



Projects of Influence 2021 **20TH EDITION**





THE BEST IN HERITAGE[©]

20TH 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 RIVIÈRE

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Introduction to TBIH2021

Professor Tomislav S. Šola
DIRECTOR, THE BEST IN HERITAGE

This edition is, for the second time, only online. Though we can boast rightfully that we have had an excellent response, we crave for our usual in-person format. We intend to get back there in September next year and continue into our third decade of successful existence. We intend 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.

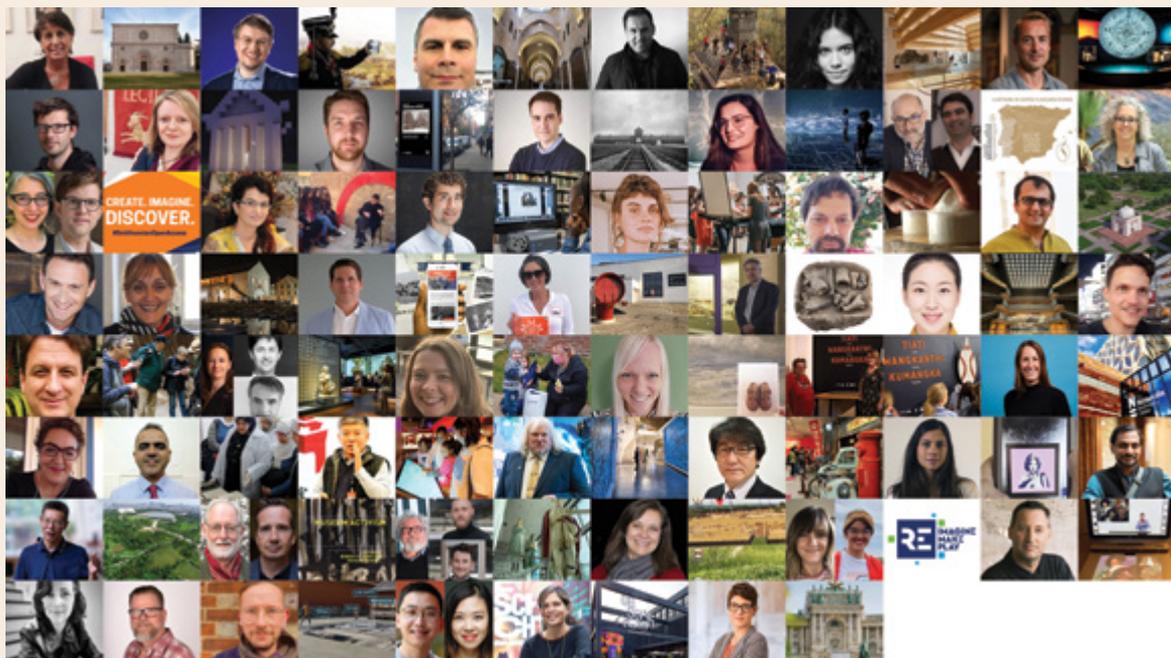
We miss the unique ambiance and our local partners in Dubrovnik. Though forced to be only digital in form, in the last two decades we boasted with our site reproducing the entire conference contents of being a rare year-round event. With the new circumstances, we will only become more so. All the preceding editions of the conference being freely accessible, give our site a unique potential for teaching and inspiration, which is made possible by our present partners.

We base our final selections upon the effort of numerous juries from around the world 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. To make our choice

even more relevant in a growing offer, we provided additional assistance from our Board of Advisors.

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 (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 (Exponatec Koeln; MPT, China etc.). Their representatives are our keynote speakers for the next edition and thus well experienced and briefed to set the tone for other presenters. The jury is composed of our session moderators (2 + 4), the two keynote speakers, and, traditionally, all the members of the audience (usually 150 from some 30 countries). Obviously, we had to omit audience's votes in the digital versions but intend to return to the practice in 2022. But we see that the same spirit and top criteria have again prevailed.

In the last two decades of our existence, the world has changed and keeps posing unprecedented challenges. The heritage sector has changed too and will continue doing so. We are both the mirror and the magnifying glass while presenting the change-makers and the most creative and daring among us. Our concept thrives as it was designed to announce the future. Since the beginning, we have been, though rather small, a successfully 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 we will assume, we intend to remain such.



TBIH2021 REPORT

The 20th edition of The Best in Heritage has been a trip around the world, on which we met proficient colleagues from 23 countries and learned about their praiseworthy achievements. The 42 interviews with representatives of award-winning museum, heritage, and conservation projects from the past year, delivered a comprehensive overview of best practices in the wide domain of public memory institutions.

In the IMAGINES section, focusing on use of multimedia and new technologies, we saw many original and ground-breaking examples of what can be accomplished by means of digital tools, be it Open Access, Apps for visitors with sensory needs, Immersive experiences via Augmented, Virtual and Extended Reality, grand Multimedia solutions, use of Video-mapping, Minecraft, and projects bringing historical content to city streets.

In the core programme interviews, we have learned about many instances of museums and heritage organisations utilising their therapeutic capacities, by supporting many in overcoming limitations of lockdowns, dealing with family tragedies, and with difficult heritage. There are institutions that focused on the national colonial past, some through public debate, others by challenging existing educational narratives. This reconfirms museums as indeed valuable forums for discussion, dealing not only with past but also with present, and consequently contributing to shaping our future.

From the aspect of safeguarding cultural heritage, we discovered many success stories: of preservation of historical manuscripts, of documenting European mountain heritage, of various traditions and ways of keeping them alive through sustainable tourism goals, and of the rescue of hundreds of heritage-listed buildings by teams of volunteers. There are laureates that rehabilitat-



ed earthquake-stricken buildings, segments of a city severely damaged during an armed conflict, and revitalised a city heritage park. We were humbled by learning about colleagues working in almost impossible environments, with little or no tools that we usually take for granted.

IMAGINES PROJECT OF INFLUENCE 2021

The goal of Best in Heritage is to spread the work of numerous expert Juries to a wider, professional audience. Annually, we summarize it by further selecting laureates that exercised influence and inspired others - the innovators of the heritage sector. The task of selection, given to our Jury consisting of interviewers and last year's winners, was certainly not an easy one.

The IMAGINES title of "Project of Influence 2021" goes to the Unmute Art - Pietrasanta Basilic project, by Orpheo Group Italy & Arthemisia, which was presented by Lore-

dana Amenta. The second place by number of votes was taken by the National Museum Wales for their Minecraft your Museum project - presented by Danielle Cowell. The third place by number of votes went to the Smithsonian Institution for the Smithsonian Open Access project - presented in the programme by Effie Kapsalis & Ryan King.

The joyful experience and creative approach taken by the team behind Unmute Art is unique among Museum interpretation projects leveraging image recognition and augmented reality. Driven not by a technological approach for its own sake, instead the strength of this effort lies in the combination of the unique aesthetics of Warhol's work, the playful way the characters are embraced and brought to life, and the simple insight that humans enjoy interacting with... humans! This approach, in addition to providing an interpretative layer for people who are deaf, is delightful for anyone.

TBIH2021 IMAGINES Jury



THE BEST IN HERITAGE PROJECT OF INFLUENCE 2021

In the core programme, the 2021 “Project of Influence” title goes to the Bay Discovery Centre for their Tiati Wangkanthi Kumangka project – presented by Lynette Crocker & Julia Garnaut. Second by number of Jury votes is the History Unfolded project, by the United States Holocaust Memorial Museum – presented by Eric Schmalz & David Klevan. And the third place by the same number of votes is shared by the Stapferhaus and Ambulance for Monuments project, presented in the programme by Sibylle Lichtensteiger, and Eugen Vaida, respectively.

The Tiati Wangkanthi Kumangka (Truth-Telling Together) is an exhibition created by the Kurna Nation & City of Holdfast Bay at the Bay Discovery Centre in Brighton South Australia. This project is a superb example of a museum sharing authority and narrative, that of Australian and Aboriginal voices, to explore the region’s roots, racism, and colonial practices. Tiati tells the “the

truth” for how South Australia came to be through multiple voices that reaches across generations and brings the full story of the Kurna people in their own voice to the public. This Project of Influence is an excellent example of how museums need to share all voices and narratives so the truth is heard by all.

TBIH2021 Core Programme Jury

Big thanks and congratulations go to all projects that took part, especially the winners and also to our interviewers and members of the Juries: Brad Dunn, Beth Redmond-Jones, Marta Lourenco, Vinod Kumar MM, Alexey Tikhonov, Harri Annala, and Bruno Brulon.

The contents of this, and all previous editions, are available fully and freely on our website: www.thebestinheritage.com



THE
BEST
IN
HERITAGE

20 

**The 20 Years
of Discrete
Fame**

Tomislav S. Šola

The Very Beginning

Those, knowing the conference, might have perceived that, since its beginning, the conference has been dedicated to Georges Henri Riviere and Kenneth Hudson. It is by their inspiration that the conference came about. They understood the very idea of the transfer of human experience; researching its potentials and experimenting with it have ended in conceiving an annual conference on the awarded best practices in the booming heritage sector. In 2000 the concept was turned into a proposal by the name of "The Best in Heritage". I started offering it on all sides, internationally, because, besides being part of it, I never imagined running it. Having been rejected, while the very idea was disqualified as amateurish and flawed by one of the great professional authorities of the time, I decided to prove otherwise. As it usually happens that our deeds impose upon us, it greatly changed my circumstances, not always for the best, be it professionally or privately. But, I cannot deny that by creating the global focal point of quality I did not profit. Meeting the best among us and enjoying the support of others who shared the joy, was such a privilege.

