness was set up and is run by people with experience of homelessness, so we do things a little differently. Nearly ten years ago when we were getting started, we talked with our core crew about how we would create exhibitions about homelessness. There were the obvious questions, what would we show? What kind of messages would we have?

"Labels will never do it justice" was the answer from the late Jimmy Carlson. Jimmy was one of our founding members. He'd spent a huge part of his life homeless, and had later become a fierce campaigner and activist. In those early days we'd meet up in our group we'd talk about the issues of the day. And on this, Jimmy was a loud voice – you can't put labels on this subject, there are enough labels already.

Jimmy was of course talking about the ingrained stigma and bias that society has about homelessness and what we needed to do was find a different approach. Today, our exhibitions are a little bit different. At a Museum of Homelessness show you won't find objects behind glass or be asked to read labels. Instead, you'll experience live story-telling woven into an unforgettable experience. This is all designed and presented by people with experience of homelessness, showcasing the hidden talent, creativity and resourcefulness in our community.

This approach, nurtured by Jimmy and so many others is the thinking behind Secret Museum. This is how we set out to tell stories. There is no single grand narrative, or neat and tidy message. The exhibitions respond to what is happening right now and at their heart are the objects – collected from a broad range of people including support workers, activists, politicians and people affected by homelessness.

With people like Jimmy involved in MoH from such an early stage it's inevitable that we have been vocal about the political and social issues affecting our community. The statistics and real-life struggles are grim and we are not backward in coming forward about these issues. This is why you are just as likely to find us on the street organising food and supplies for people rather than working behind a desk. We also realise that this is one of the best ways of sharing truths about homelessness as a museum. People are fired up about the issues, instinctively understand how complicated it can be and want to help. It also directly informed how we thought about sharing a project about the pandemic because when it hit in 2020, MoH worked around the clock to respond - setting up a food hub, campaigning for accommodation and hitting the streets to ensure no-one was left out.

This influences our way of making shows. There is no one 'we' with any MoH show, the objects from a range of anonymous sources, and then presented back to the public by our talented actor storytellers, who have all been through their own struggles. The words of the interviews are relayed to the public in their words. For Secret Museum we had testimonies from people who'd slept rough in the pandemic, campaigners who'd setup mutual aid groups, Doctors who worked frantically to setup emergency care. These are voices you just don't hear in the media but are critical to presenting a true picture of what happened in the pandemic.

The way that these stories were told was informed by the enormity of the pandemic. The artistic design of Secret Museum also referenced the confusion and search for truth that has been with us since 2020. The backdrop of misinformation and isolation that characterised the pandemic was reflected in the title and in the invitation to find the truth. To ar-



ticulate this, we set half of the show outside and only gave visitors a meeting point. This directly referenced what it was like to organise outside in the pandemic. We also cascaded contextual information to visitors through our rough guide and packs, posted to people in advance of the show and dropped to sleep sites if needed. This sense of grassroots organising was directly juxtaposed by our intention to bring together a group for each show. For some who came, it was their first outing since lockdown ended and for many others COVID-19 is a tale of isolation and difficulty.

The idea of the group referenced something we saw in the pandemic, a sense of something that had been present throughout. This was a story about mutual aid, about organising together and sharing resources. During the pandemic in the UK over 4300 mutual aid groups were setup. We wanted to share a sense of the authenticity and rawness that

we experienced as homeless people and activists organising during the pandemic to save lives

The involvement of the core creative associates, the object donors, actor-storytellers and the outdoor street crew to guide an audience, created the conditions for a cultural community in action. A powerful coming together took place and no single staging of Secret Museum was the same. People who came journeyed through the streets, encountering echoes of the objects we'd collected that told a story of the pandemic before hearing them in full under the arches of Waterloo Station. The show included people on bikes, stencilled pink flamingos, tea drinking, an impromptu memorial service and finally the stories themselves. It's variety and depth were widely noted and we were thrilled that the show had sold out before it had even opened. This and the subsequent award we won at the Museums and Heritage Awards is



a testament to how the themes of the show resonated and how much people are wanting to see better news and better ways of being together. For conference attendees, we are honoured to share a little more about it here and our Pandemic on the Edge online showcase captures it in digital form for any who are interested.

Since Secret Museum closed in late 2021 our work to respond has only continued. As I write this we have just released the new findings of a 9 month investigation into how prepared UK homelessness systems are for climate change. We're also hard at work trying to open a new space in London's Finsbury

Park later in 2023. This week the BBC has just released a programme called 'Rental Health' a five episode look at the rental crisis and what the UK needs to do differently. Homelessness on all counts is back on the rise and so we remain committed to doing what we can and sharing the stories of resistance and togetherness and a time of social upheaval.



"I loved it so much. I thought that it was going to be boring". An anonymous visitor, October 2017

1922: in front of the door, a lot of people and a bicycle. Two years earlier, Martín Rodríguez Galisteo had started construction on a museum he would donate to the Province and its people. A building to house a collection of works and a library inaugurated on a revolutionary day in Argentina: the 25th of May.

The "Rosa Galisteo de Rodríguez" Provincial Museum of Fine Arts – "El Rosa" – is a public museum, with free admission, which recently turned 100 years old. Dependent on the Ministry of Culture of the government of Santa Fe, it holds a collection considered one of the most important in Argentina. An interdisciplinary team develops its museological plan with a strong pedagogical approach, working in the region and with the community, building innovative experiences to rethink the management of space.

Museums protect, preserve and restore heritage: the Rosa Galisteo Museum democratizes heritage by activating unconventional experiences that attract new audiences that usually do not visit these institutions. At the same time, it stimulates contemporary artistic production through exhibitions and the National Salon of Santa Fe, which has also become a space for critical thinking, with the creation in 2017 of the "Hugo Padeletti" Contest, which promotes research in the field of the arts, proposing that memory coexist with the creation of new discourses and debates. This pedagogical curatorship crosses over from the educational programs into the exhibitions, generating collective projects that activate the construction of collaborative knowledge.

In 2012, new cultural public policies were promoted by the province's socialist admin-

istration. The then Ministry of Innovation and Culture, in tune with the paradigm shift from the conventional museological vision, proposed improving the quality of the cultural service and building a management project in which the center was the citizens, turning them from mere spectators to active creative protagonists. The cultural service to the community aims to promote social coexistence as a value, citizen participation as a critical exercise and promote the construction of a sense of collective belonging among past, present and future generations.

A few years later, when I assumed the direction of the Museum through a competitive process, I proposed implementing a muse-ological plan that would implement these policies in an institution that still maintained a management model anchored in modernity, distant from the new audiences and contemporary practices. In 2016, the artist Elian Chali, invited by curator Florencia Magaril, painted on a wall measuring 24 by 8 meters in the central exhibition hall of the Museum in red letters: "What is a museum?"

From 2018 to date, the exhibition project "Museo Tomado" ("Museum Taken Over") has proposed to answer this question, visualizing and democratizing the collection, showing the daily tasks that take place in a museum, work that is generally hidden from the visitor's gaze. All the works protected in the reserve have been progressively transferred and exhibited in their entirety in the halls. Today the walls are covered with paintings and the floors with sculptures. The storage space, now emptied, has entered a process of reconditioning and improvement of the storage, lighting and ventilation systems.

In opening the museum to the public, the daily tasks have been exposed. Between scaffolding and stairs, the team in charge of mounting exhibitions, have been organ-



izing the work, defining the criteria as they go along - by color, by size - because they know gaze at each other, works that had never seen the light of day, now occupying a space in this constellation of art objects. The restoration teams cleans the works and have updated the reports on the state of conservation of the more than 2,800 pieces. The action also allows for updating the photographic documentation and inventory. The exhibition activates the Museum's research. tream, opening new paths of exploration, serving historians who "discover" new topics of study. The communications team brings this event to life on social networks, inviting the public to participate in the "taking over"; the community of artists, students, school groups come to know what has been stored away for so long, unveiling the mystery of that which was not known. On a day-to-day basis, the administrative team coordinates the actions that allow each of the tasks to be carried out and the educational program has implemented active mediated tours that are updated, searching for new narratives, appealing to the interest of those who attend

the Museum, children, families, university students and the solitary visitor who may sets up their own tour among the works.

"Museo Tomado" works actively with the collection, resulting in public actions such as "Women in El Rosa" where women artists of all ages were invited to talk with the work teams about their pieces, sharing life anecdotes, details of their practice and production processes, thus strengthening the link between the artists and the Museum. At the same time, it generates the opportunity to breakdown the borders of the institution with "Trueque", a piece by the collective of artists Barrio sin Plaza made up of Ariana Beilis and Malcom D'Stefano who selected works from the walls of the Museum and exhibited them in the neighborhood of Villa del Parque —a neighborhood far from the city center— to later set up an exhibition in El Rosa with documents, photographs and cultural expressions. The neighborhood and the museum sharing their heritages with each other.



On the other hand, showing the entire collection triggered requests from curators for works by Rosa Galisteo to be included in shows throughout the country. The museological plan once again placed El Rosa as a reference point on the cultural map of Argentina, as it was in its founding years.

The large-scale exhibition "Museo Tomado" has also generated controversy and resistance. The exhibition format, a baroque assembly without labels, hierarchies or indications of "the great masters" is disconcerting at times. The public looks for the white card, references of the work, detailed information. One of the strategies used by the mediation team has been to provide this information to the public, inviting them to dialogue, proposing to complete the history of the work with anecdotes that visitors have shared. Similarly, the demand for information from the public has led us to review the decision to omit the labels and revealed the urgent need to have a digital catalog of works of national heritage.

Although the Museo Tomado is perfectible, it undoubtedly has drawn attention to an innovative form of management and proposed a model to be replicated. Receiving the CI-MAM Outstanding Museum Practice Award has highlighted the power of the museological plan that, through projects such as this, aroused attention by proposing an alternative model to the persistent patriarchal and colonial structures of the European museum. It also highlights that the Museum has promoted alternative spaces for social and intergenerational exchange; and activates access to unconventional experiences, thus considering this practice exemplary, that of a local museum that expands beyond its fictitious limits and, through its close ties with its region, inspires metropolitan centers.

The Rosa Galisteo Museum hopes that this experience continues to inspire and remains in the memory of future generations.



Atlungstad Distillery is the oldest potato distillery in Norway still in use. It is an industrial heritage site listed as one of 15 sites in the National Program for Industrial and Technical Cultural Heritage. Today, it's a thriving destination with guided tours, concerts and theatre performances, and other public gatherings all year round. The indoor venues and restaurants are used extensively by local and regional organisations, businesses and the public, with more than 26,000 visitors annually.

Atlungstad Brenneri (Distillery) was established in 1855 by farmers in the Stange municipality, some 120 km north of Oslo. It was one of the very first modern distilleries in Norway, based on European technology and skills to produce alcohol based on potatoes. The distillery represented an introduction of a new agricultural produce, potato. Up to this time, spirits sold in Norway were primarily imported.

Atlungstad Distillery continued the production until 2008, surviving several financial and political crises. At that time, the production equipment at Atlungstad Distillery was regarded as obsolete, and spirits production ceased.

In 2011, a project was established to re-establish Atlungstad Distillery as an active and financially viable industrial heritage site, which could also qualify for entry into the National Program for Industrial and Technical Cultural Heritage Sites.

The distillery was reorganised as a public limited company with a tri-partite shareholder structure: the public, private and cultural sectors. The company's by-laws required profit reinvestment in the heritage site. All the restoration projects of Atlungstad Distillery, which were publically funded, were planned, approved and implemented based

on the conservation principles of the Directorate for Cultural Heritage.

The remaining building complex area, suitable for adaptive reuse, was managed and partly funded by Atlungstad Distillery AS. The same conservation principles as mentioned above were followed. The Cultural Heritage Authorities approved the plans. This area became meeting venues, catering facilities, and a small museum.

Atlungstad is idyllically located on the shore of Lake MjIsa, the largest inland lake in Norway. The area and beach around the distillery are open to the public, free of charge. During the summer, concerts and theatre performances occur before the Distillery.

The voluntary organization "Friends of Atlungstad Distillery", an NGO, has played an essential role in developing a sustainable business model for Atlungstad Distillery as a heritage site. This organisation has supported the project with about 15,000 hours of voluntary work and cash, contributing a total of about 8 million NOK (10 NOK equals 1 Euro) during the last 12 years. In addition, they are local ambassadors for promoting this heritage site. Aquavit is the national spirit of Norway.

In December 2019, the Atlungstad Distillery was formally listed and protected by the Directorate for Cultural Heritage.

In 2021, a year with severe corona disruption, it was closed for 4.5 months. The site had 26,000 paying visitors, a turnover of 12 mill NOK, and 14 full-time employees.

In a European context, Atlungstad is one of the few historic distilleries based on potatoes still in operation. During the last few years, the distillery has become a place for



developing and producing new and inventive aquavits.

Atlungstad is the only remaining historic distillery in production in Norway. It represents the first example of the modern food processing industry in this large inland region. At the height of the distilling industry, there were more than 20 distilleries in the area. This explains the strong local and regional support of Atlungstad and the strength of the NGO. In addition, aquavit is the national spirit of Norway, enjoyed throughout the country. Atlungstad Distillery is also strongly promoted by the national NGO Friends of Norwegian Aquavits. The distillery is the only industrial heritage site representing the agricultural sector.

A National Programme for Industrial/Technical Cultural Heritage Sites was established in 1997 after years of planning and identifying industrial heritage sites. The programme's objective was to upgrade and maintain a selection of industrial heritage sites. In 2013, Atlungstad Distillery was admitted to the Industrial Heritage Programme and finally list-

ed and protected in 2019, managed by the Directorate for Cultural Heritage. This brought further acclaim to Atlungstad Distillery, not only locally and regionally but also on a national level.

The listing and protection of the building and site of Atlungstad Distillery in December 2019 was the ultimate and successful goal of a long and demanding process.

The success was based on the project's complete mobilisation of national and regional heritage authorities. The standard conservation principles applied to the Programme for Industrial and Technical Cultural Heritage Sites participants were followed during the restoration and refurbishing of the areas for adaptive use.

A project of this character has to be well entrenched in the local community to secure funding, provide volunteers, secure professional advice, provide funding in kind and enhance the necessary publicity as the project develops.



From the very start, the county and municipality were mobilised, as were the two regional museums, MjIsmuseet and ANNO Museum, the regional savings bank, and various businesses. The role of Friends of Atlungstad Distillery was of critical importance as a continuous provider of volunteers, funding, ideas and local promotors of the site.

Today, the distillery is a key heritage site in the region, extensively used by schools for education, for a wide range of social gatherings, for celebrating events and more formal meetings and seminars by the business community. The social venues and catering facilities are extensively used during the year. The company's core vision is to be the best communicator of aquavit and distillery history, an international experience centre that creates golden moments.

Nowadays, the distillery is part of an annual heritage production plan, allowing Atlungstad Distillery to keep up and maintain a unique distillery and the craftsmanship required to run the distillery.

The business model developed for the site has worked well, returning a profit every year from 2013 to 2019. In 2021, a year when the site was closed down for 4.5 months. Atlungstad had 26,000 paying visitors, a turnover of 12 million NOK and 14 full-time employees.

Many of the outdoor activities at Atlungstad are developed together with Atlungstad Golf in cooperation with Stange municipality (where Atlungstad is located). Annually, Atlungstad hosts concerts, theatre performances, and other public gatherings during the summer months. The site has also been host to extensive national outdoor television programmes. The indoor venues and catering facilities are also used extensively by local and regional organisations, businesses and the public.

The next-door location of Atlungstad Golf enhances the setting of the distillery and grounds of the industrial site. The 96 m. long quay, stretching into the lake, gives further charm to the site.



### Introduction – William Hunter and The Hunterian

The first Hunterian Museum opened in 1807, making it the oldest public museum in Scotland. The Hunterian is the legacy of Dr William Hunter (1718 - 1783), who found fame and fortune in London as physician to Queen Charlotte and as a teacher of anatomy. He built up a vast private collection which he bequeathed to the University in 1783, along with money to create a suitable museum. The University and The Hunterian moved to its present location in 1870, where the museum remains today. The collections have grown to c. 1.5 million objects and The Hunterian now operates a Museum, an Art Gallery, a Zoology and an Anatomy Museum and a collections study centre.

For Hunter's 300th anniversary in 2018 a large exhibition was conceived that later also travelled to the Yale Centre for British Art in the US. Critically revisiting The Hunterian's founding collections, all steeped in history and deeply connected to the colonial history of the British Empire, made us literally feel uncomfortable about many things, from anatomical specimen to items from James Cook's Pacific vovages, enhanced by the conversations that we invited with a number of 'critical friends'. It was when the concept of our Curating Discomfort approach was born. We worked on the concept internally for over a year, considering all protected characteristics as we the are called in the UK: Race, Gender, Sex, Disability, Age, and more.

### **Curating Discomfort**

In 2020 that we were able to raise funds from Museums Galleries Scotland and started the, initially, 18 months project. We recruited for a project lead when the Black Lives Matter movement gained momentum. Zandra Yea-

man, an experienced human rights activist from Glasgow, was appointed as The Hunterian's Curator of Discomfort. Anti-racism became the main focal point.

The project was designed with a strong focus on community engagement, including working in its first phase the internal community of The Hunterian, to learn about the mechanisms that drive inequalities in our society. especially the systemic racism that pervades every aspect of it. There is a short video on The Hunterian's website that summarises it. At the same time. Zandra also worked with a number of other museums in Scotland, with Museums Galleries Scotland and with university units. The workshops shaped curating discomfort. Museum professionals identifying the issues internally, enabled us to think about the actions needed to transform and change museum practice. And we wrote a new, 5-year strategy for The Hunterian that we launched early 2021. It promotes a values-based approach that centres staff and primary stakeholders, aiming to make The Hunterian a more relevant and meaningful place for everyone.

Deeply embedded at the heart of the strategy is the equality, inclusion and diversity work that we plan to do in this 5-year period. Curating Discomfort helped us to shape the beginning of a long journey that will shape The Hunterian for decades to come. We realise that once you embark on such a journey, there is no turning back. This is a long-term commitment.

As a third project step, we invited a group of six people to form the Community Curators group. They come from different geographical backgrounds and have been in Glasgow for different lengths of time. They are academics, community activists, social justice campaigners and educators. They speak to this work as individuals with different in-



terests and priorities. Over six months, they operated as a community to curate an "intervention", which is on display in the museum, as a visible and public outcome of the project. The importance of this was to allow for conversations on intersectionality, on the hierarchy of systemic racism.

The essence of this intervention for us was to learn to share power while co-producing additional, new narratives, new layers of interpretation. That may sound simple but is actually quite difficult and it would take another paper to go into more detail of this. The Community Curators had the authority, knowledge and expertise to lead the production of an intervention in our permanent displays, supported by our permanent Hunterian curators. There were many conversations, some of which we recorded and can be found on The Hunterian's website.

What is important for us is to call the new display an intervention, not an exhibition. It's in the heart of our museum and, literally,

speaks to all else that is in the space. [IM-AGE] It adds new layers to the narratives we have told in the past 15 years or so. It has a striking design that sets it apart from what is already there, with bold colours. It is flexible, so it can easily be changed. There is a section that explains what the project is about and that includes a Declaration of Discomfort:

"Most museums are monuments to a system that privileges some people over others and creates a narrative about the identity of nations or cities that institutions seek to project and protect. Museums hold collections from donors who benefited from the practice of racial slavery, violent endeavours, forced removal and the systematic oppression of indigenous peoples. Museums are political places.

'Curating Discomfort' puts forward discomforting provocations and interventions to help us to understand that museums have perpetuated ideologies of white supremacy: a political, economic and cultural system in



which white western ideas control the power of the texts, the material resources and the actions that continue to underpin notions of cultural superiority.

Colonial systems, such as the British Empire, used these ideologies to justify the enslavement and colonisation of peoples and lands around the world. Museums developed within this context and they remain spaces that celebrate and memorialise colonial systems. Collections, displays and labels are a political act that have legacies rooted in colonialism. We are only now recognising that we are not neutral and that we have, without consideration, been complicit in perpetuating the ideologies of previous centuries."

#### What happens next?

In November 2022, Curating Discomfort was awarded a 'Museums change lives award' by the UK Museums Association and we've been able to secure funding from the Esmee Fairbairn Foundation to continue this work in the next 3 years. This next phase is called Power in this Place. Unfinished Conversations and focusses further on sharing power and authority through co-production, aiming to embed this work permanently in all aspects of our work, working in a number of partnerships with what we call Community Hubs in different parts of Glasgow.

# ENVISIONING THE FUTURE BASED ON OUR GUIDING PRINCIPLES

OHARA MUSEUM OF ART KURASHIKI, JAPAN JAPANESE ASSOCIATION OF MUSEUMS AWARD

Akane Ohara CHAIR, OHARA MUSEUM OF ART



The Ohara Museum of Art is in Kurashiki, Okayama Prefecture, one of Japan's provinces, and was the first private museum opened in 1930 in Japan to exhibit modern Western art. The foundation of our collection was laid by Kojima Torajiro, a Japanese painter in the Western style, and Ohara Magosaburo, a wealthy industrialist, who financed the museum

Kojima Torajiro was a gifted painter. The people around him wanted to send him to Europe to study since, in early 20th century Japan, there were few opportunities to see original Western paintings. It was Ohara Magosaburo who financially supported Kojima's studies in Europe. It is also said that the two became best friends because they were only one year apart. When Kojima arrived in Europe, Impressionist artists were flourishing. Kojima, who had rarely seen original Western paintings, was so impressed by this new movement of Western paintings that he wished other young Japanese painters could also see them. Thus, Kojima told Ohara that he wanted to purchase some paintings.

In his letter to Ohara, Kojima wrote, "I want to purchase paintings, not according to my own taste or for my own amusement, but for the future of Japan." Ohara sympathized with Kojima's vision and provided him with funds.

Thus, while he was studying European art, Kojima began collecting paintings. He often went to see the artists to negotiate the purchases of their paintings directly. For example, among others, he met with Leon Frederic, Claude Monet, and Henri Matisse. These artists are considered celebrated masters today, but they were living artists. In other words, he purchased works by his contemporaries. When Kojima returned to Japan, an art museum to display his collected works had not yet been built. Therefore, they were exhibited at a local elementary school. This

pivotal exhibition, which provided a rare opportunity to see Western paintings in Japan, attracted many visitors not only from all over Japan but also from neighboring countries. And, more importantly, this happened not in big cities like Tokyo or Osaka, but in Kurashiki, Okayama Prefecture, a regional city. Since the beginning of its history, the Ohara Museum of Art was determined to offer people the opportunity to see original artwork. When, during World War II, Japan became a battlefield, some works had to be relocated for safekeeping due to the danger of air raids, but the museum continued to display many paintings in its galleries and readily accepted visitors who wanted to see them during those difficult times. The museum kept its door open throughout the entire war.

Bearing this historical background in mind, the Ohara Museum of Art has always supported contemporary artists and has continued to provide a place where one can encounter art. This is because our museum was established with the guiding philosophy, "If in the future this museum contributes in any small way to society, it will fulfil its purpose". With this guiding principle, the museum was established to serve society perpetually. We believe we received this prestigious award in recognition of these founding values. In social isolation during the pandemic, we believe there was a renewed recognition of the importance of real-life encounters with art. As an institution that continually supports living artists, we believe Ohara Museum of Art's mission is now more important than ever

The ways in which our museum activities were financed during the COVID-19 pandemic are worth mentioning. These efforts cannot be attributed to any single person but were the result of all the museum staff asking themselves what the Ohara Museum of Art should do in these challenging times.



Before COVID-19, 90% of Ohara Museum of Art's income came from admission fees. In other words, the museum operated without significant support from individual supporters, companies, or national or local government. Therefore, when the number of visitors fell to 20% of the pre-pandemic level, we faced a crisis. We had numerous discussions focusing on the future of the museum. Our staff words were exactly what was stated in our charter: "It is important that we continue to exist forever, serving society".

The year 2020, when the pandemic began, marked the 90th anniversary of the founding of the Ohara Museum of Art. Under the slogan, "My Museum for Everyone", the Ohara Museum of Art began re-evaluating its financial model, which relied heavily on admission fees. However, we reaffirmed that even small individual contributions can communally support a great institution. Therefore, we started crowdfunding and achieved an unprecedented level of support.

Of course, crowdfunding is not the only way we fund our activities. Because we have been hosting local preschoolers and elementary school students in the museum for more than 30 years, local elementary school students asked their schoolteachers and friends to donate to the Ohara Museum of Art In fact, the elementary school student who came up with this idea was a child who could not attend class due to psychological issues (part of a social issue called "futoko"). This marked the turning point for him to start going to school again. Meanwhile, local young people started raising funds to support art even in the face of the COVID crisis, and with these funds, they invited futoko children to visit the museum

In addition to these individual donations, the government also offered special covid-19 loans. Although public interest foundations like us were not, generally, eligible for this loan, we specified that our income structure depended heavily on admission fees, and we succeeded in obtaining a loan. Local businesses also supported the museum. More



than 150 companies offered their support. It is unusual for a Japanese institution to receive support from so many companies, and we are proud of this achievement.

Although we were not able to do much to commemorate our 90th anniversary due to the pandemic, we did hold an online forum for discussions about what it means to be "real". We created a space where the real and the virtual intersected. This forum became an event where people asked themselves, "What is real?" and "What is art all about?". As for our activities with artists, we also had an exhibition of works of a particular artist. Because the exhibit was held during the early days of the pandemic, not many visitors came to view this exhibition. We are therefore planning to have another one early next year.

These efforts are based on our founding principle of serving society. The Ohara Museum of Art was not established solely by Ohara Magosaburo, the industrialist, and not solely by Kojima Torajiro, the painter, but as

the fruit of their friendship. Their shared purpose was to contribute to society. The Ohara Museum of Art has achieved this purpose because all our staff had a clear understanding of and commitment to the role of our museum and pride in its accomplishments. Of course, many museums around the world share a similar value, and this increasing awareness of the role of museums in serving their communities is an important step forward.

Not only pandemics, but many other disasters could befall us in the future. Even under such critical situations, the Ohara Museum of Art will strive to look to the future and continue to ask itself how, as a museum, it can best contribute to society. We are steadfast in these guiding principles and will continue to work with local communities in Kurashiki. A museum must collect, conserve, research and exhibit works of art, and conduct educational activities for visitors. We have continued these activities for over 90 years, even during difficult and challenging times, and will continue to do so in the future.



"From a badly damaged private building, the House of Religious Freedom has been revived, following a complex restoration process, into a dynamic public gathering space that is widely used by its community. The authors of the project paid special attention to highlighting the rich history of this building and paid special attention to detail and materials once used, such as handmade tiles that were produced in Transylvania," Europa Nostra Awards' Jury.

The House of Religious Freedom is one of the oldest and most significant 15th-century townhouses in Cluj-Napoca, the largest city in the historical region of Transylvania. It served as the residency of the Unitarian Bishop till 2008. Then, in 2018, after a decade-long restoration process undertaken by the Hungarian Unitarian Church, the townhouse was reopened as a cultural centre dedicated to the ideal of religious freedom and tolerance, recalling the memory of the 1568 Edict of Turda, the first law on religious freedom in Europe. This law enabled also the official acknowledgement of the Unitarian Church, which today is one of the protestant churches that numbers 177 parishes and fellowships, in Transylvania and in Hungary, with 55,000 members. In line with this universal, progressive value- acceptable to other denominations as well- the Church intended to initiate the design of a public building, which would serve interdenominational dialogue, the promotion of universal cultural values, and also the dissemination of the values of the Unitarian community.

The new institution houses three permanent exhibitions, a centre for conferences and interconfessional research, guest rooms, a bookshop and a restaurant. The project funding was made available by the Romanian Government and the Government of Hungary.

Before the restoration, huge cracks had formed in the building's walls, and certain areas had been in danger of collapse. Continuity was restored along the cracks on the stone walls of the mediaeval part of the house by bonding or by rebuilding the masonry of certain parts. In some parts, we ensured bonding by applying metal staples with tension bars. We introduced wedges in the cracks of the vaults and ensured bonding, performing these procedures on both the intrados and the extrados. We applied injections for the larger cracks while the vault extradoses were treated with liquid lime mortar. We repaired the damaged joints of the roof structure. Restoration works implied the cleaning of the stone surfaces and. in some cases their completion, the restoration of medieval mortars in the cellar, the restoration of a 19th-century painted floor, and the original doors and windows.

While structural damages were addressed, remarkable architectural features from the 15th -19th centuries were discovered and restored, such as a 15th-century staircase with recessed stone handrails and Gothic archways. These important architectural features exemplify the quality of urban house constructions and living conditions during the economic boom of mediaeval Cluj-Napoca.

We were confronted with severe dilemmas regarding the interior design of the house, as throughout its long history, the interior was transformed frequently. Unfortunately, no sufficient decorative elements or fragments of such features remained from any historical period, which would have provided a starting point for the reconstruction of historical interior space. We had only one professionally acceptable option besides displaying the historical values of the various periods: to design a new and consistent interior space, that would meet contemporary technical requirements, integrate, and make



possible the displaying of the historic architectural values that have been preserved distinctively. And, from a structural perspective, it would be minimally connected to the historical layers of the building, and, moreover, entirely reversible. These considerations led to the application of false ceilings and wall panelling. A set of tools of decoration, shapes, and colours, were used, as well as light (more precisely, lighting) in order to create something new and unique from the collection of shapes and colours, rooted in the past of Transylvanian religious visual culture. All of the upstairs rooms of the house have their character and, at the same is part of the whole. The intense colours of the walls help differentiate the spaces, whose use, on the one hand, can be linked to the furnishings of protestant churches, and, on the other, recall the typical colours of the house's various construction periods.

The townhouse restoration was planned and executed by a team of more than 35 inde-

pendent specialists and specialised firms from Romania and Hungary. The project has generated valuable knowledge on the mediaeval and early modern history of Cluj-Napoca. The most important archaeological findings are permanently on display in partnership with the Transylvanian National History Museum, alongside the collection of paintings and ecclesiastical art of the Unitarian bishops, now for the first time accessible to the public.

The project is based on a sustainable economic model. The functions of the house have been balanced so that the financial activities (restaurant and accommodation) should support the cultural ones of the house. The profits of the restaurant and the accommodation wing contribute to the functioning of the cultural activities. The experience of the first 1.5 years proved that the equation works, as more than the planned profit was generated, helping the management of the cultural events. The House gives



salaries to 15-20 employees, and the number is expected to be extended.

The house became a prosperous and loved cultural space in Cluj, reconnecting the citizens to their local history and identity. Between August 2018 and February 2020, more than 600 cultural events were organised, receiving about 20,000 visitors. 2,200 people used the accommodation, and about 60,000 people visited the restaurant. The events created a bridge between majority and minority, Romanians and Hungarians, between cultures and religions, disseminating European values through shared heritage. Music. theatre, science, art, and literature are serving the spiritual needs of the community. Incoming tourism discovered the place, and tours were often organised. A series of educational activities, such as museum pedagogy for school groups, and university lectures about architecture, art history, restoration, and church history studies, attract youth and academics. The restoration of the

house became an example of urban regeneration, setting standards, and influencing the restoration policies and the methodology of a series of neighbouring buildings in Cluj downtown

The house achieved its present layout through repeated transformations: mediaeval passageway, Baroque staircase, Empire details, contemporary interior design, and new attic are now unified. Following many centuries of use as a private residence, according to the generous decision made by the leading bodies of the Hungarian Unitarian Church, the house will serve as a community area in the future. Five years after the conservation's conclusion, the vibrant cultural life unfolding in the building confirmed the correctness of the decision to open the house to the public.



The "contemporary appeal" of China in the 21st century is manifested in the intersection and integration of the "modernity construction" of the elite culture and the "post-modernity deconstruction" of the popular culture, which, embodied at the museum level, is the high attention paid by the government to the development of museums and the continuous warming of the "museum craze" in the whole society in recent years. Behind the nationwide craze, the construction of national identity, the influence of the "post-museum" concept and the pan-museum wave together constitute the main driving factors for the development of contemporary Chinese museums, among which Anhui Museum has been an active actor in response to this "contemporary appeal".

Anhui Museum is in Hefei, the "City of Science and Innovation". The old museum building, modelled after the Soviet-style building, located in the centre of the old urban area, is the PRC's first independently constructed provincial museum. The new museum building is located in the newly developed metropolitan area adjacent to the municipal government, featuring regional architectural characteristics, mainly displaying the history and culture of the Anhui province. In recent years, Anhui Museum has displayed a series of modern-themed exhibitions in the old museum to merge with the "slow culture" of the old urban area, while the new museum built an intelligent experience space targeting the youth group, and promoted close cooperation between the museum and social institutions through social education activities and development of cultural and creative products. At this point, Anhui Museum has participated in the dynamic generation process of contemporary culture as an active cultural producer.

## Museum connecting history with the present

In a timely response to social hot spots and public sentiment, Anhui Museum has launched a series of exhibitions with significant events in modern and contemporary China, such as the "Reform and Opening up" and "Building a Well-off Society in an allround Way". It is expected to repair the internal differentiation of culture through "common memory" and widely converge social consensus with contemporary narratives.