To Start, we needed Credibility and Trust

A good concept is not enough to start such a venture, let alone mere belief or fascination. One needs convincing, relevant support. After two years of trying, I obtained the stamp of excellence to the initiative: a letter by ICOM granting its patronage. That might have been my reward for serving it diligently for a decade. The Ministry of Culture of Croatia (it is never the institution but a particular person with the vision in it) decided to grant the entire financing for the first year: 2002. We also needed a place: the neo-renaissance theatre in the very heart of Dubrovnik. The enchanted

but traumatised city still longed for its visitors: for the first few years we were able to hold our receptions undisturbed in its main streets. Nerves are required to be dull on a stage: the theatre discourages bleak performance and the somewhat sterile atmosphere of typical conferences.

Any project is apt to pass delicate times but good, simple, visionary concepts survive and usually gain new allies in its different stages. The Museums of Dubrovnik were with us from the first day, UNESCO Venice office joined when it was difficult to survive while the City of Dubrovnik approached us at the right time and offered sponsorship. Konavle regional museums were last on the long list of international and local assistance we have received.

The team on the spot changed during the two decades, but all of them including the present team (on hold due to the pandemic) had been keen to make it work, especially the first project manager Darko Babić and the present one, Luka Cipek.

On the Concept

When the idea turned into reality the simple patent was born and needed to be protected. We did it by obtaining the patronage of all that mattered in the field: ICOM, ICCROM, ICOMOS, IFLA, ICA, IFFM... And then, after three years of existence, Europa Nostra, itself reconceptualising for the new world, came in as a partner providing the powerful argument: with its laureates, we were covering the entire public memory sector, from the state official to the civil society and private. Libraries and archives became increasingly aware that we do the same job despite being "divided" by the historically short institutional traditions and the nature of objects we handle. UNESCO's recognition of intan-



gible heritage, and the rise of of cultural tourism and the heritage industry made the context dynamic and delicate, like never before. The culture was always about criteria of quality and so is heritage... We took the quality in practice as most evidently instructive, composing the conference from the choice of those already chosen as the best, the *creme de la creme*, so to say.

More on the Concept Behind

Ever since my studies with Georges Henri Riviere, I could not but see the entire sector of public memory as one, as a basis for a future profession in which several institutional practices (museums, heritage, conservation) would form its occupational basis. My vision was to reinforce the conceptual basis of the future mega profession, that of heritage maintenance, one of the last yet to be formed in modern society. To assume its role in the social contract, it needed arguments in practice and theorizing. The public memory sector, according to its arising scientific

discipline (in 1982 and 1987, respectively, I proposed heritology and mnemosophy instead of museology). I never meant some blunt unification of occupations but rather a creation of a system able to assist us in the (cybernetic) management of contemporary society. The harsh reality of mankind demonstrates how much knowledge we accumulated and how little wisdom we have managed to extract from it.

We made sure that our website remains freely accessible and that it contains the recent and all previous conferences in the 1:1 recording so that the few festival days in Dubrovnik remain privileged only socially. Making a one-track conference and sharing freely all we do or have accumulated so far, kept us successful and secure.

A Conference Building the Future

The conference seemed to be an excellent tool to promote the successful future of the sector. It certainly isn't about the competi-



tiveness among museums and other heritage institutions, but a practical way to serve two goals. First, it demonstrated that the most advanced practices were an ideal substitute for the lacking (obligatory) professional education. Secondly, by presenting a handpicked choice of the laureates globally, to an equally global ambitious audience we created an event charged with inspiration and enthusiasm. Doing it annually at the same time and in the same place, turned the conference into a prominent meeting in the best sense of the word. After two decades the conference was the place to learn about our best products, meet the achievers and the change-makers following closely the changing paradigms as they develop.

We took the lead of an existing column of formidable, competent juries that selected the best museum, heritage or conservation projects nationally or internationally and we took the privilege of making the further selection to be shown: same time, same place, ever different, inspiring excellence! Their

public quality will remain our priority in appreciating them.

Only one thing remained as too vaguely covered: audio-visual, new media, digital part was imposing as an entity by itself. The company Meyvaert decided to support the IMAGINES initiative now thriving as an event, due to its character, immediately preceding the core programme in Dubrovnik.

When ICOM became the main partner of the conference it was not only a secure and mutually useful arrangement but also the symbolic fulfilment of the starting fascination. ICOM was always there to promote and assist professional excellence. The conference demonstrates it in the best way. Crisis or not, the conference will persist because good, simple and useful concepts always do.



by Paula Bray

The Rise of the Ultratechnologist-Immersive, Experimental and Participatory

What role does digital play for cultural organisations that have a highly competitive marketplace surrounding them? Is it digital-first, the visitor first, or experience first? Either way, there are some big expectations from audiences now as there is a blurring between the lines of where the cultural walls of the museum/gallery end and the streets, retail and parks begin. What impacts is the sector facing when continuing to use traditional workflows to produce exhibitions, experiences, programs, festivals, websites and events. Can we sustain audiences if we are not building large-scale digital experiences that are being created by commercial agencies and organisations?

Over recent years we have seen high visitation to new, worldwide immersive experiences that place the user at the heart of the participatory visitor experience that contain a high level of sophisticated digital projections and interaction. These new interactions are for the enjoyment of digital culture, such as those created, built and delivered by companies like Team Lab, who are described as, *an art collective, interdisciplinary group of ultratechnologists whose collaborative practice seeks to navigate the confluence of art* (Team Lab Accessed 17/9/21 Published at <https://www.teamlab.art/>)

In 2019, Team Lab, established in Japan, was the world's Most Visited Museum featuring art by a single group/person. Records show that during 2019, a record-breaking total number of 2,198,284 people visited the art museum. The museum beat out tough competition, including the Van Gogh Museum in the Netherlands (2,134,778 visitors), the Picasso Museum in Spain (1,072,887 visitors) and the Dali Theatre-Museum in Spain (819,542 visitors) (Japan Today Accessed 18/9/21 Published at <https://bit.ly/39dRZBI>)

The competition for cultural digital experiences is high. If you don't think of the visitor as being part of your work but instead think of the interaction as a passive one-way conversation, then you risk not engaging with them in a meaningful way. There is always a place for beautiful artwork to be hung on a wall and admired for its history, quality and importance but what else can be added to that? These participatory additions are what our audiences are now demanding. As platforms and systems keep developing at rapid rates, such as machine learning, AI, emerging and existing browser-based technologies, can institutions keep up? As the majority of our audience is increasingly from a 'digital native' generation that chose to spend money on experiences over physical assets, will we be able to meet their expectations?

A common element however for working in this creative, digital practice, utilising existing and emerging technologies is the role of experimenting and prototyping. Most technologists are familiar with the process of testing, iterating, testing again, refining, re-doing, and adapting technology before reaching a design solution. These large creative companies are experts at doing this and refining their experiences to produce highly commercial and visited experiences. Not a luxury that is offered to all cultural institutions, particularly those in smaller regional areas that don't have a lot of resourcing. But having said that, experimentation is open to all practices regardless of cost and resource, and this can have many benefits at different scales and outcomes. The Team Labs of the world have years of building up a successful practice by taking risks and trying things that can then scale.

As I look back on my digital practice over the last 10 years and think about the future, there is one theme that I keep coming back to and that is having the freedom to exper-



iment. I have always put the visitor and the story first and not the technology. Back in 2010, my team recreated a physical darkroom space inside a photographic exhibition at the Powerhouse Museum for *Creating the look: Benni and fashion photography* (MAAS accessed 17/9/21 at <https://www.maas.museum/event/creating-the-look-benini-and-fashion-photography/>). This room was a digital recreation of a darkroom experienced in real-time via projections hidden in the cabinets above the sink that housed the chemical trays. One of the projectors was located in an old enlarger. Through the digital projections, visitors would see the development of a black and white photographic print going through the chemical process. It looked realistic, so much so that people would place their hands in the empty trays expecting to touch actual chemicals. The red light and real darkroom

props gave the visitor a taste of what it was like to make photographic prints in a darkroom. This experience was a story generator, people would tell each other their versions of what it used to be like when they were in their darkroom. This made it successful, the visitor engaging with the experience and making it a part of their story. This was not complex to create but an experimental approach for the museum and led me further down the path of creating experiences that use the technology as a platform and place experience and story above that.