The exhibition "My Yearning: Living in the Forty Years of Reform and Opening Up" was completed by four young curators who started from almost nothing- no exhibits, no historical experience. They were encouraged to view this ongoing history from a fresh perspective, reinterpret it with the young people's keen sensitivity and accurately grasp the empathy of the visitors during the exhibition. "Call-up for 'Old Objects'" was issued to the public, and the curatorial team visited the responders -citizens, companies, and other social institutions) at the door, had in-depth conversations with them, and collected exhibits and personal narratives and experiences of this period of history.

In the exhibition hall, nine scenes of life, such as peasants' courtyards, supply and marketing cooperatives, and crowdfunding weddings, are restored. Old objects such as televisions, mobile phones, and account books were exhibited in groups. An old shoemaker was invited to tell the visitors about his past of making a fortune. Auxiliary means such as films, music, and comics were also incorporated into exhibition narratives, creating an immersive situation for visitors. These visually presented scenes of dramatic changes of the times reflect the innovative spirit of Anhui people who "dare to be the first" and enhance citizens' sense of closeness



and pride, further generating a new cultural identity and constructing the contemporary "Anhui spirit".

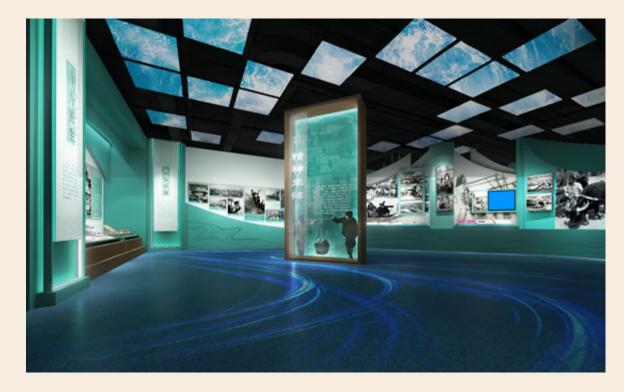
### Museum Connecting Technology with the Future

To create a digital multimedia interactive exhibition hall of technology creativity, "Anbo Intelligent Space", based on Jianghuai (Yangtze River and Huaihe River) Culture, was built in the new museum. Nine cute cartoon characters of "Little Mythical Creatures" were designed based on the prototype of bronze wares, and a story of "An Xiaobo's Travels" is told through animation stories, interactive experiences, VR scenes, and other methods. Teenage visitors will find it interesting to be with An Xiaobo and his friends to play musical instruments, guess crosswords, navigate mazes, play puzzles, attend palace banquets, and finally return home. It is intended to cre-

ate an immersive spatial experience for the public, especially teenagers, which integrates a sense of technology, knowledge and interest.

Museum connects itself with the External World To closely connect with people's daily lives, Anhui Museum has positively cooperated with social forces such as internet platforms (Tencent, Baidu, Tiktok etc.), local scientific and technological innovation enterprises, community comprehensive cultural stations, and commercial complexes to conduct extensive community activities both online and offline, hence cultivating new lifestyles of the city.

The immersive cultural theme show "Beauty of the Tang Dynasty" was planned as a significant cultural event of the year for the museum. On the one hand, relying on the Tang Dynasty theme exhibition currently on exhibit, Anhui Museum cooperated with



a local cultural event planning company and a Hanfu (traditional Chinese costume) club, with the participation of college students, and launched a cultural performance that integrated fashion show, sword dancing and tea art display, vividly restoring the scenes of Tang palace women's banquets, The show was also accompanied by diverse activities such as special exhibition presentations, clothing and makeup fashion experience, traditional customs interactive games, bringing to the audience a fantastic "Night at the Museum". On the other hand, Anhui Museum cooperated with Anhui Satellite TV and Anhui Economic TV to broadcast the whole event through multi-platform such as WeChat video, Tiktok, AAuto Quicker and Sino Microblog, connecting the wider online community.

In recent times, Anhui Museum has been planning to establish academic research institutions and develop a mature curator

system to strengthen both research on cultural relics and exhibits of regional culture, based on which to curate a series of exhibitions themed on regional cultures and contemporary Anhui culture. To build an open museum, Anhui Museum actively uses digital technology and multimedia technology to attract more social forces to participate in museum activities, thereby becoming a crucial constructive force in contemporary Anhui culture.



When the Horniman Museum and Gardens was announced as Art Fund Museum of the Year 2022, Jenny Waldman, director of Art Fund and chair of the judging panel, described us as "in many ways... the perfect museum".

The Horniman, in south-east London, holds a collection of 350,000 objects, specimens and artefacts from around the world. We have galleries devoted to natural history, music and a World Gallery of anthropology; flexible arts and exhibition spaces; living collections spanning our aquarium, Butterfly House and an animal walk, and award-winning display gardens set among 16 acres of green space with spectacular views across London. The Horniman is London's only museum where environment, ecology and human cultures can be seen side by side at a global scale.

But does having all of this make us perfect? If we ask ourselves "what is a perfect museum?" it calls into question the purpose of a museum and, crucially for the Horniman, who a museum is for. Those questions go to the heart of the Horniman's experience of 2021, and I believe it is the way we addressed and answered those questions that led to our Museum of the Year win.

During 2021, following a period of self-reflection prompted by the devastation of the Covid-19 pandemic, the climate emergency and the murder of George Floyd, we reimagined the role we could play as a creative hub amongst our local community. The result was a transformational Reset Agenda – an ambitious programme focused on re-orientating our activity to reach diverse audiences more representative of London.

We drew together strands of work to address long-standing issues of racism and discrimination within our colonial history and collections, and placed interlinked issues of climate, biodiversity and social justice at our heart. Working with an array of collaborators, we created a textured and joyous programme celebrating the creativity and diversity of our south London community – all against the challenging backdrop of restrictions and Museum closure.

The most imaginative example of this Reset Agenda was the 696 Programme, a Blackled interrogation of the power and responsibility public organisations have in supporting local music, which saw the sounds of south London take centre stage. Named for the historic 696 risk assessment form which made it harder for venues to host Black music events, the Programme championed the people disproportionately affected by this legislation to create a summer celebration of the local area's cutting-edge live music scene, from Afrofuturist hip-hop to reggae, jazz and soul. With an exhibition, youth engagement, residencies, and a music festival, we reached diverse audiences through new marketing channels and tactics including using ticketing platform DICE and a "pay what you can afford" pricing model. The sold-out live music festival attracted 8,000 visitors and nearly 20,000 people visited the Dance Can't Nice exhibition, in which interdisciplinary artist Naeem Dxvis reimagined spaces that are home to Black music genres.

Overall the events attracted diverse audiences. 57% were minority ethnic with 95% recommending the Horniman. Our general visitor profile shifted from 18% minority ethnic to 21% across summer.

Augmenting this Black-led programming theme was An Ode to Afrosurrealism, a photographic display exploring contemporary relationships with spiritualism and surrealism, through a Black British lens. We installed textiles display Nigeria 60 and delivered a number of decolonising projects,



engaging diaspora communities with African and Caribbean collections.

Alongside, we developed Hair: Untold Stories, an exhibition showcasing unexpected stories from south London salons to global hair trade networks, creatively exploring how hair is used in ingenious ways by many communities for making things like jewellery and clothing, as well as environmental uses of human hair in oil booms and drain covers.

A second huge focus of the Reset Agenda delivery during 2021 was to embed the foundations for our Climate and Ecology Manifesto.

We launched our Environment Champions Club online, mobilising families to deliver change. We installed interpretation to nine empty spaces in the Natural History Gallery, flagging key actions around the climate emergency. These were used as inspiration for a Kids in Museums Takeover day. The Dance Can't Nice installations involved reclaimed and recycled pieces sourced from charity shops and the sets were designed inhouse, re-using previous shows" walls. And we crowd-funded and planted a micro-forest in our Gardens, to help combat air pollution along London's South Circular road, which will benefit our community in perpetuity.

Community – or rather, communities – were central to our success, from the 15 young people of Black and Mixed Black Heritage who became 696 Promoters, working for 10 weeks to produce events while receiving employability training, to our colleagues across 12 UK museums collaborating in the Museums and Galleries Network for Exhibition Touring (MAGNET) group, founded by the Horniman, for which Hair: Untold Stories was the inaugural exhibition.

Support for our 2021 projects came from within and outside our organisation. The ide-



as for the various projects sprang from staff working groups and individuals, discussions with external stakeholders, and a determination to reach out to audiences who currently weren't visiting. We gained financial support for the 696 project from the Museums Association/Esmee Fairbairn Foundation Museum Fund and from Art Fund for the MAGNET Touring Exhibition Project. And of course, Art Fund's Museum of the Year accolade recognised the value these and other projects brought.

We were lucky that despite Covid-19, we were able to hold our musical events live and in person. The large scale 696 concerts involving audiences of around 2500 brought new logistical challenges but these were overcome and we learned a lot, particularly to trust your instincts and be bold.

We want everyone to feel welcome when they engage with the Horniman – whether they

are visitors, partners, staff or volunteers. We believe that our public funding must benefit all the public and there are profound social, moral and economic reasons to support this. We recognise that by championing diversity we strengthen ourselves, our society and our cultural ecology.

As Jenny Waldman also said of us, "The Horniman Museum and Gardens has now blossomed into a truly holistic museum bringing together art, nature and its myriad collections. Its values are woven through everything it now does, with a passionate team breathing life and meaning into every object, performance, plant and animal."

It's not what you have as a museum that counts but what you do with it.



The Plan of Measures for the Safeguarding of the Sicilian Opera dei Pupi is a participative applied research project that focuses on Sicilian traditional puppet theatre, the Opera dei Pupi, which UNESCO declared a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001.

It was conceived and implemented by Palermo's Associazione per la Conservazione delle Tradizioni Popolari in 2019-2020, in its capacity as referent organization of the Italian Network of Organizations for the Protection, Promotion, and Enhancement of the Opera dei Pupi: #OPERADEIPUPI.IT#, which includes 12 Sicilian pupi theatre companies.

The Association is a non-lucrative organization operating in demo-ethno-anthropological science, museum, theatre, art and music. Its history is linked to Antonio Pasqualino (1931 - 1995), a surgeon and a distinguished anthropologist. His research mainly focuses on the Opera dei Pupi, which in the mid-1900s was heading towards full decline. In 1965, together with a group of intellectuals, he founded the Association. He and his wife, Janne Vibaek, were collecting props and documents that they saved from destruction and oblivion. These are now displayed at the International Puppet Museum, which the Association founded in 1975. Today it houses 5,000 items, including the largest and most complete collection of pupi from Palermo, Catania and Naples, together with puppets used in other figure theatre traditions, either inscribed in the UNESCO's List or not, and contemporary puppets.

Established during difficult years for the Opera dei Pupi, the Association-Museum launched a participative, forward-looking, multi-year programmatic framework based on an intercultural and multidisciplinary approach for safeguarding this heritage in close cooperation with the pupi companies.

It advocated for the recognition of the Opera dei Pupi by UNESCO, which led to its proclamation and since 2014, it has been among the NGOs accredited to provide advisory services to the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (registration number NGO-90316). In 2015, it was inscribed in the Directory of National Research - ANR of the Italian Ministry for University and Research; in 2018, the Italian Ministry of Culture enlisted it in its list of cultural organizations of great and established value according to the Law no. 534/1996, art. 1.

Even if the Association and the heritage community have done much, there is still a poor and fragile synergy between isolated and sporadic safeguarding and enhancement actions and the identification and enforcement of legal, administrative, financial and technical procedures and measures. Much remains to be done regarding the programming, including its financial aspects and defining policies that outline proper strategies for the region's sustainable development. Many challenges, risks, requirements and priorities undermine the process of transmission of the puppeteers' heritage and the Element's viability.

It is in response to these needs that the Association conceived the Opera dei Pupi Safeguarding Plan, within the framework of the European policy on cultural heritage, following the principles of the Faro Convention, the 2003 Convention for the Safeguarding of Intangible Cultural Heritage and its Operational Directives.

The project, which entailed the active participation of the heritage community, gave new impetus to a process aimed at encouraging democratic participation and social responsibility, solicited scientific, creative and educational activities capable of promoting



cultural diversity, mutual understanding and social cohesion through the dissemination of culture, theatre and art, territorial rebalancing and the revitalization of small towns and in disadvantaged territories through intangible cultural heritage.

The main activity was a research campaign on the contemporary Sicilian Opera dei Pupi, aimed at assessing the Element's current state and identifying its cultural, artistic, historical, environmental, scientific, and technical challenges. It addressed recent and current safeguarding measures and documented the state of the practice of the Opera dei Pupi and its tangible heritage. It surveyed active practitioners, families, companies, craftsmen, collections, and museums. It identified challenges that, since the crisis of the 1950s, have been threatening the transmission process of this live heritage.

Measures and recommendations were thus identified and organized into a Safeguarding Plan, the first to have been drafted in Italy in November 2020.

This document, in Italian, English, and French and freely accessible online, recommends the adoption of participatory and multi-level governance with a view to sustainable development. It identifies the priorities for intervention and outlines safeguarding strategies, methods, and implementation tools; it envisions synergies with tourist, cultural, educational, economic, and creative spheres, demonstrating how this intangible cultural heritage contributes to the strengthening and support of sustainable, year-round tourism, local and national development, and can contribute to reaching some of the objectives of the Agenda 2030.

The development and drafting of this Plan were entrusted to a Scientific Committee, producing its main guidelines, and an Editorial Board responsible for analyzing and processing research outcomes and consulting with the heritage community. It also drew on the technical and scientific recommendations of the UNESCO Office at the General Secretariat of the Italian Ministry of Culture,



which financed the project, according to Law no. 77/2006.

Since the project was implemented during the pandemic, some adaptations were necessary. Closed-door meetings and consultations were organized always at a distance, and experts and representatives from public institutions were called upon to support the companies through urgent safeguarding measures. Communication and promotional activities became fundamental to give maximum visibility to the project but also to denounce the crisis triggered and sometimes aggravated by the implementation of the necessary but drastic measures to contain the COVID-19 pandemic. Communication on social media offered a new opportunity to raise awareness and call for wide participation

The Opera dei Pupi safeguarding plan thus experienced new social cohesion paths to promote sustainable cultural, social, economic and environmental development and obtained strong forms of collaboration and aggregation with a view to responsibility, participation, and solidarity.

In 2022, this Plan of Measures for the Safeguarding of the Sicilian Opera dei Pupi obtained the European Heritage Award / Europa Nostra Award, granted by the European Council. The project was selected in the Research section, which focuses on innovative and reproducible applied research leading to tangible effects for safeguarding and enhancing cultural heritage and/or improving the access, enjoyment and understanding of heritage assets by communities. In particular, the Award's jury emphasized that "This project is a best practice example for the safeguarding and sustainable management of intangible cultural heritage. Safeguarding of Sicilian Puppet Theatre has successfully responded to the needs of a tradition with ancient origins. It has had a real impact on an intangible tradition with specific material elements. It has increased access to this heritage and underlined the value of this specific cultural heritage to sustainability in this region". The Award increased the Opera dei Pupi's visibility and stressed the importance of safeguarding this heritage.

The Association and the heritage community continue working to follow up the ongoing activities and transform the Safeguarding Plan's recommendations into action. A new Detailed Strategic Plan will be drafted by August 2023, financed again by the Ministry of Culture - UNESCO Office and will plan short, medium and long-term actions.



At the white man's school, what are our children taught?

Are they told of the battles our people fought.

Are they told of how

Are they told why

Australia's true history is never read.

But the blackman

seps it in his head.

AUSTRALIAN MUSEUM | UNSETTLED SYDNEY, AUSTRALIA 2022 MUSEUMS AND GALLERIES NATIONAL AWARDS (MAGNA) / NATIONAL WINNER 2022 MAGNA

Laura McBride
DIRECTOR, FIRST NATIONS

Mariko Smith CURATOR, UNSETTLED

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UNSETTLED/
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ス KATELYN.MATTHEWS@AUSTRALIAN.MUSEUM Curators' Acknowledgment: We pay our respects and dedicate the Unsettled exhibition to the people and other Beings who keep the law of this land; to the Elders and Traditional Owners of all the knowledges, places, and stories in this exhibition; and to the Ancestors and Old People for their and guidance.

# "A powerful and important exhibition from the Australian Museum"

Such was the observation of the panel when judging the Australian Museum's temporary exhibition Unsettled (22 May 2021 - 27 January 2022) for the 2022 Australian Museums and Galleries National Awards (MAGNAs). Curated by Laura McBride (First Nations Curator; Wailwan and Kooma woman) and Dr Mariko Smith (First Nations Assistant Curator; Yuin and Japanese woman), Unsettled was Aboriginal and Torres Strait Islander peoples' right of reply to the 250th anniversary of British Lieutenant James Cook's charting of the eastern coastline of the continent now known as Australia on the HMB Endeavour in 1770. This exhibition amplified First Nations perspectives and experiences, challenging the foundational narrative about Australia which has always had a disproportionate focus on the last 200 or so years of British colonisation rather than the more expansive tens of thousands of years of continued Aboriginal and Torres Strait Islander existence and occupation on these lands and waterways.