Moving forward eight years and one of the biggest experimental experiences that my team created was #NewSelfWales, a crowd-sourced photographic online, and onsite experience, that asked the people of NSW to share their portraits of how they saw them-

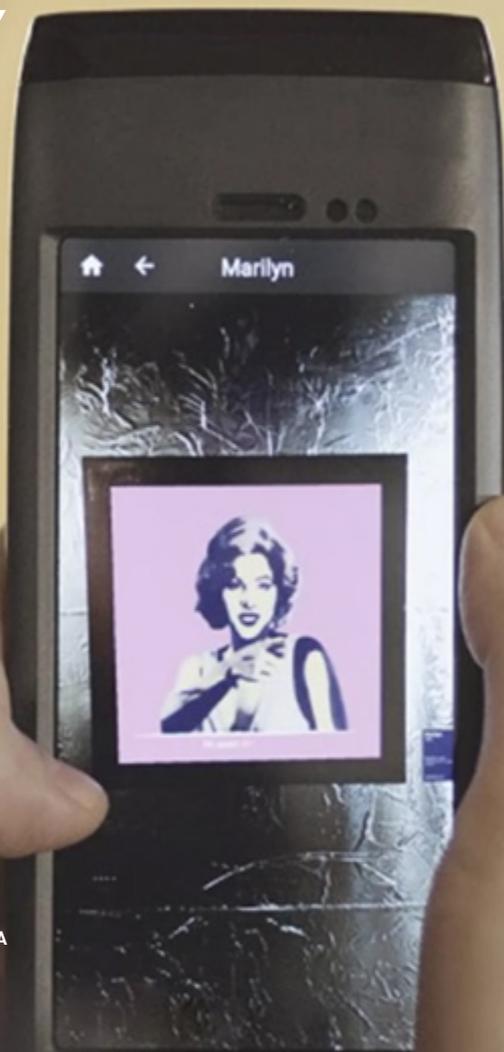


selves in 2018. This was not how the media described what the face of NSW was, but the people themselves. A highly successful, multi-award-winning project that attracted new and more diverse audiences to engage with the library and make history by allowing the photographs to be added to the collection. This enabled future researchers to access and get a snapshot in time of how people wanted to be represented. This was our Team Lab moment on a smaller scale, albeit with existing equipment, very little budget, enthusiastic staff, reflective mirroring, hot pink neon title sign, and a willingness to try something new. Our experiment was a digital immersive experience with the visitor as the storyteller.

What enabled us to do this large-scale, real-time data visualisation experience was the

trust that we had developed in our ability to experiment with the latest browser-based technologies. We took a risk to put this into the physical space. We had a couple of years up our sleeves of experimenting and prototyping to take this a step further and deliver a year-long exhibition, for the library's major exhibition redevelopment program. We delivered an innovative, data-rich, digital immersive experience that put the visitor at the core of the experience.

UNMUTE ART: Now Art Really Does Speak To Everyone



UNMUTE ART PIETRASANTA BASILIC - ARTHEMISIA
MUSEWEB BEST OF THE GLAMI AWARDS 2020

Loredana Amenta

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For many visitors, looking at a work of art and better understanding its meaning is simple thanks to the use of audio guides, but that isn't the case for deaf people, who have to choose between looking at the work or watching a video in Sign Language that explains its meaning.

That's why we came up with "Unmute Art", a video guide in Italian Sign Language, the only one in the world that makes it possible to frame a work of art and see it come to life, as its meaning is explained in Italian Sign Language. The works chosen for this innovative project are some of Andy Warhol's most famous screen prints.

"Unmute Art" was devised and created by Orpheo completely free of charge for the National Agency for the Deaf, in collaboration with Arthemisia. The video guides were handed out to visitors to the temporary "Andy

Warhol" exhibition at the Basilica di Pietrascanta in Naples in Autumn, 2019.

We used image recognition to enable the automatic activation of the video in Italian Sign Language: the video is superimposed on the work in augmented reality and, in this way, it is possible to create the illusion of seeing the famous screen prints come to life and speak with their hands.

The video guide really is accessible to everyone since it also includes subtitles, a soundtrack of commentary and music and is aimed at all visitors.

Unmute Art was a winner at the 2020 edition of the GLAMi Awards. One of the most prestigious prizes in our sector, the GLAMi Awards annually recognise and celebrate innovative projects in the cultural heritage sector, exhibiting the best works created in this field throughout the world.

A photograph of a woman with white hair, wearing a blue jacket, pointing towards a bird's nest in a river. The scene is set at sunset, with the sky and trees reflected in the water. The woman is looking intently at the nest, which is built on a branch overhanging the water. The background shows a dense forest of trees along the riverbank.

Forming Connections through a Digital River Journey

MUSEUMS VICTORIA | RIVER CONNECTIONS
MAPDA BEST IN SHOW AWARD 2020 FOR MULTIMEDIA

Bridget Hanna

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i2.



Learning Lab's River Connections is an immersive projection experience made in collaboration with First Peoples Elders and artists exploring their close connections to the land, animals, plants and rivers of Victoria. Each scene, image and sound, as well as the overall structure, was developed through a consultative and collaborative process of Deep Listening sessions and visiting First Peoples Elders on Country.

The five-minute experience takes audiences on a journey through the unique environment of the Murray River. The Murray River is a controversial site of ecological, cultural and economic importance. It is through this vessel that the experience explores ideas of sustainability and interconnectedness.

The interconnectedness in our world is visualised through flowing lines that depict ever-changing subjects morphing from one

form into another. Whilst River Connections explores how life is connected and dependent on a healthy environment to thrive, it also shares how overuse of the waterways and pollution from human activities put this at risk. This inspiring infinity projection of a beautiful river environment reminds viewers that we are all part of a dynamic web of life.

River Connections is an immersive 3D animated infinity projection experience that creates the illusion of depth and motion, taking audiences on a journey along, through, above and below the river. The experience is shown at the beginning of every workshop in the Learning Lab as an acknowledgement of First People's deep connection to this land which they have lived on and cared for since time immemorial.

An aerial photograph of the Cahokia Mounds State Historic Site in Illinois. The image shows several large earthen mounds and a network of earthen paths. Overlaid on the photograph is a semi-transparent, digital reconstruction of a city, likely representing the Cahokia civilization. This reconstruction includes numerous small, rectangular buildings with gabled roofs, arranged in a grid-like pattern. The buildings are rendered in a light, sandy color, contrasting with the natural green and brown tones of the landscape. The overall scene is presented in a soft, slightly hazy light, suggesting a virtual or augmented reality environment.

i3.

BACK TO THE CITY OF THE SUN VIA AUGMENTED REALITY |
CAHOKIA MOUNDS MUSEUM
MUSE AWARD 2020 FOR AR/VR/MIXED REALITY

Lori Belknap

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***Discovering
Ancient America***



Cahokia Mounds State Historic Site is an archaeological park located in Collinsville, Illinois, and is administered by the Illinois Department of Natural Resources. The site preserves 2200 acres of a pre-Columbian city dating to c. AD1050-1300 and is designated a US National Historic Landmark and a UNESCO World Heritage Site.

The augmented reality (AR) project Back to the City of the Sun was conceived in 2018 when I was then the Executive Director of the Cahokia Mounds Museum Society (CMMS). I knew that visualizing what was once on the landscape 1,000 years ago was the biggest challenge our visitors faced. I found an opportunity to produce an interpretive product with the National Endowment for the Humanities Digital Products for the Public grant. CMMS first received a \$100,000 prototyping grant followed by a \$250,000 development grant. We worked with St. Louis development firm Schwartz & Associates Creative to develop both products. With this AR application, available in late 2021, visitors can look through the lens of their smart de-

vice and images and short video of what the area looked like during its occupation populates the screen. Here is a modern image of Monks Mound, the geographical center of the site, and an image of what the area looked like bustling with activity at c. AD1050. The AR experience includes walking 'inside' a virtual temple that once stood atop the mound where the eternal flame burns bright and embers float before your eyes.

This project will dramatically enhance the visitor experience, bringing ancient culture to life, a challenging feat for any archaeological site.



i4.

Seeing Through the Neolithic Eyes

MAN CREATES MAN | DIACHRONIC MUSEUM OF LARISSA
BEST STORYTELLING VIDEO AND WINNER OF MUSEUMS IN
SHORT AWARD 2020

Georgios Toufexis

EPHORATE OF ANTIQUITIES OF LARISSA
HEAD OF THE DEPARTMENT OF PREHISTORIC AND
CLASSICAL ANTIQUITIES AND MUSEUMS

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GREECE



The eponymous short film was produced by the Diachronic Museum of Larissa in order to be screened at the temporary exhibition entitled "Figurine. A world in micrography. Thessaly and Macedonia" co-organized by the above Museum and the Archaeological Museum of Thessaloniki. Its primary aim was to contribute to a better understanding of the meaning of the Neolithic figurines for the visitors of Neolithic exhibitions. The film deals with a spectacular finding of the Museum which came to light after excavations in a Neolithic village in the region of Thessaly, Central Greece: a clay house model with nine clay figurines inside representing the members of a Neolithic household. According to thorough archaeological analysis the house model was ritually deposited on the rubble of a Neolithic house after this was burned, around 5.500 B.C.

The narrative seeks to unfold the thoughts, feelings and motivations which led the farmers of that Neolithic village to make the clay house model and to proceed to the ritual regarding its deposition. Pictures and sounds have been carefully designed to fit the natural, domestic and social environments of the Neolithic communities. Despite its short duration, the narrative moves slowly in order to allow emotions to rise while its environmental approach raises concern and awareness concerning the relations of present-day peoples with nature.



The Laughing Cavalier, Frans Hals



The man's face and head are executed from fine, blended brushstrokes.



PLEASE TOUCH! AN INCLUSIVE ART EXPERIENCE POWERED BY ARCHES
HERITAGE IN MOTION APP AWARD 2020

Moritz Neumüller
COMMUNICATION MANAGER ARCHES PROJECT

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AUSTRIA

Please Touch!



From 2016-19, twelve European institutions (museums, tech companies, and universities) teamed up with more than 200 volunteers with various disabilities, including the visually impaired, hard of hearing and people with learning problems. Over the period of three years, they all worked together in participative research groups in Vienna, London, Madrid and Oviedo, to develop technological tools to make art more accessible.

The outcomes include a museum handbook in three languages, as well as museum-apps, online games, a novel 3D relief printer, and the project "Please Touch!", which was developed as an on-site installation for museums, but is for outreach sessions in e.g. in schools and nursing homes. Using a custom-built relief design software, tactile interpretations of selected artworks were realized as reliefs in different materi-

als for an interactive computer station. The visitor can navigate the system autonomously, by exploring 3D-spatial soundscapes, projections, animations, written and spoken text, as well as three different sign-languages, and an option for easy language.

i6.

BATTLE OF BORODINO PANORAMA
AVICOM/FIGIMP SILVER AWARD 2020 FOR AUGMENTED
REALITY

Alexander Lavrov
FOUNDER, NEXT.SPACE

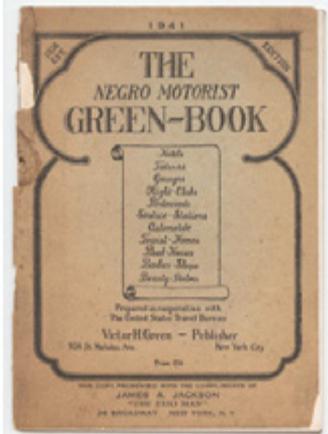
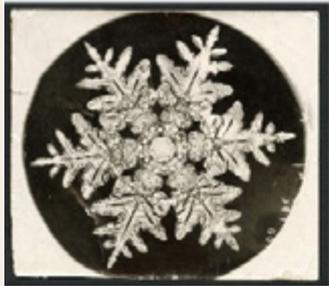
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*The Borodino:
Day in AR.
Epic in Details*



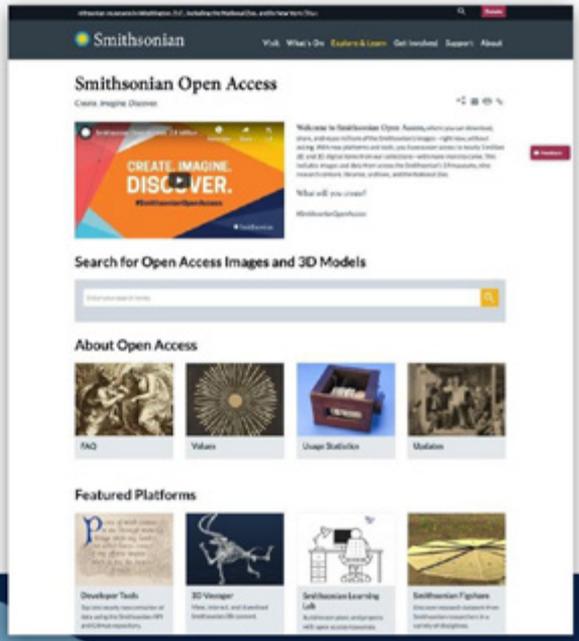
This story began more than 100 years ago when Franz Roubaud, a Russian artist of French origin, was commissioned to create a giant panorama depicting the Battle of Borodino. This battle panorama was painted in a period of very good relations between Russia and France. Due to this fact, this panorama represents not just the point of view of one of the sides at war, but demonstrates the honor and glory of two great nations. The canvas is 14 x 115 meters and was created by Roubaud over the course of a whole year in the suburbs of Munich. The overall image consists of thousands of elements, each of which has its own history. Visitors look at the panorama from a distance of more than 5 meters. This allows them to see the exhibit on a large scale and feel the events happening holistically, but at the same time, many

elements from this distance are difficult to see. In addition, there are so many details that it is difficult to decide on what to pay attention to and what may be of interest to a particular visitor. Everything changed in 2019 due to augmented reality. It was a true innovation for the panorama. Now visitors can see not only the large-scale epic canvas as a whole, but also learn many of the stories depicted on it, feeling the grandeur of Franz Roubaud's plan.



*Smithsonian
Open Access
Create. Imagine.
Discover.*

si.edu/openaccess



Just over a year ago, we launched 2.8 million 2D and 3D images and data from the Smithsonian’s 173-year-old history into the public domain. This includes images and data from across the Smithsonian’s 19 museums, nine research centers, libraries, archives, and the National Zoo. We did this to make good on the Smithsonian’s mission—“for the increase and diffusion of knowledge.” We hoped that by making these collections available for easy, individual download, as well as at-scale access via our API, we would allow people everywhere to make discoveries, build new knowledge, and to develop new art and creative projects to help us see the world a little differently.

We were not disappointed. We saw individuals producing film, writing poetry, making student projects, and creating data visualizations. We saw U.S. Senators using the API to present images of their home state to their constituents, corporations like Google enhancing their Arts and Culture program, and

open knowledge organizations like Creative Commons making Smithsonian images a part of their open ecosystem. It was truly inspiring and helped us see the collections we steward a little differently.

We did not plan to launch Smithsonian Open Access three weeks before a global pandemic, one that made the racial, socioeconomic, and gender inequities more acute in the U.S. As we look to the next phases of Smithsonian Open Access, it’s imperative to reflect on how open cultural heritage really is. The challenge for us now is to make ‘open’ also equitable.

#SmithsonianOpenAccess



i8.

Bringing History to NYC Streets

URBAN ARCHIVE | MUSEUM OF THE CITY OF NEW YORK
MUSE DIGITAL CAMPAIGN AWARD 2020

Ben Smyth

DIRECTOR, URBAN ARCHIVE

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LinkNYC

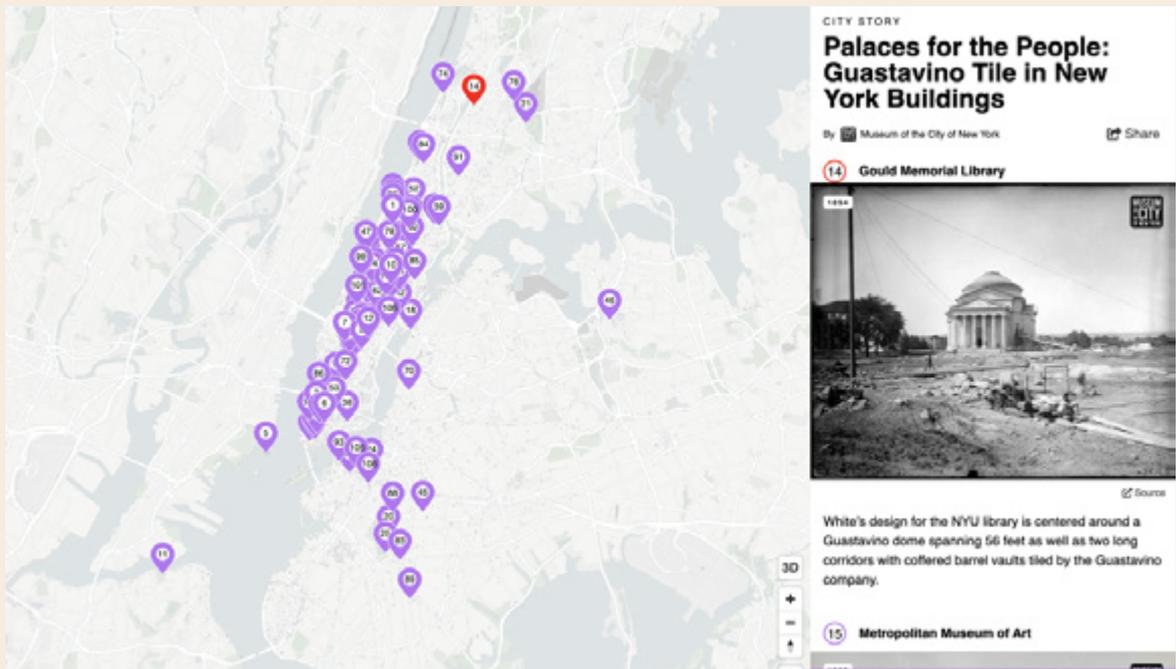
Historic NYC



Take a walk down memory lane: 102 feet

1 Times Square

URBAN ARCHIVE



Archival photographs are innately charged with meaning but sometimes disconnected from the people and places they represent when accessed in digital format. Our goal at Urban Archive is to help bridge this gap in the archival world and practice through collaboration and location technology. While there are endless ways to go about this work, our approach is centered on contextualizing historical records in situ at places of cultural significance.