The presence and resilience of First Nations peoples who refuse to quietly disappear unsettles the Eurocentric account of a "peaceful settlement" which conveniently allowed the newcomers to lay claim and take advantage of land and resources. Much has been commemorated and celebrated about the likes of Cook and those who arrived later, namely

the First Fleet in 1788 which established the New South Wales colony in Warrane (Sydney Cove) eighteen years after Cook was said to have claimed the eastern coast for the British Crown. This had led to a construction of an Australian history designed to justify the invasion, dispossession, and discrimination of the First Nations. This exhibition could have easily been all about James Cook and his British Crown- and government-endorsed Pacific expedition, however the promotion of best practice cultural expression by the Australian Museum's First Nations staff inspired it to switch its focus towards Aboriginal and Torres Strait Islander perspectives and use its influential platform as Australia's oldest public museum (established in 1827) for First Nations-led truth-telling. The act of unsettling the status quo was highly significant for the Australian Museum - itself a natural history museum modelled on the grand institutions of Europe.

# Unsettled as the means as well as the end

Informed by an extensive community consultation process during 2018-2019, involving Aboriginal and Torres Strait Islander peoples from the major Australian states and territories, the exhibition prioritised First Nations agency from the very beginning of the project, with responses analysed by the curators, genuinely accommodated as much as possible, and eventually crystallised into exhibition name Unsettled and its eight sections (Unsettled Introduction; Signal Fires; Recognising Invasions: Fighting Wars: Remembering Massacres; Surviving Genocide; Continued Resistance; and Healing Nations). The content spoke firsthand to the legacy of colonisation on the lives of Aboriginal and Torres Strait Islander peoples to this day. Unsettled featured over 190 objects and images, and it was held in the Australian Mu-



seum's large basement touring hall space. Over 130 First Nations Elders and community members, particularly from south-eastern Australia, contributed stories, knowledge, cultural materials, artworks, and items throughout the exhibition.

The MAGNAs judges praised McBride and Smith "for seeing opportunity and going for it" and stating that Unsettled "sets the new standard for First Nations representation and participation in exhibitions". Underpinning the Unsettled exhibition, its associated public programs and online content was the principle of self-determination, and the right of Indigenous peoples who have long been subjected to others speaking about them or on their behalf to have the opportunity to represent themselves through their own voices. This forms a part of human rights, in the spirit of the United Declaration on the Rights of Indigenous Peoples. At times, Aboriginal peoples+ viewpoints and opinions have been considered as dubious by others. Using the authoritative platform of the Australian Museum and applying the rigours of academic fact-based research on the presentation of colonial records and oral histories, the curators set best practice, including the embedding of Indigenous cultural and intellectual property protocols in the engagement of First Nations collaborators through informed consent, fair payment and licensing arrangements.

### Unsettled as strategy

What McBride and Smith brought to the Unsettled project in terms of their knowledge and skills added the beating heart, credibility, and authenticity to the resulting exhibition. McBride's long-time employment at the Australian Museum in various roles across education, public programming, exhibitions, and now as the inaugural First Nations Director, has given her a keen insight into the role museums can play in cross-cultural communication and engagement with First Nations communities. Smith combined her



community-centred, Indigenous ways of knowing-driven approach with the analytical research skills from her careers as a lawyer and academic. Together, the curators led a tight-knit team from across the Museum's exhibitions, conservation, communications, and design departments to create an exhibition which acknowledged its place on what also was, and always will be Aboriginal land and built a vision for a mutually beneficial, shared future for non-Indigenous Australians and First Nations peoples.

Some key lessons to be learned from Unsettled are to be brave and steadfast in telling the truth and providing appropriate and accurate representation, but balance this with understanding the conditions and parameters around truth-telling and what this really involves in terms of reach and impact. McBride and Smith ensured they had a clear mandate from Aboriginal and Torres Strait Islander communities through conducting front-end targeted audience research which asked First Nations peoples directly what

they did and did not wish to see in this exhibition. They then backed up the chosen themes and topics with evidence from a variety of sources, both Indigenous and colonial, and throughout the exhibition process sought feedback and peer-review of the content. This ensured a certain degree of risk and expectation management, both within the institution and externally with government stakeholders as well as for the ultimate beneficiaries of the exhibition: First Nations and Australia.

The Unsettled curators thank the generous donations were received from The Balnaves Foundation (Major Supporter); IAS Fine Art Logistics, Reconciliation Australia (Exhibition Partners); Ashurst, DLA Piper, Gilbert + Tobin (Supporting Partners); and ABC Radio Sydney (Media Partner). The acquisition of cultural materials for "Signal Fires" was funded by a grant from the Australian Museum Foundation.



"In the face of fear, she chose to be daring, In the face of anxiety she chose to trust, In the face of impossibility, she chose to begin. What will you choose to do?"

Extract from the Profile of Nano Nagle, by Sr Raphael Consedine

The Nano Nagle Place Museum sits at the heart of a 3.5-acre site which houses regenerated heritage buildings, walled gardens, a design shop and book shop, community education projects, university departments and a sustainable foods café. Our project has a clear mission, to preserve the heritage of Nano Nagle and the Presentation Sisters, using their story to inspire others to do what is right; and to continue the work Nano started in the 18th Century, through community development projects; The Lantern Project and Cork Migrant Centre.

Many museums founded in the 19th century were based around collections from which people could learn. More recently they have opened education and outreach departments to tackle educational inequality and fight for social justice. Conversely, Nano Nagle Place began as an education and social justice project nearly 300 years ago with the work continuing into the 21st Century. Our museum opened in 2017 to tell it's origin story. We are a museum in reverse, and perhaps that's what makes us worthy of the prestigious Council of Europe Museum Prize, which we were awarded in 2022.

The values of the Council of Europe Museum Prize sit directly within the ethos of Nano Nagle Place, with commitment to and presentation of key values of democracy, human rights, inter-cultural dialogue, of bridging cultures and overcoming social and political borders Museum Prize representative, Roberto Rampi, said "despite being rooted in the specific religious tradition of Roman Catholicism, with nuns still living on the site, there is a strong sense of caring based on need, not on doctrine. Nano Nagle Place has a very strong and coherent mission which is in line with the Council of Europe's human rights values and principles".

Our museum begins with the quote by Sr Raphael Consedine, asking visitors to consider the question "What will you chose to do?" Our hope is that visitors leave Nano Nagle Place with the feeling that anyone can make a change.

# "We have found a Valiant Womanrd" - The Story of Nano Nagle.

Nano Nagle was born in 1718, into a life of privilege. She could have chosen to live a life of ease, but instead she chose a life of activism. Nano lived under the repressive Penal Laws, meaning that education for Catholics was not available in Ireland. A series of life-changing events inspired Nano to offer poor Catholic children the chance to better their lives through education.

Under the Penal Laws, operating a Catholic School was illegal, meaning Nano had to work in secret. She opened a school for young girls next to our site at Nano Nagle Place in the early c.1750s. Within ten years demand increased and Nano had to expand her enterprise, operating seven schools across the city of Cork, teaching both boys and girls.

In the 1760s Nano invited the Ursuline Sisters (from France) to Cork and built them a convent. In 1775 Nano founded her own order, the Presentation Sisters, who did not take the vow of enclosure. They continued



to teach and care for the poverty stricken in their community, even after Nanors's death in 1784.

# "I'm building a houserd" – Preserving the Architectural Heritage of Nano Nagle Place.

The complex of buildings at Nano Nagle Place form a rich architectural assemblage that spans 300 years. The 1771 convent still stands on the site. South Presentation School and Convent thrived until 2006, the school closed and suddenly the Sisters found themselves unable to maintain a 3.5-acre site. With so many listed buildings, the site was of little development value. The Presentation Sisters put in place plans to redevelop "South Pres" as a special place for the people of Cork City.

Over a 4-year period, the heritage buildings were regenerated into what is now Nano Nagle Place. The 1771 convent now houses educational projects, with rooms available to let by charities and businesses. The Victorian chapel designed by architect George Goldie in 1865, has been turned into an interactive

museum that engagingly tells the story of Nano Nagle. The 18th-century graveyard has been conserved, with Nano's tomb sitting at the centre of this meditative space.

Nano Nagle Place is not only a space where the architecture of the past has been carefully conserved, but also a place where the architecture of the future is being imagined. Cork Centre for Architectural Education call Nano Nagle Place home, and this brings another strand of learning to a site imbued with education

### "Not words, but deeds" – Community at Nano Nagle Place

Our community hub is home to the Lantern Community Project, Cork Migrant Centre and The Men's Group. The Lantern Community Project cares for participants who are experiencing difficulty in their lives, and at risk of marginalisation. Participants engage in courses that foster empowerment and encourage people to care for their own wellbeing.



The Men's Group is a calm and welcoming space, where men can come to meet friends, relax and find support from their psychotherapist and community worker.

Cork Migrant Centre has evolved and adapted since it's foundation, welcoming and supporting migrants, asylum seekers and refugees who have arrived in Ireland over the past 15 years.

The community hub is truly the lifeblood of Nano Nagle Place and was acknowledged as a pivotal factor in being awarded the Council of Europe Museum Prize. A key guestion asked by the judges of the prize was whether the social justice work happening onsite would be apparent to a visitor. Due to the nature of these projects, they are not public facing, as they look after the most vulnerable in the community. However Nano Nagle Place is committed to highlighting the amazing work with infographic panels placed on site, communicating the range and depth of these projects. Cork Migrant Centre run several empowering creative courses, the products of which have been sold as retail items in our design shop. Our Print Gallery has showcased exhibitions of the Lantern

Project participants and their Music for Wellbeing group have performed concerts in our chapel.

"My schools are beginning to be of service to a great many parts of the world" – Museum addressing local global issues in their communities.

Nano Nagle Place is a relatively new museum only opening its doors in 2017. We have a modest number of visitors and many people in the city still haven't heard of us. Therefore, to achieve the Council of Europe Museum Prize, an award which recognises the work of both our front of house team, along with the community, is an overwhelming honour.

Museums have never been so important within local and global communities, particularly in today's political climate. We hope that those who hear about Nano Nagle Place see us as a benchmark for what can be achieved with a small museum, hardworking staff and the consistent question of "What will you choose to do?" always at the forefront of the work



Located in Huangpi District, Wuhan City, Hubei Province, dated to about 3,500 years ago, the site of Panlongcheng was an important centre in the Yangtze River basin, with the clearest layouts and richest relics of the pre-Shang Dynasty and bronze civilisation. Now the total conservation area of the site of Panlongcheng covers 3.95 square kilometres, and the Panlongcheng Site Museum, as the main management institution of this site, is responsible for its daily protection and exhibition.

Since the discovery of this site in 1954, archaeological work has continued for more than 60 years, and we have accumulated a lot of research results. These results have gained a lot of attention and have inspired a lot of conservation and exhibition work for the site after the establishment of the Panlongcheng Site Museum in 2016. This is why the Panlongcheng Site Museum has always had a tradition of attaching importance to archaeology, which is determined by some objective reasons. On the one hand, Chinese characters had not yet appeared in China at the time when the site of Panlongcheng existed, and we could not obtain information related to the location of Panlongcheng from ancient documents. Still, we could only obtain some information through archaeological excavations to provide credible suggestions for the restoration, conservation, and exhibition of it. On the other hand, the archaeological history of this site is also a part of the history of Panlongcheng, which is rich in exhibition and ornamental value, so when planning the exhibition, we added it to the exhibition content.

The Panlongcheng Site Museum has recruited many graduate students who majored in archaeology, formed a group of professional teams, brought in the archaeological thinking mode in the conservation and exhibition work of the site, made feasible suggestions,

prepared a set of conservation and exhibition work plans belonging to the site of Panlongcheng and construction plans of the Panlongcheng National Archaeological Site Park. On the principle of "not destroying the site", these plans are oriented towards professional academic research and the innovative use of new materials and techniques to protect and restore the site, making it one of the Panlongcheng Site Museum's most exquisite exhibits.

The working pattern of the teams is also different from that of other museums. In most museums in China, one person is responsible for only one aspect of the work, either exhibition or site conservation. Each member of our team is involved in multiple aspects of work, not only in the archaeological excavation of the site, the arrangement and restoration of artefacts, and the conservation of the site, but also in organizing one or two original temporary exhibitions per year. When we encounter important work, we will meet for internal communication and exchange ideas. Such a working model has two advantages: firstly, knowledge and experience in different fields can be used as references to each other, and secondly, the exchange and discussion of multiple people can learn together and generate new ideas.

The biggest difficulty we faced in the conservation and exhibition work was how to restore the badly damaged site. Because of their age, the wooden city buildings are difficult to preserve, and they were seriously damaged by nature and humans. We invited some authoritative experts to restore Panlongcheng No.1 and No.2 large palace buildings according to archaeological materials. At the same time, we also restored and protected the core areas, such as the site walls and noble burial areas, to some extent. Some historical remains, such as the above-ground parts of the palace buildings,



would not have been recovered without the relevant archaeological data. Fortunately, we have learned from our research that the inhabitants of Panlongcheng were typical of the Shang Dynasty and that its architecture would therefore have been similar to that of the Shang people in other regions. For this reason, we have succeeded in restoring the above-ground parts of the palace building and have moved the restored model to the exhibition hall for display. Although it is not possible to restore 100% of the original appearance of the site, the most important thing is that we have made our maximum ef-

forts based on scientific information and data instead of unjustified fiction.

The results of our research, including site conservation, site restoration and some archaeological findings, have also become an important part of the museum's exhibitions. The content is very specialized and beyond the knowledge of most visitors, so the audience is very interested and willing to read it. At the same time, based on some archaeological research findings, we have done a lot of artistic creation, such as creating some exhibition paintings that show scenes of



rituals, wars and the production of bronzes during the Shang Dynasty. These exhibition paintings can be integrated with the cultural relics, and when visitors visit the exhibition, they will feel that the surroundings are more realistic, as if they have really travelled through 3,500 years of time and seen with their own eyes the ancient and prosperous city of Panlongcheng. Our exhibition is an introduction to the history of the urban development of Panlongcheng from the perspective of an archaeologist and with easy-to-understand expressions. Both the content and the design of the exhibition reflect a typical Chinese archaeological mindset, with the advantages of greatly enriching the content of the exhibition and providing a more indepth and professional interpretation of a particular exhibit. As a result, our exhibition was awarded the title of "2019 China's Top Ten Outstanding Exhibition Excellence" and in 2022, Panlongcheng Site Museum was

awarded the title of "China's Most Innovative Museum".

In the future, archaeological thinking and content will be quickly integrated into exhibition work, especially for museums of Chinese heritage sites, which have the functions of site conservation, restoration and exhibition, and this integration will be even faster.



Cordoba is a city of 330,000 inhabitants in the south of Spain that boasts four inscriptions on the UNESCO World Heritage List, more than any other city. After the Grand Mosque was declared a World Heritage site in 1984, a large part of the surrounding historic centre was added to the list in 1994. Much later, in 2012, UNESCO declared the "Fiesta de los Patios" in Cordoba part of the Intangible Cultural Heritage of Humanity, and finally, in 2018, the Caliphate city of Medina Azahara was added to the list of World Heritage sites. In recent years, however, this historic centre has been deserted, at first because of the rising cost of housing and the outward expansion of the city, and more recently because of the tourist boom, with the intervention of investment funds to develop tourism in traditional courtyards, a type of community archaeology well suited to such use. While the pandemic, like elsewhere, has slowed down this process, the city will no doubt have to find ways to revive its social, economic, urban and environmental dimensions based on its heritage as a common good.

Different international institutions are focusing on these problems related to urban heritage. The "Faro Convention" establishes the relationship between heritage and its social value. It is a significant step by the Council of Europe towards understanding the social value of heritage, above and beyond its commercial value, and the role played by the communities there. ODS 11 of Agenda 2030, "Sustainable Cities and Communities", points out how to achieve greater social, urban, environmental and economic resilience, from local to global dynamics, from economic crisis to climate change and the health emergency.

In this context, PAX – Patios de la Axerquia was born as a collective initiative in Cordoba in 2018 as an urban rehabilitation and social innovation strategy in the heritage sphere.

Led by a group of people from architectural and anthropological backgrounds (Gaia Redaelli, Jacinta Ortiz and Carlos Anaya as co-founders, Elsa Franceschetto and Ángel Molina as collaborators), it is an urban regeneration strategy to make use of the empty patio houses in the historic centre of Cordoba. Re-using the existing city and its tangible and intangible heritage value attached to the traditional houses in a city centre undergoing gradual depopulation and gentrification was the motive behind this urban cultural strategy to bring the patios back into use for essentially residential purposes through social innovation and cooperation.

The strategy works in coordination with various public and private entities and, above all, with the neighbourhood associations and other interested groups to define a way of living together around the patio, that is to say, the intangible value that brings them together (i); to identify the traditional home as tangible heritage material more in keeping with people's needs (ii); to set up a housing co-operative (iii); to acquire the houses or persuade the owners to let us use them (iv); to implement the project and rehabilitation in a contemporary form with due regard for their architectural value (v): and to finance the project in cooperation with ethical financial partners (vi).

PAX is a multidimensional ecosystem: the environmental dimension, densifying the city and promoting the "green" patio network – green-cell system – with revegetation and reduced energy consumption; the economic dimension, through the inclusion of the social economy and local groups as protagonists in the design and implementation of the project, to promote social enterprises as a basis for a local micro-economy; the sociocultural dimension, with the development of co-operatives open to new ways of living, where recovering community spaces



is central and guarantees the survival and the authenticity of the patio heritage and the technological dimension, as the process develops tools for training in restoration using traditional materials.

In helping to create a "heritage community", PAX has forged ties between administrative authorities, universities, associations and citizens, determined to share in a common challenge in keeping with the Faro principles and Agenda 2030: finding ways to recover the tangible heritage of traditional housing in the historic centre of Cordoba through the intangible heritage of its citizenship, striking a balance between local culture and global dynamics.

The initiative has already achieved various successes at both local and global levels. As part of the initiative, an initial group of six families recovered a fine 18th-century building in the heart of the Axerquia neighbourhood. The house, which has won several prizes in the Fiesta de los Patios, used to

house 18 families and was vacated in summer 2019. The PAX Astronautas co-operative acquired it, and it has been restored as part of the PAX initiative. The building concerned is a symbol of the city and exemplifies what PAX is trying to do.

On the one hand, the renovation work, in which careful attention is paid to understanding the building, reveals layers of history as if bearing witness to the passing of time. At the same time, its architectural beauty, with three patios in a row, makes it look more like a landscape than an urban space. On the other hand, the group of six families who have joined the project recognise the community value held in these walls, not only because this is one of the houses that have won the most prizes in the history of the Fiesta, but for the conviviality, the way of sharing life, which is one of the main motivations that led these families to join the project. Their intention, like that of the sisters Isabel and Pilar, who sold them the building instead of accepting a higher offer from an investor



who wanted to turn it into a hotel, is to enhance this community value and this way of life that takes them back to their childhood and can now live again, in the care of new generations.

Other citizens' groups, at various stages, are joining the strategy, which is not restricted to the Axerquia neighbourhood in Cordoba but open to other similar areas and cities. Looking for its scaling up, the plan is a partner of the Horizon2020 project In-Habit, which studies the contribution of courtyards as an ecosocial cell and is a case study of other research, focusing on the analysis and development of participative methods related to various aspects of heritage management.

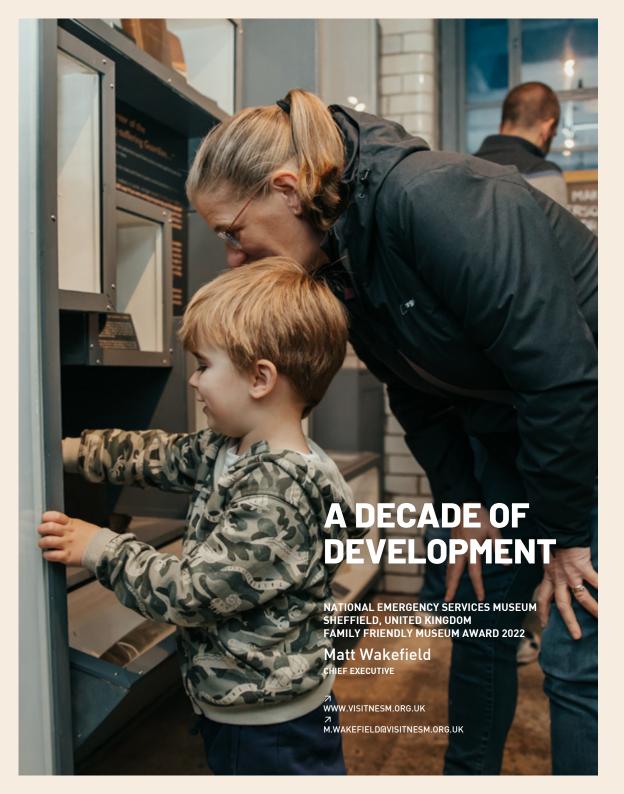
In 2018, PAX joined the Faro Convention Network at the international level. In 2020, it succeeded in having the patios of Cordoba classified as protected heritage by the World Monument Fund, a not-for-profit body which, in this case, has made itself available to facilitate governance between the administra-

tive authorities and civil society to recover patios for the initiative.

Recently, PAX has been included as a Best practice example in the Eurocities "Cultural Heritage in Action" and has been awarded by the European Heritage Awards/Europa Nostra Awards in 2022 in the category Citizens Engagement and Awareness-raising:

"The PAX-Patios de la Axerquía project is commendable for dealing with depopulation and sustainable living and focusing on climate action. In renewing these often-forgotten inner spaces of these residential buildings, the project has shown how the revival of a way of life can offer solutions for dealing, for example, with high temperatures in cost-effective and climate-neutral ways. It is an example of how the revitalisation of cultural heritage can be significant in addressing contemporary challenges,"

emphasised the Awards' Jury.



The origins of the National Emergency Services Museum (NESM) in Sheffield go back nearly one hundred years, yet arguably it has come further in the last decade that at any time in its history. It's a unique story of a unique museum; one that has grown to become the world's largest combined 999 museum but is still relatively unknown both regionally and in the wider heritage sector.

It's been a long journey from the very first Sheffield Fire Museum - opened at the city's Rockingham Street station in 1931 - to the modern NESM. In the early 1980s a group of enthusiasts took over a small section of a former combined police, fire and ambulance station in the city centre and opened to the public for one day a week, with just one fire engine and a handful of objects. The acquisition of the South Yorkshire police archive led to a rebrand as the South Yorkshire Fire and Police Museum before NESM came into being almost 10 years ago. The museum now occupies all of the Victorian former station, preserving original features like the police cells and engine house. The chance to explore this historic building is as much a draw for visitors as the treasures inside it.

In this Tardis-like building the museum tells the stories of all our emergency services in peace and war, across three floors of vintage vehicles, original objects and dynamic displays. It houses a treasure trove of items from the biggest (like a 47 foot lifeboat) to the smallest. The collection boasts more than 600,000 objects from historic uniforms and badges to medical equipment, and includes about 150 historic vehicles of which around 40 are on display at the museum at any one time. NESM also cares for a number of unique items from other organisations, such as HM Coastquard.

Since it took on the NESM name in 2015 the museum has enjoyed a period of major

growth, increasing visitor numbers five-fold - to around 36,000 a year - and boosting its income significantly. It has also moved away from being entirely volunteer-run to operating on a more professional footing with a small team of paid staff members. This development led, in 2022, to NESM being crowned the UK's best family friendly museum at the Kids in Museums awards, a huge coup for a relatively small, provincial museum.

All this has been achieved despite the immense challenge of operating as a self-funded, independent museum in a crowded, competitive and ever-changing market. No longer are visitors satisfied with a collection of old objects hidden in glass cases. They are expecting to be entertained, enthused and engaged with history and to feel that they have spent their time - and, importantly, their money - well. Museums must deliver as a visitor attraction, a place of learning, a community hub and a guardian of heritage. It's a tough balance to strike.

One key way that NESM has approached this, and something that has been praised by the Kids in Museums judges and general visitors alike, is to tell the stories of the emergency services in an exciting, hands-on way. Interactive galleries, covering topics from the Great Fire of London to modern fire safety and staying safe in the water, mingle with dressing up stations, digital activities, vehicles to climb in and games to play. As one visitor reported, "I was guite shocked at how much was free to touch and get hands on with. There were lots of opportunities for kids to interact so that adults could explore the exhibits in their way too, and read any information they wanted to." Rave reviews across platforms like Google and Tripadvisor show that NESM is hitting the mark when it comes to engaging even the youngest visitors in history.



The museum is also making efforts to reach out to those in the community who might not normally engage in heritage, through initiatives like its History Club – which gives vulnerable or homeless adults the chance to co-curate exhibitions – and by donating free tickets to low income families. Mindful of its core role to preserve and conserve a large collection of emergency services heritage, it is also working towards accreditation for its archive, a significant step forward in its development.

Of course, all this costs money; something that a self-funded museum and charity, that needs to earn everything it spends, doesn't have a surplus of very often. But for NESM this isn't a barrier to improvement. The museum is tackling the challenge through innovative exhibition design backed by a 'make do and mend' approach that puts reuse, recycling and sustainability at its heart, supported by its small multiskilled team of staff and

volunteers. At NESM surplus handcuffs become exhibition barriers, duplicate helmets become light fittings and old lockers become display cases. Cost saving methods like this not only save money, but reduce waste and give new life to old or unused items. In this way, the museum can do a lot with very little.

Although NESM has had much to celebrate in recent years, the team know there is no time to rest on their laurels and there are still challenges to face. As an independent museum, financial pressures are unabating and the cost of living crisis is still looming large for many organisations. It's historic home, though an asset, requires significant maintenance and it continues to face issues with securing a permanent off-site store for its fleet of vehicles.

It is also battling against its own history, with the shadow of decades as an amateur, enthusiast led museum proving particular-

ly difficult to shake. Matthew Wakefield, the museum's CEO, said, "There are still people who knew the museum of old and think that it how we still operate. If they come to see us now they are always, without exception, surprised and impressed with what we have done and how completely different we are as a museum. But getting them to take us seriously, and to give us their time, is something that we still fight against more than we should have to.

"This is something that has changed a little in recent years, and our Kids in Museums award has helped tremendously in putting us on the radar. But we still come up against these barriers more than we should. Just as we hear "I'd never even heard of you!" much more regularly than we would like. That's the next hurdle for us to tackle."

The challenges will continue for NESM. But the small team, who have taken the museum so far in the last decade, are determined keep moving onwards and upwards.



The Hans Christian Andersen House opened on June 30th, 2021. Challenging traditional museum concepts, both Andersen and his fairy tales speak for themselves through our groundbreaking forms of mediation.

The Hans Christian Andersen House is a 'Gesamtkunstwerk' where architecture, nature, art, music, light, and projections are interwoven, giving life to the famous writer's imaginative, playful, ambiguous, and fantastical world. The museum was realized alongside an ensemble of creatives, including architect Kengo Kuma, media partner ISO, contractors The Hub, author Daniel Handler and Danish composer Louise Alenius.

In the children's section, "Ville Vau – a wonderworld for children", children and their adults are transported even further into the world of Andersen and its possibilities via scenography and costumes, vivid storytelling and workshops, and inexhaustible possibilities for one's own creations.

The museum also has an ambitious learning program called: "The Universe of Learning". This includes seven different learning tours, 4 Minecraft Education lessons, and a cocreation-concept called "Fairytale classes". The Hans Christian Andersen House is part of Museum Odense, a self-governing institution with a board of 7 members.

#### "As Andersen"

Hans Christian Andersen was humorous and ambiguous as an artist, and his works were full of beauty, wonder, and re-enchantment. Each character has its perspective, and each object has its story and dreams. Honouring this and carrying on his dialogic relationship with the readers was our primary motivation to deviate from the traditional communication of cultural heritage and launch a world-

wide content concept competition (won by Event Communication) followed by an architectural competition (won by Kengo Kuma). Now, we do not only mediate about Andersen but also as Andersen.

Our main exhibition centres around an audio experience that does not only convey the voice of the museum institution in the form of a guide telling the story of Hans Christian Andersen's life, but it also conveys different voices of curiosities from both Andersen's life and fairy tales, which tell their own story and offer their perspective on the mediated content. Like Andersen, the museum does not wish to help our guests find facts or answers but to help them ask the right questions and appreciate the different perspectives on fairy tales, stories, themselves, and the world.

In Ville Vau, the mediation is more personal and centres around storytelling, improvisational theatre, playing, dialogue, and co-creation.

The main exhibition is divided in two - a biographical part and 'the fairy tale world'. In the biographical part, the guests walk on a ramp down through the museum, moving thematically through the life of Andersen from his birth in Odense in 1805 to his death in 1875. On their way, they step into rooms with themes of great importance for Andersen as an artist - childhood, journey, love, artistic works and staging - all explained in the polyphonic audio quide and in a scenography that interweaves objects and stories from Andersen's life with artistic interpretations of the very same. The biographical part ends with the funeral of Hans Christian Andersen, but as Andersen dies, the fairy tales live on. Like the fairy tales, the 12 installations are multi-layered, always trying to create a dialogical forum where meaning and significance are co-created in a symbiosis between the installation and the visitors' horizons of



experience and understanding. They live on in our quests after their visit.

# The Universe of Learning

When working with Andersen as our mutual cultural heritage, and thereby for our children to inherit, the definition of his cultural meaning and importance must be a mutual and dynamic activity. Following the concept in the main exhibition, the learning tours are structured as Andersen's fairy tales, and the activities the students engage in are based on Andersen's methods.

The museum's teaching department, "The Universe of Learning", includes seven different guided experiences- and learning tours for children aged 3 (nursery school) to high school students. In idea development, testing, and marketing our new learning tours, we cooperate with age-relevant children, students, and teachers or nursery teachers.

The content and activities of the tour vary, depending on the theme and age they apply to. While using different activities and meth-

ods, they all centre around co-creation, storytelling, playing, mutual wonder, and reflection. Andersen wrote fairy tales for everyone. Therefore, it is the main ambition of the Universe of Learning that every child who experiences a guided tour is met openly and can participate in our activities – and succeed.

In each guided learning tour, the individual communicator first prioritises making the children or students feel safe and aware of the dialogical and equal teaching dynamic that will take place in the tour. They openly present the main thinking of the museum and that together, they are going to work, think, and create as Andersen. "... This means that sometimes, we are going to lose ourselves in the stories - maybe Andersen's, which I will share with you, maybe your own that you will share with me? And at other times, the activity will be about you, and your thoughts, interpretations, and creations. And don't worry. I will tell you, when it is time for you to listen and when it is about what you think so you will never be in doubt.". Hereafter, the communicators openly engage the students in activities defined by Andersen's methods. This means storytelling, playing, improvisa-



tional theatre, philosophical dialogue, and visual arts, depending on the specific tour.

One of the dogmas in the Universe of Learning is that it must only be possible to run the activities in the museum. The activities must be based on impressions from the museum exhibitions, and the Ville Vau scenography must be an important factor in carrying out the tours. We engage the children in Andersen's fascination with coincidental poetry – that something is meaningful and special because it is here now and soon gone forever. Like the improv theatre or momentary exhibitions the students make during our tours.

#### The DASA Award

The European Museum Academy annually hands out the DASA award and is "dedicated to the quality of learning opportunities in museums". We applied for the award at the beginning of 2022 and were visited by judges the following summer. In September 2022, we participated in the annual award meeting, which in 2022 took place in Luxembourg. Among other things, the judges' report read:

"The Hans Christian Andersen House pays homage to human imagination – a force of inestimable importance for our society. With its impressive architecture and masterful scenography, its universal appeal will be appreciated by lovers of Andersen's work. The various and multi-faceted educational programmes empower young people to discover the power of creativity, to translate it into an expressive language and thus to become mature and confident human beings. This is a role model from which adults can learn much

### Conclusion

The Hans Christian Andersen House generously unfolds the world of Andersen and invites our guests and students to explore it with us. With a museum concept turned on its head and a second-to-none learning program, we let our guests and students find enchanting new ways to look at Andersen, the world, and themselves.



Experience Barnsley Museum is a local history museum in the centre of Barnsley, in South Yorkshire. Visitors can uncover the incredible story of Barnsley, told through centuries-old artefacts, documents, films and recordings donated by people living and working in the Borough. It is a museum by the people, for the people and about the people. The museum has a programme of temporary exhibitions relating to Barnsley's past and present, and a range of activities and events throughout the year including family activities, school workshops, sessions for community groups, and more - all delivered by our passionate staff and volunteers. It is one of five Barnsley Museums' sites across the Borough, all of which are dedicated to improving access and inclusion for visitors, staff and volunteers.

Experience Barnsley was delighted to be crowned the winner of the Kids in Museums Family Friendly Museum Award for Best Accessible Museum in 2022. The Family Friendly Museum Awards were launched in 2004, and celebrate museums, galleries and heritage attractions that go the extra mile to provide an excellent family friendly experience. Each year the prizes are awarded to museums, galleries, historic homes or heritage sites that have made outstanding efforts to welcome children and families and respond to their feedback. It is the only museum award in the UK to be judged by families.