If you've been following Urban Archive for any length of time, you probably know that this is our bread and butter. But also that none of our work could be possible without quality archival photographs and a museum or library that's willing to experiment with them. This is where the Museum of the City of New York (MCNY) comes in, one of our founding partners who's contributed more than 30,000 images to our digital map of NYC history. Over the years, our organizations have collaborated on various projects that have gotten the Museum's archives "out in

the open" and given us new perspectives on the places where we live and work.

Our HistoricNYC campaign got its start by building on these ideas together with LinkNYC, which are digital kiosks sprinkled across the city's five boroughs. What we have developed together is a way to geolocate and pull MCNY's archives from Urban Archive and surface them onto LinkNYC's digital kiosks. This enables someone passing through the Lower East Side, for example, to walk by a Link terminal on Orchard Street and see photographs of 19th-century immigrant street vendors setting up shop just a few feet away.

Our partnership with LinkNYC and MCNY is a perfect example of what can be done when technology, open city data, and history are combined. The LinkNYC integration showcases MCNY's digital collections in relevant locations while encouraging the exploration of city history.

Rebuilding the Story of Estonian Seafaring

DIGITAL AND AUDIOVISUAL SOLUTIONS IN FAT MARGARET
PERMANENT EXHIBITION "TOWERING TALES OF THE SEA" |
ESTONIAN MARITIME MUSEUM FOUNDATION
HERITAGE IN MOTION BEST ACHIEVEMENT AWARD 2020

Urmas Dresen

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i9.



In 2018-2019 the Estonian Maritime Museum renovated the 40 year old museum in the medieval cannon tower Fat Margaret – part of the Old Town of Tallinn, listed as UNESCO World Heritage.

The right cause for the renovation and creation of the new permanent exhibition came to us in 2015, when a medieval shipwreck was discovered unexpectedly at a construction site in Tallinn. It took the best possible expertise to preserve the unique wreck of a cog-type ship. We used creativity and innovative solutions to tell the story of shipbuilding, trade, and the life of seamen throughout the times of sailing-, steam- and motor ships, in a cannon tower with some siding space. Our goal was to unite modern technologies with traditional museum approaches.

We ended up with more than 30 digital solutions, all very different in character – whilst

some use big real-time data, others are more hands-on and experiential, and some are based on a vast amount of historic research. Massive screens, for instance, give the perspective of the size of the cog. Some solutions help to relate the events in Estonian history with the ones elsewhere at the same time; others are vital to facilitate accessibility.

The jury of the Heritage in Motion Award found our approach to be ambitious and multifaceted by combining various technologies dynamically, thereby continuously engaging and surprising visitors.

As a matter of fact, surprising visitors is exactly what we aimed for, will continuously aim for, and encourage other museums to do.



Combining Digital Technology and Archaeology

THE PALACE MUSEUM ARCHAEOLOGICAL HERITAGE
PROJECT
AVICOM/FQIMP GOLD AWARD 2020 FOR DIGITAL
INTERACTIVE

Wu Wenxin
ASSISTANT MUSEUM FELLOW

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THE PALACE MUSEUM
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CHINA



The Palace Museum is a treasury of traditional Chinese culture. This ancient palace not only consists of ancient buildings above ground but also includes a wealth of cultural relics buried underground. Together, these elements from the Forbidden City are all objects of our protection.

The archaeologists continuously devise strategies to realistically preserve historical information and develop appropriate restorations. Once by chance in 2014, a ruin was found at the Palace of Compassion and Tranquility (Cining gong), including palace foundations from 600 years ago in the Ming dynasty. This time, current digital methods have raised recording standards to a new level.

Digitization technology is able to obtain samples accurately and comprehensively so on-site information can be captured to the greatest extent possible, even if some details

are not noticed at the time of recording. With laser scanning and multiview 3D reconstruction, the I.T Department and the Archaeology Institute of the Palace Museum captured and recorded these archaeological finds in a digital form. According to the concept of XR, they apply AR, VR, and other technologies for heritage protection, research, and museum exhibition. Through the digital devices, people can “arrive” at the archaeological site any time and carry out virtual surveys at close range.

The Palace Museum Archaeological XR Project is one of many endeavors by the Digital Palace Museum. We will continue to bring more intuitive, convenient, and comprehensive digital cultural experiences for fans all over the world.

Walking Cinema:

MUSEUM OF THE HIDDEN CITY

*An Immersive
Museum of
Housing History
in the Streets of
San Francisco*

WALKING CINEMA: MUSEUM OF THE HIDDEN CITY MOBILE
APP | NATIONAL ENDOWMENT FOR THE HUMANITIES,
WALKING CINEMA
MUSE MOBILE APP AWARD 2020

Michael Epstein

FOUNDER/DIRECTOR, WALKING CINEMA

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Museum of the Hidden City is a narrative audio and augmented reality app that immerses audiences in the turbulent history of redevelopment in San Francisco. The story focuses on competing visions of social justice: one from the world of modern architecture and another from the world of African American, neighborhood churches. Using the built environment, small installations, immersive audio and augmented reality, this app (that won the 2020 AAM Gold Muse Award for Best Mobile App) transports audiences to a key moment when San Francisco and many American cities were trying to figure out how to improve neighborhoods without erasing their culture and history.

The project was developed by San-Francisco-based studio Walking Cinema that specializes in interactive media that changes the way people see history. For this project,

Walking Cinema received a grant from the National Endowment for the Humanities and partnered with Youth Speaks, a local poetry foundation, to source the narration and lyrical scripting for the project. The San Francisco Weekly called the project, “a 75 minute academic and literary exploration of one of the darkest and most significant moments in San Francisco’s history. This tour is an engaging, novel way to learn about the city, all while keeping your distance from others. And the stories it tells — about racism, affordable housing, and the evolution of neighborhoods— feel profoundly relevant.” The project is free and continues to be open to the public—even during COVID--and is about to start its third year running. Neighborhood businesses, churches, and nonprofits continue to house Museum of the Hidden City installations and a lecture series around the project will be launching in fall 2021.

The Aztec Sun Stone Theatre

THE AZTEC SUN STONE 3D VIDEOMAPPING
HERITAGE IN MOTION GAMES & INTERACTIVE EXPERIENCES

Rik Herder

EXHIBITION MAKER, NATIONAL MUSEUM OF WORLD
CULTURES IN THE NETHERLANDS

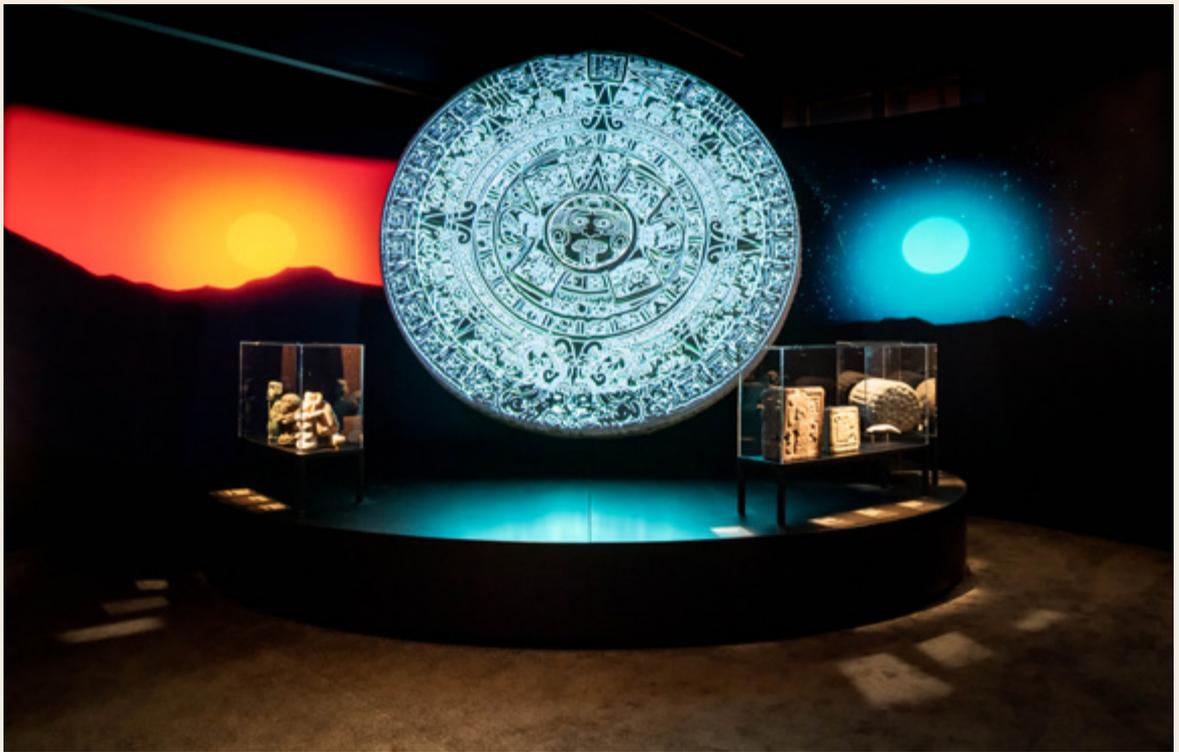
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THE NETHERLANDS



*i*12.