The team at Barnsley Museums, of which Experience Barnsley is part of, have had a long-standing commitment to improving accessibility and inclusivity at our sites. We believe it is hugely important for museums to be as accessible as possible to all audiences so that everybody can enjoy the wonderful objects, buildings and spaces they preserve. All activities and initiatives at Experience Barnsley are designed in close consultation with families and disabled audiences, and

we constantly evaluate our offer and ask for feedback to make improvements. We also engage expert consultants to support our work and advise us on being more disability friendly. We have a rolling programme of disability awareness training for all staff, and our entire team supports our access work through their passion and dedication to providing a warm visitor welcome for all.

Experience Barnsley runs a high-quality programme of accessible events and activities which impressed the shortlisting panel and the family judges. The museum has accessible onsite facilities such as a Changing Places, portable seating and a quiet "chillout" space - as well as being breastfeeding friendly. There are plenty of activities for families to take part in on gallery, such as market stalls, fairground rides and opportunities for dressing up. There are also selfled trails and scavenger hunts for families to do around the museum if they would prefer not to take part in a facilitated workshop. We have sensory backpacks for SEND visitors including items like ear defenders and fidget toys.

We hold monthly relaxed/quiet openings at Experience Barnsley and our other town centre venue, the Cooper Gallery, to ensure an accessible day out for families with different needs. These last for the full day so that families can visit at a time which suits them

Following training from sector specialist organisation VocalEyes, we have been working on audio descriptions of collection items at Experience Barnsley and our other venues. We have also created a series of Makaton videos to highlight different objects in Experience Barnsley Museum and ensure different audiences can access them. These are both available on our website but also as QR codes in the museum, to ensure multiple different interpretation options are on offer.



Our family workshops have an accessible and inclusive focus. As part of our family holiday programme, Experience Barnsley runs "SENsational" – a multi-sensory experience for children and young people with PMLD or ASD and their families. Alongside SENsational, our family holiday programme aims to be accessible and inclusive for all abilities. We focus on sensory activities, storytelling and craft sessions, allowing children the flexibility to be creative.

"Really enjoyed this morning's session. Our son is very complex needs and he loved the sensory items available for him to play with. Being able to interact with his peers is always a good experience for him from a parent's point of view, it is nice to have other parents to chat with that understand". – Quote from SENsational participant.

We run weekly Under fives sessions during term time at Experience Barnsley, the ";Teeny Time Travellers Club". Under fives and their families get to explore the museum in a different themed session every week, using play, song, storytelling, crafts and sensory activities. The sensory and relaxed nature of these sessions makes them suitable for all abilities and access needs.

Post Covid-19 pandemic, we have continued to offer virtual resources for families who would prefer not to visit in person. All online resources created during periods of lockdown and restrictions such as 360 tours, storytelling videos and craft instruction sheets are still available for families to enjoy.

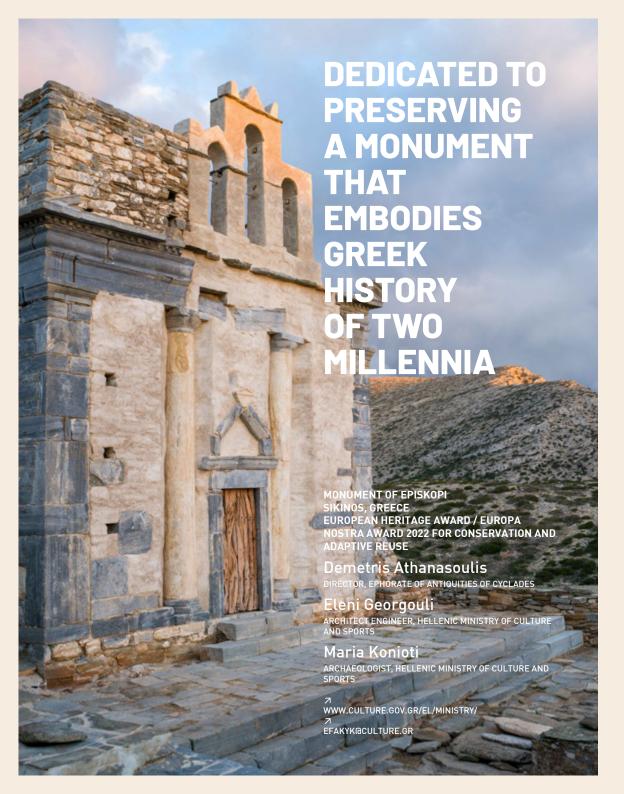
Winning the award was a fantastic acheivement for us, and really confirmed the fact that the work we are doing is meaningful and relevant to disabled people. We have been working towards this point for a number of years – the sessions and resources we have available didn't just appear overnight. It's vital to take time to consult with your audiences, making sure that disabled people's voices and needs are represented. It's also important to be prepared to pilot new things,



and make changes based on open and honest feedback from visitors and participants. That being said, don't feel you need to wait until things are "perfect" before you start trying them out. Making a series of small changes and building on them as you go is much better than doing nothing at all. Also remember that there is no such thing as "fully accessible".

Learning points from our experience of applying for and being granted the award include ensuring that you maintain excellent communication at all times – both within your team and with your visitors. Making sure every member of your team knows about the accessible provision you are building into your offer will avoid any confusion when members of the public ask about them. Ideally, everyone in your organisation would be confident enough to answer access queries rather than directing them to a particular staff member who might be on annual leave or out of the office.

It's also very important to promote your activities widely to the public in order for people to be able to plan a visit your museum or heritage site and be assured they will have a good experience. Having a really informative, clear website outlining all the things you have put in place to help disabled people access your museum is absolutely crucial. Finally, a warm welcome goes a long way – involving your whole team in access and inclusion training and development opportunities means that everyone is confident in providing a warm welcome to visitors of all backgrounds.



Sikinos is a small, remote island in the middle of the Aegean Sea. Although it belongs to the Cyclades, one of the most touristic destinations in Europe, Sikinos has so far preserved its unique character from touristic overdevelopment. Access to the beautiful island is complex, requiring a 12-hour boat journey, and the approximately two hundred permanent inhabitants live under difficult conditions.

There, in an unspoilt, typically Cycladic landscape rises the ancient monument of Episkopi, built on the outskirts of the ancient city of Sikinos, which lies on Hagia Marina hill. Created at the turn of late antiquity, in a period of change and transformation, it seems to have always been treated respectfully for its original form.

Around the year 200 AD, built as an impressive mausoleum disproportionate to the size of the island, Episkopi bears the form of an ancient temple. The building was converted into a Byzantine church in the 8th century and has survived until today. Dedicated to the Virgin Mary, the church became the focus of the religious life of the inhabitants of the island and for eighteen centuries, it has been the symbol of their collective identity.

Christian conversion of ancient buildings into churches was a common practice. However, Episkopi offers a new perspective on the connection with antiquity through architecture, since the recent architectural analysis of the building showed that the medieval phase entailed partial restoration of the antique entablature, establishing a diachronic appreciation of the aesthetic and spiritual value of the monument. The final composition attests to the Greek component of our common European culture that has evolved throughout the centuries.

When the Ephorate of Antiquities of Cyclades began its restoration, the monument was inaccessible for half a century due to fear of collapse. Most of the important damages that have led to its structural deformation were concentrated in its south half, with the most characteristic being the significant deviation from the vertical and the consequent movements, collapses, extensive cracks and deformations in the western, southern and eastern walls.

The implementation of the project of reinforcement and restoration aimed at the preservation of the monument's authenticity, limiting the impact of interventions to the minimum. The project managed to address the conservation problems of the building by applying measures in compliance with the rules and scientific ethics that regulate the restoration of monuments, as expressed in the Charter of Venice. The works were based on deep knowledge and research, from a multi-disciplinary team, involving archaeologists, architects, conservators, civil engineers, and topographers, which delved into every detail.

Therefore, all the traces of its history were equally highlighted, including those revealed via a meticulous research procedure after removing successive coats of plaster from its masonry, such as unknown inscriptions, and Roman and Byzantine paintings.

Anastylosis of scattered members of the entablature and pediment was limited to the extremities, so as to indicate the original form but not disrupt later phases.

Dealing with the severe static problems of the building was a great challenge. Apart from the damage and distortions caused by earthquakes, the conversion of the mausoleum into a church and the many successive phases also affected its structural capacity.



All the interventions had to meet many preconditions simultaneously. The materials and methods used are compatible with traditional techniques.

Moreover, the work carried out included:

- i) Installation of inclined steel buttresses to secure the deformed-inclined southern wall until the completion of interventions.
- ii) Consolidation of walls (pointing with lime mortar, grouting, local reconstruction of cracked parts) and vaults (careful cleaning of the extrados, pointing and gravity-fed grouting with lime mortar).
- iii) Steel rods installation to connect the southern wall and the ones perpendicular to it
- iv) Installation of a steel ring around the base of the dome to secure its geometry, and the supporting vaults.
- v) Installation of steel units to support the belfry from overturning.

- vi) Reconstruction of the collapsed stone buttress in the middle of the southern wall.
- vii) Electrical installation powered by a small photovoltaic panel to cover the functional needs of the monument and architectural lighting of the monument.

In addition, functionality and accessibility have been restored to a previously derelict monument. The surrounding landscape has remained unaltered, and the natural and historic environment is respected by preserving access to the monument via the old traditional path, while cars must be left at a parking area some 300 metres away.

Knowledge gained, we believe, is one of the most vital points of the work achieved in Episkopi. Careful research revealed so many hidden facts regarding the intriguing monument's history and identity as a mausoleum through the unexpected discovery and excavation of the original burial with the deceased and her wealthy offerings. Her name was Neiko, as mentioned in the newly discovered inscription, and her burial had deviant



features, revealing a ritual of necrophobic superstition.

Additionally, the diverse building history of the monument was brought to light. Extensive interventions to obey the Christian ritual needs had left marks for at least two major mediaeval phases. One such mark dates as early as the 8th century, during the turbulent iconoclast era, as indicated by the Byzantine sculptures decorated with crosses. Later, when the original vault collapsed, a new barrel vault was built, without altering the ancient building shell. Byzantine frescoes covered the walls, and a chapel was built next to the ancient monument. In fact, the mediaeval form of Episkopi is roughly reproduced in other churches on the island, which confirms the enduring symbolic character of the iconic building for the island community.

The present form of the monument, with the domed cross-shaped vaulting, dates back to the 17th century, along with the monastic buildings around the original structure. Correspondingly, the impressive wood-carved iconostasis of this phase has been restored and placed in its original position.

The restoration project of Episkopi of Sikinos is dedicated to preserving a monument that embodies Greek history of two millennia, and, therefore, various expressions of culture, architecture and aesthetics. Its cultural diversity, exceptionally manifested in the core of the monument, is a unique testimony of respect for the classical heritage and its integration into the Byzantine tradition. The monument states with clarity the need of the people throughout the centuries to constantly connect - their present with their past; a sacred landmark and at the same time a nucleus of ancestral pride.

In September 2022, in the presence of the President of the Hellenic Republic, the people of Sikinos welcomed with enthusiasm and grand celebration the completion of the works, the opening of the monument to the public and the revival of its religious use.

The Ephorate of Antiquities of the Cyclades bestowed the Sikinians the material expression of their identity, and a valuable resource that will contribute to the sustainable development and, therefore, to the survival of the small island community.



York Archaeological Trust is a self-funded educational charity and a leading professional archaeological organisation operating across the UK and abroad. Founded in 1972, we provide fieldwork, conservation and curatorial services, and operate five successful visitor attractions, including the Jorvik Viking Centre. Our strategic objectives include the delivery of public benefit through our core values of sustainability, collaboration, and commitment to making a positive difference to people's lives through open access to the past. Our Archaeology on Prescription (AoP) project is a key component of this objective.

AoP is a Social Prescribing project based in York that uses archaeology to improve wellbeing for those who are struggling with their mental health.

Social Prescribing is a well-established model of providing non-medical support within participants' own communities. The UK National Academy for Social Prescribing (NASP) describe it as "connecting people to activities, groups and support that improve health and wellbeing".

AoP participants may be lonely, isolated, and have long term-conditions or complex social needs. The project seeks to foster meaningful social connections, build self-esteem and confidence by undertaking a broad range of archaeological activities designed to maximize accessibility. The most important consideration is providing a safe and inclusive environment where participants can choose what they want to do.

The main AoP project aims are:

→ to have a positive, meaningful impact on the well-being of all participants by providing new pathways to learn, access training and find opportunities for employment

- → to increase the diversity of participants in archaeology by working directly with new audiences, encouraging those who may not have engaged with heritage before to take part
- ightarrow to work in partnership with organisations across York to act as a bridge between arts, culture, heritage and health
- → to put accessibility at the core of all engagement work to minimise barriers to participation

On 11th May 2022, Archaeology on Prescription was named 'Community Engagement Project of the Year' in the Museum Heritage Awards. The judges were impressed by its "simple, strong, confident concept, one which is not limited in ambition or scope. Intelligent thinking lies behind the long-term, strategic approach to the design of this impressive programme. It is both impactful and scalable and is actively changing lives".

The idea to adopt a social prescribing model was instigated by the then YAT Community Engagement Manager, Jennifer Jackson, prior to the covid-19 pandemic. Covid highlighted community mental health needs, and after the lifting of restrictions, the project was developed and launched by the then Community Engagement Officer, Katrina Gargett. Also involved were the Director of Attractions, Sarah Maltby, and Arran Johnson and Ian Milsted from the fieldwork department, who subsequently joined the Community Engagement team. Combining staff with engagement, attractions and fieldwork skills has created a uniquely creative team.

AoP was initially supported by a range of local funders, and in 2021 was allocated funding through the UK Community Renewal Fund, a governmental initiative to aid national post-Covid recovery. In summer 2022



YAT successfully applied for support from the National Lottery Heritage Fund, securing core funding until February 2025.

An important partner was the York Centre for Voluntary Service. This charity coordinates the Ways to Wellbeing team, a dedicated body of Social Prescribing Link Workers who work with the UK National Health System (NHS) and local charities to provide opportunities for people with mental health needs. Through this route, we recruited 10 individuals directly from the NHS in 2022, and have a further 5 so far in 2023. This is an important achievement, representing a significant level of engagement with professional health services beyond that attained by the majority of UK Heritage organisations.

Additionally, we partnered with local non-statutory wellbeing organisations supporting access to learning resources, people recovering from addiction and young adults with learning difficulties. In 2022, 59 participants were recruited in this way, and we will increase this in 2023.

The City of York Council kindly granted us free access to Willow House, a former care home located just within the medieval city walls at Walmgate. Willow House provides the venue for AoP activities, exploring the remains of nineteenth and twentieth century housing that was demolished in the 1950s.

Following the successful 2021 pilot, which formed the basis of our Museum Heritage award nomination, we delivered 24 weeks of sessions in three blocks between April and October 2022. Sessions ran twice daily for 2 hours Monday-Thursday, with up to 6 participants per session, plus support workers if required. Staffing ratios were high to ensure a safe, supportive environment. All staff received Mental Health First Aid training.

Several participants have additional mobility and learning needs. To improve accessibility we ensured that a broad range of activities was always available, including excavation, sieving, finds processing, recording, and creative activities. Participants were free to take part in as many or as few activities as they wished.

In 2021 we commissioned an evaluation from CERT (Converge Evaluation and Research Team) at the York St John University. For the 2022 season, we undertook internal evaluation using the UCL Wellbeing Umbrellas alongside two participants' focus groups.

Participants reported a positive change in their mental health.



- → Supportive and knowledgeable staff were crucial to making participants feel welcome and confident. Participants expressed the importance of feeling immediately part of the archaeological team.
- → The variety of activities was appreciated, from digging and recording to finds processing and creative artistic work
- → Participants felt they had learned a great deal and that information was made freely available.
- → Participants spoke about a sense of discovery and increased self-confidence.

This supports anecdotal participant testimony, which was often very open and profound. However, during analysis, it was clear that the potential for confirmation bias was high; to mitigate this we have commissioned CERT to chair one of this year's focus groups as an objective third-party. Additionally, we are trialing more immediate ways to obtain qualitative data by facilitating on-site reflective evaluation, including the use of comment books, artistic materials and conversational testimony during sessions. All this is clearly explained to participants to determine consent.

Additional changes to our practice in 2023 focus on training and support for our staff, to improve their wellbeing and capacity to support participants. We have restructured the programme to slightly reduce the number of weeks, increase the gap between blocks, and create time in the working day to facilitate debriefing and reflective practice. We have also commissioned monthly, externally-led supervision sessions for staff which provide a safe forum to discuss their opinions and support needs. We invested in additional training to cover enhanced safeguarding, professional boundaries and disability awareness, all of which we strongly recommend to any organisation wishing to emulate this type of engagement activity with vulnerable people.

We intend to embed Archaeology on Prescription as a long-term, sustained social prescribing offer in York, supporting the NHS to refer individuals who might benefit from taking part in archaeology. Key to this is developing new follow-on opportunities for participants, opening pathways into volunteering. We will continue to engage with social prescribers to explore new opportunities and we are researching the social prescribing landscape in other UK regions with a view to building new partnerships and opportunities beyond York.

# Authors/Presenters .... IN ORDER OF APPEARANCE IN THE PUBLICATION

#### MARCELO CONTINELLI. EDUCATION DEPARTMENT COORDINATOR. FOOTBALL MUSEUM



Marcelo holds a Master's degree in Social History from the University of Sao Paulo and a bachelor degree in History from the Pontifical Catholic University of Sao Paulo. He has been a Coordination Assistant at the Football Museum since 2013, being responsible, along with the coordination, for managing the team, projects, goals and routine actions of the Education Center, and since February 2023 is the

Education department coordinator. He is a former member of the Board of Directors of IDBrasil, a social organization responsible for managing both the Football and the Portuguese Language Museums.



#### KATEY GOODWIN, DEPUTY DIRECTOR, ART UK

Katey is Deputy Director and Head of Community Engagement at Art UK, the online home for every public art collection in the UK. Katey has worked in the museum sector for over 30 years, joining Art UK in 2005 as part of their project to catalogue all the UK's publicly owned oil paintings.

Most recently, Katey was the project manager for the major UK-wide sculpture project, which saw the digitisation of over 50,000 sculptures in collections and public spaces, and delivery of an extensive learning programme taking sculptures into schools.



#### GERRY BOBSIEN, DIRECTOR, MAITLAND REGIONAL ART GALLERY

Gerry has worked across leadership and curatorial roles at the National Gallery of Australia, Newcastle Art Gallery, and the Lock-Up and provided urban art consultancy services for several organisations. She is a writer contributing to publications on a range of cultural topics from art to surfing and holds a PhD (English). Gerry has also worked in an

industrial forge in Melbourne and Newcastle. She has written several books for young adults published by Walker Books Australia.



#### ZHUANG YING, HEAD, DATA MANAGEMENT AND SERVICES TEAM, DIGITAL AND INFORMATION DEPARTMENT, PALACE MUSEUM

Zhuang Ying currently serves as the Head of the Data Management and Services Team in the Digital and Information Department at the Palace Museum. She joined the Museum in 2008 and has since been primarily responsible for website editing, online content strategy, digital product

planning, and data management and services. She has been closely following the best practices of digital transformation in museums.



#### MIHA COLNER, CURATOR, GALERIJA BOŽIDAR JAKAC

Miha is an art historian who works as a curator at Galerija Božidar Jakac – Museum of Modern and Contemporary Art, Kostanjevica na Krki. He is also active as a university lecturer and publicist in the fields of visual arts and visual culture. He was a curator at MGLC – International Centre of Graphic Arts, Ljubljana (2017-2020), and Photon – Centre for

Contemporary Photography, Ljubljana (2006-2016). Since 2005, he has been contributing for newspapers, magazines, and professional publications, as well as publishing on his blog. He lives and works in Ljubljana and Kostanjevica na Krki.



### ZSUZSANNA NAGYNÉ BATÁRI, HEAD, DEPARTMENT FOR SCIENCE AND INTERPRETATION, HUNGARIAN OPEN AIR MUSEUM

Zsuzsanna is an ethnographer and has so far carried out research in different topics: rural architecture, gastronomy, or way of life among others, and has been responsible for curating different types of exhibitions. She is interested in how information for visitors can be mediated in an open-air context: for adults, students, seniors, children

and other segments of the audience the museum welcomes. Exhibition planning and the methods of interpreting tangible and intangible cultural heritage are important for her, together with finding new and innovative ways to mediate content creatively.



#### BRUNA BAFFA, EXECUTIVE DIRECTOR, MUSEUM OF TOMORROW

Bruna's challenge is to develop cultural spaces that inspire, connect and empower people to act towards building better futures – proudly working for this purpose at IDG [Instituto de Desenvolvimento e Gestao] as the Executive Director @Museu do Amanha / Museum of Tomorrow, since 2022. Previously she worked at IDG as Creative & Knowledgment Director, developing works not only for Museum of Tomorrow, as also

for Paço do Frevo, at Recife, and for Museu das Favelas / Favela Museum in Sao Paulo. Bruna is a strategist, market researcher and business consultant with more than 12 years of work experience.



#### DAVID WARDELL & PETER WHITTAKER

From 2001 **DAVID WARDELL** ran an extremely successful independent tour guide company, personally accompanying guests throughout Ireland. In 2014 David started managing the Tourism department at the Irish National Stud, where he has built an extremely successful tourism team that showcases the Thoroughbred industry to hundreds of thousands of

visitors yearly. He has been involved in most areas of the bloodstock Industry for over thirty years. **PETER WHITTAKER** is the co-founder and creative director of DMW Creative, Ireland's top visitor experience design agency. DMW is a collective of passionate, creative and enthusiastic storytellers who specialise in all aspects of visitor experience design.



HEATHER WHITELY ROBERTSON, TIM FAIRFAX ASSISTANT DIRECTOR, THE NATIONAL GALLERY Heather is responsible for national learning and digital transformation strategy at NGA. Her impressive career has seen her leave her mark among internationally leading cultural institutions including the Art Gallery of New South Wales, Museum of Contemporary Art Australia, Tate Modern, the Victoria and Albert Museum; Open House London and

the NGV. Heather is a champion of disability inclusion and the value of art in achieving positive social impact and has been responsible for innovative education, community engagement and arts and health industry partnerships across the institutions she has worked.



#### IGNASI MIRO, CORPORATE DIRECTOR, CULTURE AND SCIENCE, "LA CAIXA" FOUNDATION

Ignasi is a cultural manager with nearly 30 years of experience. Since 2007, he has been the director of the cultural and scientific division of "la Caixa" Foundation. He is responsible for programming for a network of nine cultural and science museums (known as CaixaForum and CosmoCaixa) that make a vital contribution to cities such as Madrid.

Barcelona, Palma, Zaragoza and Seville. He also gives impetus to a series of pop-up touring exhibitions and a number of highly regarded community art projects across Spain and Portugal..



#### HÉCTOR GUERRERO & MERCEDES VILLEGAS

**HÉCTOR GUERRERO** is manager and game developer, cofounder of Mermelada de juegos, and former manager of the Game Lab at the Center for Digital Culture. The National Coordination for the Conservation of Cultural Heritage (CNCPC-INAH) is responsible for preserving movable heritage through actions of conservation, education, community and institutional

liaisons in order to promote a sustainable use and enjoyment of cultural heritage.

MERCEDES VILLEGAS is senior conservator, head of the Directorate of Management and Liaison at CNCPC...



#### GAOLI LIU. RESEARCH AND CURATORIAL FELLOW. NATIONAL AINU MUSEUM

Gaoli grew up in the neighborhood of the National Museum of China. She has conducted cultural anthropological research in collaboration with the Lok Virsa Museum in Islamabad and National Museum of Ethnology in Osaka. Her fieldwork has taken her to a variety of countries including Pakistan, India, Bangladesh, Thailand, Myanmar, and Indonesia. Gaoli

has created several ethnographic films that were screened in Serbia, Brazil, Portugal, and other countries. She also hosted a regional cultural program on an Urdu TV channel in Lahore



#### HANS LOOIJEN, DIRECTOR, MUSEUM OF THE MIND

Hans studied Museology (both in Amsterdam and Oaxaca, Mexico). He is the CEO of Foundation Dolhuys and responsible for the Museum of the Mind. He also holds other cultural posts among which: Chair to the Willem van Genk Foundation, Chair of Anton Heijboer Foundation, advisor to the OutsiderArtGallery (Amsterdam) and Fantastikee Art Ateliers (Maastricht). In 2016 he founded the second location of Museum of the

Mind on Outsider Art at the Hermitage Amsterdam.



#### STEPHEN BORYS, DIRECTOR & CEO, WINNIPEG ART GALLERY AND QAUMAJUQ

Stephen holds an Executive MBA, PhD in Art History from McGill University, MA from the University of Toronto, BA from the University of Winnipeg, and is an adjunct professor at the University of Winnipeg. He was previously chief curator at the Ringling Museum, Sarasota, Florida; curator at the Allen Art Museum, Oberlin College, Ohio; and assistant

curator of European art at the National Gallery of Canada. He is a graduate of the Getty Center's Museum Leadership Institute, and has served on the boards of the CMA, CAMDO, and AAMD..



#### AINA FERRERO HORRACH, DIRECTOR, MUSEUM OF FOOTWEAR AND INDUSTRY

Aina holds a Bachelor's degree in Art History and a research Master's degree in Cultural Management. After gaining experience in several international museum institutions, since 2017 she has been working as the director of the Museum of Footwear and Industry (Inca), but also as a curator, communicator and professor of Museology (among other

subjects) at the University of the Balearic Islands. She is also finishing her doctoral thesis on the transformation of museum institutions through community participation and visitor research from the standpoint of Social Museology.



#### AJAY KOCHLE & VIKAS DILAWARI

AJAY KOCHLE, Project in-charge, Building Restoration Project, CSMVS. Ajay is Assistant Director with CSMVS and has over 24 years of experience with responsibility of managing the museum's financial, administrative and infrastructure project functions. He has a deep understanding of the challenges and complexities involved in historical buildings restoration

projects. VIKAS DILAWARI is a practicing trained conservation architect with more than 3 decades of experience. He was instrumental with INTACH Mumbai chapter to list the CSMT station as a World Heritage Site in 2004. A total of 18 of his projects have won UNESCO ASIA PACIFIC Awards for Cultural Preservation in SE Asia.



#### NATALIA JONES & ROY JONES

Natalia and Roy Jones are the creative co-founders of Discovering 42. Natalia studied psychology and environmental management and Roy had studied video production. Natalia's research focused on the power of recycled art for behavior change inspired by her childhood in Zimbabawe. Previously they co-ran a successful video production

company, working with national and international charities. When Covid hit, they were presented with an opportunity to reflect and reconnect with their values. This led them to bring their concept of Discovering42 to life.



#### PIA LÄDRACH, KATJA LANG, NADINE SCHNEIDER

PIA LÄDRACH, Head of Children's Museum Creaviva, is a postgraduate in cultural management. She has many years of professional experience in human resources development, in public administration, education, culture and arts. KATJA LANG, Head of art studios and curator of interactive expositions, is a teacher of visual design, and has many years of

experience as museum educator. NADINE SCHNEIDER, project manager for inclusion of people with disabilities, has a degree in special education. She is a founder and codirector of Tabula Musica - Centre of Competence for Accessible Music, and experienced in inclusion of people with disabilities in the labor market.



#### WALAA TAMRAZ & IRINA SCHMID

WALAA TAMRAZ is a Research Services Officer at the American University in Cairo, Egypt, managing traditional and digital library services provided to the AUC community. Walaa has more than 15 years of experience in handling aspects of reference and research services, researchers' use of materials, planning and constructing exhibits, museum curating, and

VIP tours. IRINA SCHMID is an Instructor and Digital Collections Archivist at the American University in Cairo, Egypt. Irina provides the necessary care for the growing segment of the AUC's digital assets, being in charge of the preservation, curation, maintenance, and delivery of digital data.



#### PAULO LAMEIRO. VÂNIA CARVALHO. GABRIELA DA ROCHA

Chris is the Director of Exhibitions & Touring at ACMI and has a background in theatre and the performing arts with a strong personal interest in fostering and participating in collaborative projects. Chris has developed many museum exhibits and experiences, including ACMI's major international touring exhibitions. Chris played a lead role in the

design and creative development of ACMI's recent major renewal, a \$40 million project featuring the new centrepiece exhibition The Story of the Moving Image.



#### MATT TURTLE & JESSICA TURTLE

Matt and Jess are the co-founders and Directors of the UK's first Museum of Homelessness, an award-winning new museum led by people with experience of homelessness. Between them they have more than 30 years' experience working in cultural settings spanning cultural production, activism and grassroots organising. They are visiting tutors at

Kings College London and have co-authored several publications and book chapters on the arts, trauma, representation and power. They have most recently been published by Routledge (2020) and Oxford University Press (2021).



### ANALÍA SOLOMONOFF, DIRECTOR, MUSEO PROVINCIAL DE BELLAS ARTES "ROSA GALISTEO DE RODRIGUEZ"

Since 2016, serving as director of Museo Provincial de Bellas Artes "Rosa Galisteo de Rodríguez" (Provincial Fine Arts Museum), under her leadership the Museum won the Ibermuseos Educational Award (Honorable Mention, "Museo Tomado") and the Konex Visual Arts Award and was recognized by the International Committee for Museums and Col-

lections of Modern Art (CiMAM) for "Outstanding Museum Practices". She was selected to serve as jury member for the open call for the project that represented Argentina in the 59th Venice Biennale.



#### ANDREA JERVIDALO JENSEN, CEO OF ATLUNGSTAD BRENNERI AS

After finishing her degree in marketing and leadership at the Innland Norway University, Andrea worked at the Office of Regional Development in the city of Hamar. Afterwards, she spent 8 years in one of Norway's biggest Cultural Centers, Hamar House of Culture, before starting her journey as CEO at Atlungstad Brenneri in February 2022, combining

cultural heritage with her experience with cultural activity and site development.



#### ANDRA YEAMAN & STEPH SCHOLTEN

ANDRA YEAMAN is the Curator of Discomfort at The Hunterian, University of Glasgow, since 2021. Her background is in anti-racist activism in Scotland, working for social justice and equality. Before coming to The Hunterian, she worked at the Coalition for Racial Equality and Rights.

art historian and has worked in the culture sector in The Netherlands since 1989 in a variety of (management) roles. He has a keen interest in museum ethics. In September 2022, he was elected as a member of ICOM's Executive Board.



#### AKANE OHARA, CHAIR, OHARA MUSEUM OF ART

Akane was born in 1967 as a daughter of the Ohara family. After graduating Hitotsubashi University (B.A. in Faculty of Economics), she studied International Political Economics in Aoyama Gakuin University (M.A.). In 2016, she took over the Chair of the Ohara Museum of Art. She also became the Supervisor of Okayama University in 2020, and Vice President

of Kurashiki Chamber of Commerce and Industry 2022, which supports organizations especially relating education, culture and art.



#### ÁRPÁD FURU & XENIA FURU

ARPÁD FURU works as historic building preservationists since 1993, being involved in the restoration projects of several buildings and sites. One of his most important achievements was the coordination of the Rimetea Heritage Conservation Project awarded with Europa Nostra Medal in 1999. Since 2012 he is the heritage consultant of the Hungarian Uni-

tarian Church. **XENIA FURU** has been active in several restoration projects among which the restoration of the Banffy Castle in Bontida, and the Rimetea Heritage Conservation Project. One of the most important projects she led was the restoration of House of Religious Freedom. Since 2009 she is the architectural consultant of the Hungarian Unitarian Church.



#### LEI XIUFO, DIRECTOR, ANHUI MUSEUM

Xiufo graduated from the Hefei University of Technology with a Bachelor of Arts degree in Art Design. He successively served as a Chief clerk of the Cultural Marketing Bureau and the Deputy Director of the Arts Division, Department of Culture and Tourism of Anhui Province, and was once seconded to the Office of the Leading Group of Major Cultural

Performances, Ministry of Culture and Tourism. His main research areas are museum management, exhibition curating and design. He is devoted to building a more open, regional museum that encourages digital innovation and social participation.



#### NICK MERRIMAN, CEO AND DIRECTOR, CONTENT, HORNIMAN MUSEUM AND GARDENS

Nick has been the Chief Executive and Director of Content of the Horn-iman Museum and Gardens since May 2018. His career has spanned Museum of London, University College London (as Director of Museums and Collections, and Reader in Museum Studies) and Manchester Museum (Director). Nick is an Honorary Professor at UCL and in May 2021

was appointed as the new Chair of the Designation Scheme Panel of Arts Council England. He also chairs the environment and ecology subgroup of the National Museum Directors' Council.



#### ROSARIO PERRICONE & MONICA CAMPO

ROSARIO PERRICONE is responsible for the Opera dei pupi safeguarding Plan. Professor of Cultural Anthropology, Art Anthropology, Museology and management of exhibition systems at the Academy of Fine Arts of Palermo; scientific coordinator of the Association for the Safeguarding of Popular Traditions, director of the A.Pasqualino Puppet Museum, the

I.Buttitta Foundation and the Museo Pasqualino Publisher. MONICA CAMPO, as the Association's secretary and editorial officer, coordinated the editorial board of the Plan of safeguarding measures of the Opera dei pupi and is involved in all activities for the Association's internationalization.