The Sun Stone is the most famous of all Aztec artworks: a huge, three meter wide stone intricately carved with figures and symbols. The stone tells the story of the birth and destruction of our world, and the Gods who gave their lives to recreate the world for us humans.

How to unlock these beautiful stories, hidden in symbols that can only be read by a handful of scholars? By bringing the stone itself to life: by animating it with a technique called video-mapping (also called projection-mapping). This is a very complicated technique that combines many disciplines and media and requires extreme precision in design, engineering and construction.

First, we made an exact copy of the physical stone. Then, we recreated the stone in the animation software, so we could make the stone come to life. Finally, the animation

was projected onto the stone. This creates the suggestion of movement in the stone: a magical effect.

With extra projections to the left and right of the stone, the animation explains how the Aztec universe was created by the Gods who sacrificed themselves; and to repay them, the humans have to bring offerings to the Gods. Once visitors have been to the Sun Stone theatre, they have a much better understanding of the Aztec world view.

The Aztecs is an international exhibition co-produced by the Linden Museum in Stuttgart and Museum Volkenkunde in Leiden. The Sun Stone Theatre was produced by Redrum animation-studio and designed by Opera Amsterdam exhibition-designers.

MINECRAFT

Your Museum

national
museum
wales
amgueddfa
cymru

COMPETITION FOR 6-11 YEAR OLDS.

Minecraft Your Museum – Voted a Family Favourite in Lockdown!

NATIONAL MUSEUM WALES | MINECRAFT YOUR MUSEUM
FAMILY FRIENDLY MUSEUM AWARD 2020 FOR BEST SOCIAL
MEDIA ACTIVITY

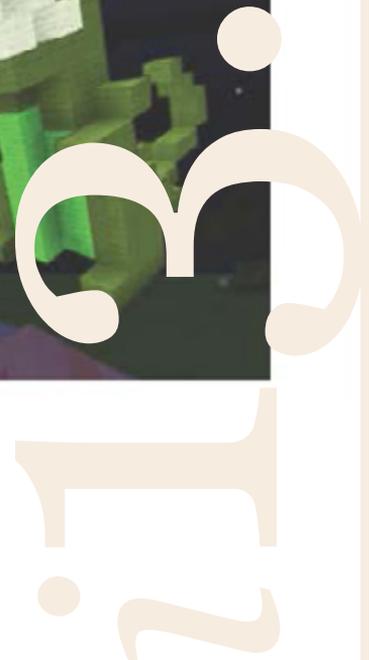
Danielle Cowell

LEARNING, PARTICIPATION & INTERPRETATION MANAGER,
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UNITED KINGDOM





Amgueddfa Cymru – National Museum Wales comprises of seven museums and is the largest provider of learning outside the classroom in Wales.

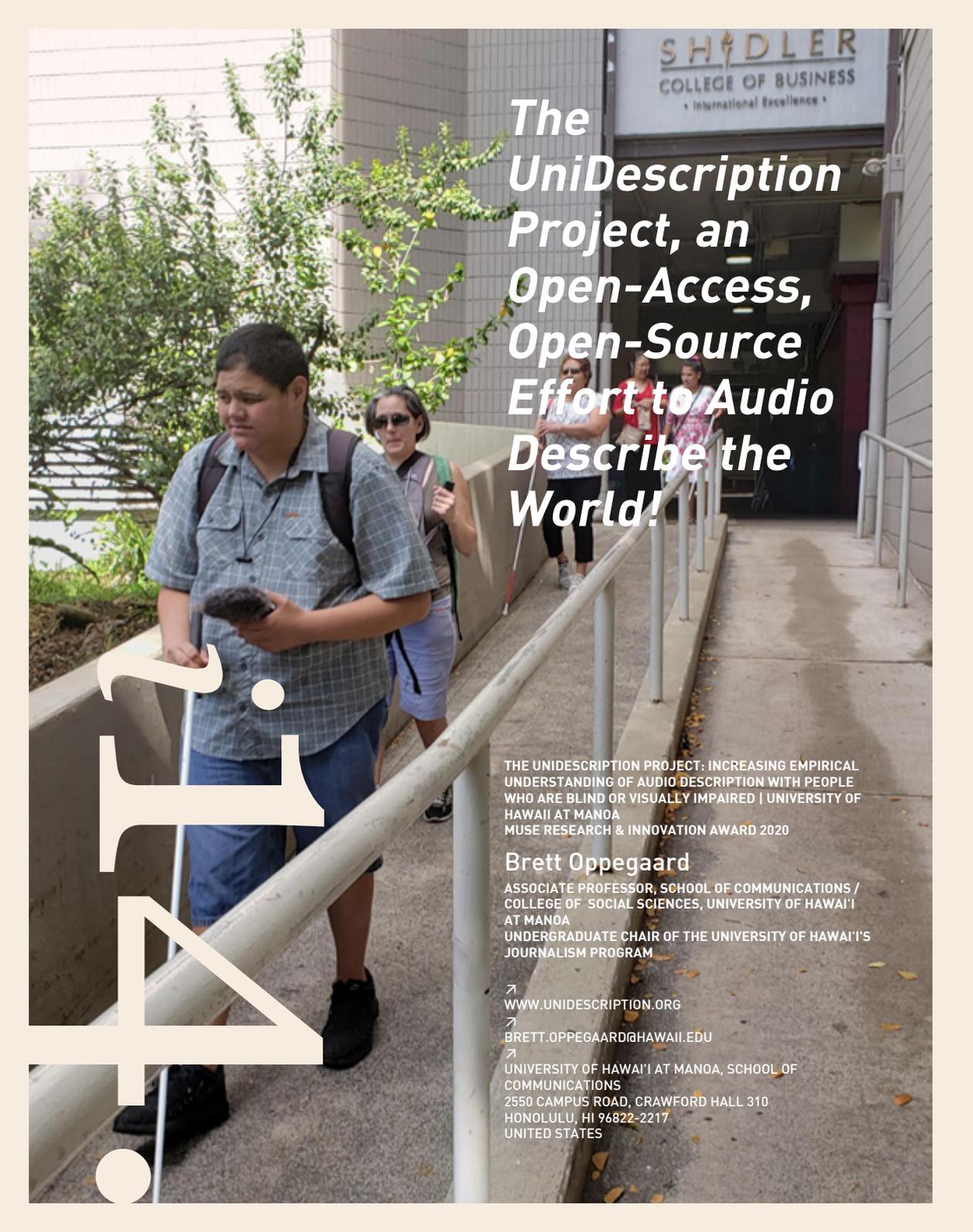
During lockdown, we aimed to reach out to young people and provided fun ways to inspire creativity and enhance wellbeing. Many parents reported difficulty home-schooling and that children were only interested in video games. Minecraft is a video game recognised for its educational benefits. In Wales, the government launched a free version of Minecraft – so it was the perfect time to launch an educational project involving Minecraft. We launched the Minecraft Your Museum Competition on social media. The competition invited primary pupils to build their dream museum in Minecraft. The prize was a VIP class trip to the museum of their choice.

Family judges were impressed with how the project captured children's attention and im-

agination. 'By designing their own museum, children had to research and collaborate and develop new skills to present their museums.

We received hundreds of entries from participants with a wide variety of social economic backgrounds and educational needs. Participants reported how much they had enjoyed creating their museums.

The work the participants produced was phenomenal! The activity allowed participants to shine a light on their talent. The participants were in charge, they became digital architects, curators and Museum managers all rolled into one. They created the most beautiful Museums and wonderful collections and thought of everything a visitor might need including cafes, play areas and shows. The museums were creative yet very practical.



The UniDescription Project, an Open-Access, Open-Source Effort to Audio Describe the World!

THE UNIDescription PROJECT: INCREASING EMPIRICAL UNDERSTANDING OF AUDIO DESCRIPTION WITH PEOPLE WHO ARE BLIND OR VISUALLY IMPAIRED | UNIVERSITY OF HAWAII AT MANOA
MUSE RESEARCH & INNOVATION AWARD 2020

Brett Oppegaard

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The UniDescription Project really began in the fall of 2014, when a suitcase-sized box full of U.S. National Park Service brochures arrived at my office at the University of Hawaii.

I had worked with the NPS on various digital-media experiments before, and I had talked thoroughly about the project with NPS staff, before it was awarded seed funding. But I don't think I fully understood the enormity of the associated issues and challenges around Audio Description until I saw that box and its contents.

For each of the roughly 400 NPS sites around the country, there is a paper brochure about the site and its national importance, filled with visual imagery, including texts, photographs, illustrations, collages, and maps. That brochure is the primary way people orient themselves to the place, and it is com-

pletely inaccessible to anyone who is blind or visually impaired.