#### LAURA MCBRIDE & MARIKO SMITH

Laura (Wailwan, Kooma) and Mariko (Yuin, Japanese) curated the Australian Museum's (AM) multiple award-winning Unsettled exhibition. As the lead curator and assistant curator respectively, they undertook curatorial practice based on principles of First Nations self-determination and rigorous scholarly research. At the AM, LAURA MCBRIDE

is Director, First Nations. Her qualifications are: Bachelor of Arts in Psychology and Australian Indigenous Studies (University of Sydney), and Master of Aboriginal Education (University of Technology, Sydney). MARIKO SMITH is Manager, First Nations Collections & Engagement. Her qualifications are: Bachelor of Arts/Law, Master of Museum Studies, and Doctor of Philosophy (University of Sydney).



#### JOHN SMITH, CEO, NANO NAGLE PLACE

John Smith is the CEO of South Presentation Centre CLG, Nano Nagle Place. Previous to joining the team at Nano Nagle Place John worked in the International Development Sector, most recently as Director of Public Engagement, and a member of the Executive Leadership team of Trócaire, in Ireland. John is a seasoned leader with extensive experi-

ence across community development, development education, advocacy and traditional and digital communications. John has a passion for deep engagement on social and global justice topics, leading to inspired action and systemic change.



#### GAIA REDAELLI, ARCHITECT

Architect & PhD in Architectural and Urban Design at Polytechnic of Milano, where she is Adjuct professor and Associate professor in University of Sevilla. She participates in international seminars, conferences and published many articles and books about architecture, rehabilitation, public space & landscape. General Director of Building

and Urban Renewal and Architecture of the Regional Government in Andalusia (2012-15) and Director of Contemporary Architectural Foundation (2003-12). In 2018 cofounder of PAX, that collaborates with WMF since 2020, won the European Heritage Award/Europa Nostra Award 2022 and best practise Cultural Heritage in Actions by Euricities in 2023..



#### MATT WAKEFIELD, CEO, NATIONAL EMERGENCY SERVICES MUSEUM

Hey I'm Matt, CEO and Trustee here at NESM. Despite my apparent position of responsibility, to be honest I am a child at heart. Give me a set of Mickey ears, a trip to Disney or a superhero cape any day (it's only homework I promise). I've been part of the museum through thick and thin, pushing us forward at every knock back. Anyone that knows me

knows I don't let things get me down and I don't like taking no for an answer, hence the make do and mend / DIY attitude that serves us so well.



#### METTE KIII ERICH MAIN DEVELOPER "THE UNIVERSE OF LEARNING"

Mette is educated in language pathology at the University of Southern Denmark and later in Culture and Communication. She combines knowledge and experience within didactics, psycholinguistics, and communication theory with children's culture and mediation theory. Her goal is to create museum experiences that give children a strengthened under-

standing of their own cultural and communicational worth and community awareness. She is the main developer of "The Universe of Learning" in the Hans Christian Andersen House and is now Head of Children and Learning in Museum Odense.



#### ALLY BECKETT, FORMAL LEARNING AND ACCESS OFFICER

Ally has over ten years' experience working in museums and heritage settings, delivering learning programmes to schools and visitors. She is passionate about access and inclusion and is Barnsley Museums Accessibility Champion, seeking ways to make our spaces, places and programmes more accessible and inclusive for all. This work, and the hard

work of the team at Barnsley Museums, culminated in Experience Barnsley winning the Best Accessible Museum Award at the Kids in Museums Family Friendly Awards 2022.



#### DEMETRIS ATHANASOULIS, MARIA KONIOTI, ELENI GEORGOULI

**DEMETRIS ATHANASOULIS** (Ph.D), Director of the Ephorate of Antiquities of Cyclades (Hellenic Ministry of Culture and Sports), is the Head of new museum projects and exhibitions, archaeological field research, restoration programs and projects of enhancement of archaeological sites in the Cycladic islands. He has directed both establishment of new

museums and restoration works on medieval churches and castles in the Peloponnese.

MARIA KONIOTI, archaeologist and ELENI GEORGOULI, architect engineer, both acquired Master degrees in the Protection of Monuments – Conservation and Restoration of Historic Buildings and Sites, and work in the Ministry of Culture, since 2000 and 2008 respectively.



#### IAN MILSTED, HEAD, COMMUNITY ENGAGEMENT, YORK ARCHAEOLOGICAL TRUST

Ian comes from Orkney, an archipelago off the northern coast of Scotland well-known for its world-class prehistoric and Viking heritage. Ian studied History at Sussex University and completed the MA in Field Archaeology at York University in 2003. Ian joined York Archaeological Trust as a junior field archaeologist, eventually becoming Regional

Manager in 2017 having directed commercial fieldwork projects in a wide range of settings, including York Minster cathedral. From March 2022 Ian has been Head of Community Engagement, which includes oversight of Archaeology on Prescription.

## **Keynote Speaker and Member of the Jury**



#### NATHALIE CHAHINE. BEIRUT ASSIST CULTIRAL HERITAGE

Nathalie is a conservation architect and has been involved in leading and participating in the rehabilitation of heritage sites and monuments since 2003. She took part in research projects in old cities with the German Orient Institute and has been working with the German Archaeological Institute to train Syrian and Lebanese architects and craftsmen on the

techniques of restoration. Member of the initiative of Beirut Built Heritage Rescue – BACH project to save damaged heritage following the August explosion. She co-wrote manuals on the rehabilitation of Beirut's houses and the lime techniques.

## Interviewers and Members of the Jury



#### PETER PAVEMENT, CEO. SURFACE IMPRESSION

Surface Impression digital agency specializes in work for the cultural sector – and in particular, museums. Since founding the company in Brighton, UK, over 22 years ago, Peter has had the privilege to work with a wide range of amazing museums of all shapes and sizes, developing hundreds of projects with fantastic people from tiny, volunteer-run outfits through to huge national institutions across three continents. Along

the way, he gained a museum studies doctorate, presented at multitudes of sector conferences, relocated to Toronto, Canada, and has led several skills development programmes, helping museum professionals to boost their confidence with digital media and technologies of all kinds.



#### MICHAEL EPSTEIN, FOUNDER, DIRECTOR, EXECUTIVE PRODUCER, WALKING CINEMA

Michael is a screenwriter, transmedia director, and expert in place-based storytelling. He has a M.S. degree in Comparative Media Studies from M.I.T. where he specialized in developing multi-platform documentary films. In 2006, Michael founded Walking Cinema. The company has developed cross-platform apps for MTV, PBS, the Venice Biennale,

Audible and many museum and broadcast clients. He's also an Adjunct Professor at the California College of Art, teaching studio courses in landscape history and interactive media production. In 2019, Michael was selected as a Reynolds Journalism Institute fellow at the University of Missouri.



#### HUNGHSI CHAO, PROGRAMME MANAGER, WORLD MONUMENTS FUND

Having worked in a cultural heritage conservation agency, institute, organization and management for two decades, Hunghsi joined the WMF in New York City in 2013. He has participated in numerous conservation and advocacy projects in Türkiye, India, Mongolia, Japan, South Korea, Nepal, Bhutan, China and other countries in East Asia. His projects re-

ceived international recognition multiple times, including UNESCO Asia-Pacific Awards for Cultural Heritage Conservation among others. He earned his M.S. and Ph.D. in Building and Planning from Taiwan University and received M.S. in Historic Preservation from Pratt Institute in New York.



#### TONYA NELSON, LONDON AREA DIRECTOR, ARTS COUNCIL ENGLAND

Tonya was recently appointed Executive Director, Enterprise and Innovation, Arts Council England. Tonya began her journey at the Arts Council as its first Director of Arts Technology and Innovation, before taking up the position as London Area Director. She co-authored the Depart-

ment for Culture, Media and Sport (DCMS) policy report Culture is Digital. She sits on the Board of Trustees of the National Gallery and Royal Collection Trust. She was formerly Chair of the International Council of Museums (UK) and Director of Museums and Cultural Programmes at University College London. She started her career as a management consultant and lawyer.



#### SARA DEYOUNG, HEAD, VISITOR EXPERIENCE, THE METROPOLITAN MUSEUM OF ART

Sara was previously at Brooklyn Museum for 11 years where she has served as Director of Visitor Experience and Engagement, Director of Digital Engagement, and Manager of Audience Engagement & Interpretive Materials. She has a wealth of expertise in both museum operations and engagement, leading initiatives to engage audiences both onsite and online. Her previous employment includes Hilferty Museum Plan-

ning, the Thomas Jefferson Foundation at Monticello, and the Smithsonian National Museum of Natural History. Sara is also a Visiting Assistant Professor at the Pratt Institute where she teaches graduate courses on Theory and Practice in Museums and Digital Culture as well as Audience Research and Evaluation.



#### KEVIN MACLEAN, LEAD, COLLECTIONS MANAGEMENT OPERATIONS, GALT MUSEUM & ARCHIVES

Kevin has led the collections management operations of the Galt Museum & Archives in Lethbridge, Alberta, Canada since 1997. MacLean explains that his decades-long continuity at the Galt is what enabled the gradual evolution in object research practices, beginning in 2007. He has spoken both regionally and nationally on the importance of record-

ing and transcribing donor interviews. MacLean and his team received the 2021 Excellence in Stewardship of Collections award from the Canadian Museums Association. He has a Bachelor of Arts in History from the University of Lethbridge..



#### AMILCAR VARGAS. WORLD HERITAGE MANAGER. CASA BATLLO - ADDITIONAL JURY MEMBER

Amilcar's main task at Casa Batlló is the implementation of the World Heritage Convention, raising awareness of its Outstanding Universal Value, pursuing the potential opportunities of Casa Batlló's inscription on the UNESCO List. He is an international expert in World Heritage and has worked in renowned institutions such as UNESCO (Paris). He is quest professor at Sorbonne University among others lecturing on World

Heritage management. His experience includes publications, academic exchanges and conference in over 15 countries.



## **ICOM 2023: ADVANCING** SUSTAINABILITY, **INCLUSION, AND ETHICAL PRACTICES IN MUSEUMS**

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**@icomofficiel** 

In 2023, the International Council of Museums (ICOM) remains at the forefront of promoting sustainability and inclusion in the museum sector, with a renewed focus on ethical practices. Building on the momentum of the 26th ICOM General Conference in Prague in August 2022, where a new museum definition was approved, ICOM continues to champion the evolving role of museums in fostering diversity and sustainability in an accessible and inclusive manner.

The updated museum definition, a result of extensive collaboration and feedback from ICOM's international network of over 45.000 museum professionals, now firmly positions museums as agents of change in society. It recognizes them as not-for-profit, permanent institutions dedicated to researching, collecting, conserving, interpreting, and exhibiting both tangible and intangible heritage. Crucially, museums are portrayed as open to the public, accessible, and inclusive, where diversity and sustainability are central themes. This process continues with the translation of this definition and its implementation in each country.

In addition to this, ICOM has undertaken a comprehensive revision of its Code of Ethics. This revision reflects the evolving landscape of museum practices and aligns with the principles of inclusivity, sustainability, and ethical conduct. The updated Code of Ethics underscores the importance of ethical behavior and accountability within the museum sector. It sets forth guidelines that empower museums to make ethical decisions, provide equitable access, and champion diversity in all their activities

ICOM's commitment to sustainability extends beyond the definition itself. In 2022, ICOM made substantial strides by joining the Climate Heritage Network, a collaborative platform dedicated to addressing climate change and aligning with the goals of the Paris Agreement. By mobilizing arts, culture, and heritage communities, ICOM and its partners actively advocate for the critical role of museums in combating climate change on international platforms such as the G20, the UNESCO World Conference on Cultural Policies and Sustainable Development, and the COP27.



GERMANY-ZAMBIA EXCHANGE PROGRAMME



ICOM RED LIST BRAZIL

In 2023, International Museum Day on May 18 provided an opportunity for museums worldwide to come together and celebrate their contributions to sustainability and well-being. The theme of this year's edition emphasizes the vital role of museums in promoting a sustainable future for all. On this day, participating museums will organize creative events and activities, engaging with their communities to envision a shared, sustainable future.

ICOM's ongoing initiatives reflect the changing landscape of the museum sector, with sustainability, inclusion and ethical practice at the heart of their concerns. These developments are also reflected in the internal organisation and governance of our organisation. As museums continue to adapt to a changing world, ICOM remains a guide that encourages museums to be accessible, diverse and ethically responsible, in line with the needs and values of society in 2023 and beyond.

## **EUROPA NOSTRA**

# 60 YEARS OF ACTION IN FAVOUR OF EUROPE'S HERITAGE AND VALUES

Since 1963, Europa Nostra has celebrated, safeguarded and advocated for cultural heritage as a strategic resource to shape a more peaceful, inclusive and sustainable Europe. Covering over 40 countries, Europa Nostra is recognised as the most representative heritage network in Europe. It maintains close relations with the European Union, the Council of Europe, UNESCO and other international bodies.

To mark its 60th anniversary this year, Europa Nostra held various **events in the historic city of Belgrade** from 17 to 20 May. It was an insightful trip, during which we co-organised a successful first edition of the Belgrade Heritage Forum; hosted the annual Europa Nostra Council Meeting; and visited heritage sites in and around Belgrade of utmost European significance.

Our visit to Belgrade also marked the first month of the implementation of the European Heritage Hub project. This two-year project brings together heritage stakeholders and movements across Europe to support the transition towards a more sustainable, innovative and inclusive society. The project, funded by the European Union, is formed by a consortium of 21 partners led by Europa Nostra.

Europa Nostra brought together over 700 heritage practitioners and enthusiasts to the World Heritage City of **Venice** to participate

in the European Cultural Heritage Summit 2023 from 27 to 30 September. The choice of Venice was deeply symbolic. The European history and significance of this city, coupled with its breathtaking yet fragile beauty, has always been at the very heart of the mission of Europa Nostra. And once again, we were blown away, reaffirmed in our dedication to preserving the heritage and values that define Europe today.

Yet we could not overlook the pressing challenges confronting the continent, starting with the ongoing and unjust war in Ukraine. On the eve of the summit, Europa Nostra's Vice-President Dr. Natalia Moussienko delivered the Lecture 'Art and Cultural Heritage in Wartime Ukraine'. Cultural heritage sites have been repeatedly targeted by Russia. Art has become a potent tool for raising awareness in the face of such adversity.

Another of our gravest collective concerns is climate change. During the European Heritage Hub Forum, titled 'Reimagining the Anthropocene', over 30 heritage and climate experts took to the stage to emphasise how contemporary climate policy is failing and to advocate for heritage-based solutions to be taken into account. The Forum concluded with the presentation of a Global Call to Action to put heritage at the heart of climate action, ahead of COP28. In addition, a study tour of the Venice Lagoon was held, explor-



ing the cultural systems it supports and efforts to adapt to threats like climate change.

Amidst these challenges, there were moments of optimism. Bringing together artists, historians, composers and representatives of the heritage community, the **European Heritage Policy Agora** called for a European Cultural Citizenship. More than ever, culture and cultural heritage represent the key forces that link Europeans together, and this sense of togetherness is all the more crucial in today's times of fear and uncertainty.

The European Heritage Awards Ceremony also provided a beacon of hope. The 30 projects that received the European Heritage Awards / Europa Nostra Awards 2023 are a true testament to the hard work and commitment of these heritage practitioners to safeguarding our treasured heritage. It was an honour to have our President, Cecilia Bartoli, with us for the Awards Ceremony and our 60th Anniversary General Assembly.

The voices of the new generation gave us a forward-looking perspective. Ten European

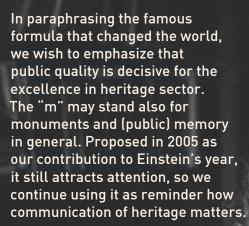
Heritage Youth Ambassadors contributed to the Summit

Europa Nostra also stepped up its action to save threatened heritage in Europe, thanks to the support of the European Investment Bank Institute. On 13 April, we announced the **7 Most Endangered** monuments and heritage sites in Europe for 2023.

#### **CREATIVE EUROPE**

Creative Europe is the EU programme that supports the cultural and creative sectors, enabling them to increase their contribution to Europe's society, economy and living environment. With a budget of 2.4 billion Euro for 2021-2027, it supports organisations in the fields of heritage, performing arts, fine arts, interdisciplinary arts, publishing, film, TV, music, and video games as well as tens of thousands of artists, cultural and audiovisual professionals.

FIND OUT MORE
EC.EUROPA.EU/PROGRAMMES/CREATIVE-EUROPE



 $E = m \cdot c^2$ 

E = excellence

m = memory

c = communication

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#### **EUROPEAN HERITAGE ASSOCIATION**

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