In short, our project by necessity had to create an open-source and open-access toolkit for Audio Description production. We had to identify the best practices available around the world but also then experiment with those to determine empirical validity. We had to develop engaging and inclusive training systems, as collaborations between sighted and blind people.

As of 2021, we have worked with more than 100 NPS sites around the country, to bring more accessible media to patrons through Audio Description. But we – and the rest of the world's public media creators – still have a lot of work to do to provide better and more-equivalent access to all.

71 TESTING AUDIO DESCRIPTION - UNIVERSITY OF HAWAII, HONOLULU, HI (2019), BY BRETT OPPEGAARD
→ TESTING AUDIO DESCRIPTION - MUIR WOODS NATIONAL MONUMENT, CALIFORNIA (2018), BY DR. THOMAS CONWAY, UNIVERSITY OF HAWAII

Helsinki Central Library Oodi: It's All About Serving the Public

Harri Annala
Librarian, Oodi Library

For those cultural institutions that provide a curated collection, the growth of digital content and access has meant opportunities, brought challenges, and for some, has even raised existential questions. This last point has been a serious concern, particularly for libraries. For the Helsinki City Library, this has fortunately been tempered by the fact that library services in Finland are mandated by law. The first law was passed in 1928, and it has been revisited and revised through the decades, the most recent being the Public Library Act of 2017. This law, however, has not liberated us from intense reflection, examination, and analysis of our purpose, mission, and relevance to the public. It has been, and continues to be, a long and deliberate process. Helsinki Central Library Oodi is a physical manifestation of this process, and highlights the results of that reflection and analysis of purpose and relevance. While not limited to these, a few standout points that we have come to recognize and integrate into our institution as critical are space, shift to activism, skills of tomorrow, and staff.

Space

When we first started planning for the new central library, we did not approach it with a preset notion of what it should look like or how services would be set up. We tried to start with a blank slate and build up. We

commissioned reports from consultants and designers. We travelled domestically and internationally to see the best practices of other libraries and cultural houses. We brainstormed together as professional librarians, and organized conferences focused on library design and architecture. However, most significant is that we engaged the public. We invited them to contribute and participate. We wanted to learn what were the cherished aspects of the library that they wanted to continue. More importantly, we encouraged the public to be bold, and tell us how their new central library would be relevant to them. What services did they want, and how should the library be set up? We received thousands of ideas and wishes. They ranged from tangible suggestions such as a cinema, meeting rooms, kitchen, event space, and gaming areas, to intangible wishes such as inspiring spaces, peer-to-peer learning, relaxing atmosphere, mixing of cultural experiences and so on. What was most telling was the lack of comments or suggestions regarding the collection itself. In fact, what came up most often was the space within the library: the physical space, what can be done there, the atmosphere, the mood within that space.

For decades, public libraries have been designed and built as four walls around a collection. The public is provided access, and staff serve as guardians of the collection.



In recent times, this role has changed from guardians to promoters. However, what has received very little of our contemplation is this: what else could be inside those four walls? What does the public want of their library in addition to the collection? Are rows of high shelves and hard chairs what they want? In planning for Oodi, we asked the public: what they think their new central library should look like, feel like, sound like, and how it can serve them. What elements and services might we be missing when we focus on the collection?

This is where we learned that the public quietly trusts the competency of the trained professional librarian. The professionals will acquire, update, and maintain the collection as needed. This certainly carries over to many similar cultural institutions whether it is libraries, museums, galleries, archives, etc. We the professionals are trusted to curate a collection, put it within four walls and provide the public with controlled access to it. When planning for Oodi, we soon understood that the public entrusted us with the collection. Their input touched on things other than the collection: how they wanted the space or-

ganized and what other services could be included. Institutions like libraries, museums, galleries, etc. have been successful for decades, centuries even. For us, however, we felt that maybe it was time for the interface – the physical space where the collection and public meet – to be different, updated. We asked what else can and should be there? We continue to do this even today. We cannot change the walls anymore, but we are always ready to rethink what happens inside those four walls.

Shift to Activism

In addition to the shift in how we approached developing Oodi, another shift has been occurring for us. We are no longer passive caretakers of a collection. We are proactive facilitators of active citizenship and public participation. This is not just a matter of collecting feedback or new service ideas. We want to have the public actively using the spaces, organizing events, creating content, teaching each other, etc. Our role in this is to facilitate it, and market the public space of the library to the public. We also want to use



our visibility and position of trustworthiness to help inform the public about issues that might be important to them. One way we do this is by collaborating with organizations, groups, or other entities to organize events. What is important is not HOW we do it, but THAT we do it. Many individuals or small groups have important things to contribute, and they might not have the means to create broader awareness. This is where we can do our part and help them.

We also actively aim to promote our values of non-discrimination, respect for others, and safe-as-self. This has its roots in early discussions held with the public. We arranged numerous workshops with different groups. These revealed a need to focus on safety not just in terms of guards, locked doors, and security cameras, but to create an environment where the need for those would be minimal. This led us to determine and define the social environment of Oodi. We have codified these as “Principles for a safer place”.

Oodi is not just a building, but a public place that is open to everyone. At the same time, we as staff members are the public face of Oodi. We have to be able to stand behind the stated policies, what kind of place Oodi is, and who it is for. We want everyone to feel welcome and safe as they are. We will not tolerate harassment, abuse, bullying, or denigrating language. We want Oodi to be not only a place where one can enjoy literature, learn new skills, watch performances, but also to feel completely at ease, regardless of one’s looks, dress, social status, or anything else that makes each one of us unique. As a public place, everyone should feel welcome and safe –and it is our job to ensure this!

Skills of Tomorrow

Where does this come from and why is it relevant to the library? The World Economic Forum recently put out a list of skills that are needed for the jobs of the future. Among the top are: complex problem solving, creativity, and critical thinking. Supporting the develop-

ment of these skills dovetails with the objectives of the aforementioned Library Act. How to facilitate improving these skills also played a strong component to why an entire floor of Oodi was dedicated to new types of services and equipment. Many of these services had been pilot tested in other libraries, or were the result of direct input from the public in the planning stages. We have placed as many of these services into the open space as possible. Some are in enclosed rooms, as they require soundproofing or special ventilation. However, they are all behind large windows or glass walls to make them as visible as possible. This not only makes our work more transparent, but it also makes our services more visible. It lowers the threshold for people's curiosity. It also serves the purpose of people helping each other learn to use the equipment and share ideas. Problem solving and creativity skills are also improved by customers actually working on their own projects, using their own hands, and being confronted with unfamiliar equipment.

Staff

In all of the instances above, a competent staff is required. One that is not only trained and educated, but invested in their work. We do this by placing as much of the practical planning and everyday decision-making into their hands as possible. They function in self-managing teams. They are encouraged to contribute their individual skills and abilities, and make use of their own professional contacts and networks. Everyone can freely share ideas, no matter how strange or crazy they might sound at first. Failures are seen as learning experiences. Successes are moments for us to shower congratulations on each other. The reputation and prestige of Oodi reflects directly upon their work.



Management plays a crucial role. They deal with the big picture: they evaluate the goals and targets with the staff; offer support; carry out recruitment; deal with the budget; and most importantly: they protect the staff from stifling bureaucracy. They enable the staff to do what they were hired to do. Staff and management together approach each day with the attitude that the public has provided the city library a loan –a big one! We have borrowed their money to build a stunning and unique building. Now we have the mission to redeem that loan by providing the best and most relevant services. To make what is inside Oodi's four walls - the public's. To ensure it continues to be relevant to the public's needs, and to make sure everyone feels welcome there. Simple put: we are a public institution, and we are here to serve the public.

The Stapferhaus is devoted to the present. It puts controversial topics up for discussion and invites everyone to discover new perspectives and to enter into dialogue with each other. To achieve this, the team involves their voices and lets them have their say in interactive, scenographically compelling exhibitions. The visitors aren't mere "spectators", but active participants.

A focus on dialogue – the Stapferhaus yesterday and today

The Stapferhaus was founded in 1960. It was named after Philipp Albert Stapfer, who was the Helvetic Republic's minister of education more than 200 years ago. The foundation's purpose was not to be a museum, but a space intended for dialogue and intellectual debate. Headquartered at Lenzburg Castle, it hosted early forms of "roundtables" that brought together people with very different opinions. In the 1990s, it then went in search of new formats with the aim of including a larger and more diverse audience in its dialogue. The resulting exhibition format has turned out to be a great success. Exhibitions that can integrate different levels of reading and thus appeal to a wide range of target audiences with a varying need for depth. They are places of social encounter, and they are sensory spaces that transform knowledge into something tangible. They can put history and the present to use, they can tell stories and involve the audience. Exhibitions are true "all-rounders". The Stapferhaus team collaborates with a large network from all branches of the arts and creative industries – sound and image, film and theatre, text and illustration, digital and analogue – with experts from the most diverse scientific fields and always also includes the general population. The Stapferhaus orchestrates with a firm hand, with the conviction that making exhibitions is an art and that the Stapfer-

haus bears a responsibility for its goal to be reached: namely, that contemporary, controversial topics can be constructively negotiated – without the need for polarised debates.

Versatile and flexible – a pioneering exhibition centre

The Stapferhaus has accomplished this feat over the last twenty years, even though its headquarters had no space for exhibitions and they were instead set up in various temporary-use spaces including for a long time the town's old armoury building. This came with numerous disadvantages: lack of infrastructure, lack of sustainability and limited accessibility. But it also had its advantage: before the building was demolished it placed itself entirely at the service of the exhibitions – and not the other way around. This point of departure was without a doubt, part of the recipe for success. And it was the resounding success with the public that convinced politicians and donors to join forces to fulfil the Stapferhaus' dream of having its own home. In the architectural process, the Stapferhaus was inspired by the former place: it was not to be a classic "museum building", but a flexible construction that would accommodate its purpose, a kind of stage for the Stapferhaus' contemporary exhibitions and diverse events. And so, a pioneering museum building was opened at the end of 2018. 1400 m², built entirely of wood and designed for change: Nails can be hammered directly into walls and floors, stairs and walls can be moved, entrances relocated. The building is accessible to all, built to Minergie standards and is located right next to the railway station.



Truth and lies, gender and sex – themes that shape our life together

For its inaugural exhibition the Stapferhaus set the theme FAKE and transformed the whole building into an "Office for the Whole Truth". The visitors were invited to determine truths and unearth lies, to size up the function of facts and the significance of credibility and trust in society. The visitor's lies were collected and in turn asked which lies they considered to be tolerable white lies and what untruths they considered unforgivable. What resulted is not only an enticing database of lies, but also a series of revealing statistics about our relationship to lies and the truth. Despite coinciding with the first Coronavirus lockdown, the exhibition closed its doors following a resounding success with more than 100'000 visitors. The "Office for the Whole Truth" continues to operate online, on the Stapferhaus' website, as a workshop programme for school classes and will likely be presented in 2022 at the Hygiene Museum in Dresden.

In the summer of 2020, the Stapferhaus was completely transformed: it now opens its doors to young and old, women and men and everyone in between and beyond to explore the exhibition GENDER & SEX: colourful and vibrant, poetic and playful and thereby far removed from classic binary gender battles. The exhibition moderators are called upon: they guide classes through the exhibition that could not differ more in their views on GENDER & SEX. The team opens a dialogue between queer students and pupils with homophobic viewpoints, between "old white men" and young trans people. How can a dialogue be fruitful across these different levels? How can understanding be inspired? The Stapferhaus aims to address these difficult questions openly, yet with a firm attitude, seriously, yet without losing its lightness, and with a wide variety of mediation formats that complement and deepen the exhibition and transport it beyond the walls of the Stapferhaus to the people.



EMYA 2020 – a wonderful recognition and a signal for museum policy

Participating at the EMYA2020 was an exciting challenge: the Stapferhaus had to present itself as a museum with an "immaterial collection" and as an exhibition space dedicated to the present and not to the past. As a space that prides itself on involving the public and letting them have their say – because the present and the future are all of us – and not exclusively the experts. Nobody expected to win the prize. All the greater was the delight at actually winning the unexpected award. Especially because the jury's laudation seemed to perfectly put the institution's goal into words: "The main award for 2020 goes to a museum which asks difficult questions, explores big ideas, and fosters a culture of debate. They choose themes based not on a collection but on rigorous research about what is important to their community, themes which most museums would not dream of addressing. Through its innovative, creative, and future-oriented approach, it offers a model for the museum as laboratory

for the art of living – as all museums should be."

Change and mission in the DNA – the Stapferhaus' recipe for success

When the Stapferhaus was founded, its purpose was set in stone – to operate as a place for dialogue and debate. The way in which this was to be achieved was deliberately left open. The institution's mission statement says: "the design of its purpose is to be worked out from experience". In this way, the Stapferhaus always had and still has its goal, its mission, in mind and remains flexible in the method of how this is to be achieved. This has allowed the Stapferhaus to transform itself from a place for dialogue to a museum devoted to the present, without ever losing sight of its goal. Clear objectives and fluctuating formats are the components of the Stapferhaus' DNA. And they most likely are the institution's secret to success – and which led them to win the EMYA2020 award.

2

THE REHABILITATION OF SOUK AL-SAQATIYA
ALEPPO, SYRIA
ICCROM-SHARJAH GRAND PRIX 2020

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Post-War Recovery of The Old City of Aleppo: The Rehabilitation of Souk Al- Saqatiyya as a Pilot Project

The souks, locally named “al-Mdineh souk” are located at the heart of the Old City of Aleppo between the “Citadel of Aleppo” and the “Antakya Gate”, forming the largest covered historic market in the world, with an approximate length of 14 kilometers of alleys, on a surface area of 16 hectares. In its long and narrow alleys, the souk contains around 6’000 shops and 15 caravanserais, as well as coffee houses, public baths, medieval public toilets and mosques, including the “Great Ommayad Mosque”.

“Al-Mdineh Souks” possesses a unique heritage value as recognized in the UNESCO World Heritage listing in 1986, stating as a criterion “The old city of Aleppo reflects the rich and diverse cultures of its successive occupants. Many periods of history have left their influence in the architectural fabric of the city”. On the other hand, the use value of a continuously occupied social and commercial area is reflected in the statement of authenticity “The historic and traditional handicraft and commercial activities continue as a vital component of the city sustaining its traditional urban life”.

In 2005, the World Heritage Centre of UNESCO produced the Vienna Memorandum, which aimed to be a key statement for an integrated approach linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns, building stock and context.

Mode of intervention

It was based on a phased series of actions starting with initial surveys to provide the baselines for rehabilitation. Social challenges were multiple as the souk was empty of its economic activities and it was essential to assess ownership, previous use and rights. Engineering challenges were of various

types ranging from re-establishing the integrity of partially damaged roofs and vaults to full reconstruction of the parts that had been destroyed. The rehabilitation/reconstruction had also the objective to improve the level of infrastructure and services that used to be present before the conflict and to encourage shop owners and clients to resume commercial activities. Due to the size of the souks and the level of damages, the principles of a pilot project on a local zone of the souk had been agreed with local and national authorities. The advantages of developing a prototype zone were to establish working methods and set objectives and standards that can be replicated by other entities in other parts of the souk. Based on those criteria, the “Souk al-Saqatiyya” had been identified because it required rehabilitation (not reconstruction) and is also centrally land well accessible from logistical perspectives.

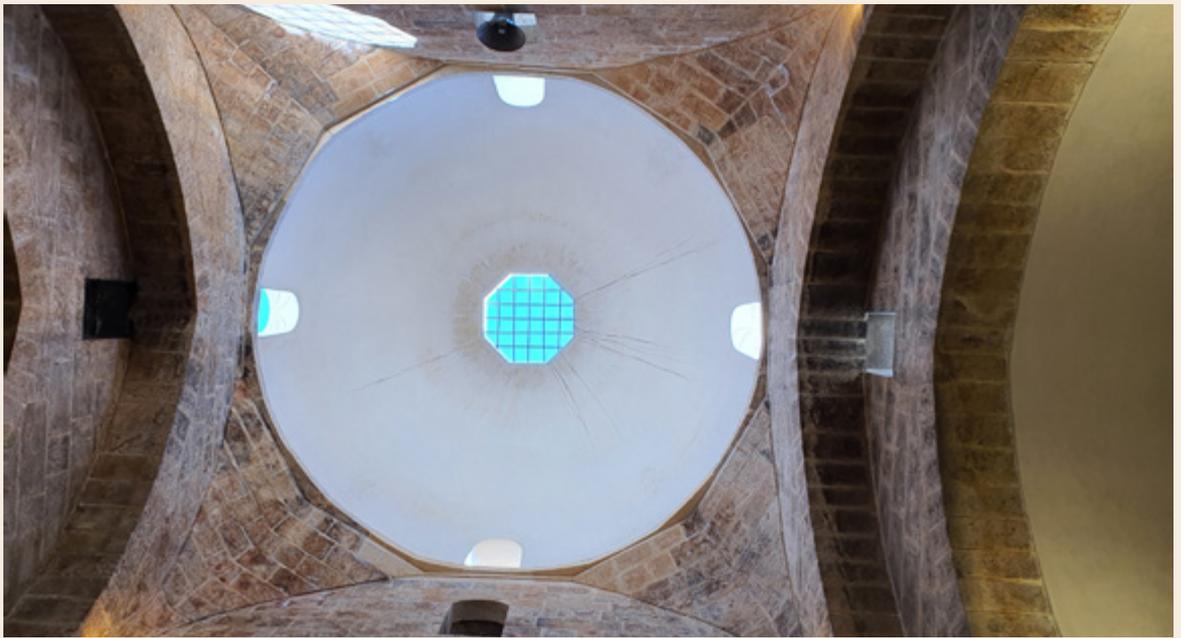
“Souk al-Saqatiyya”

The selected “Souk al-Saqatiyya” is an alley dating back from the Mamluk and Ottoman period including a total of 53 shops. The alley is covered with vaults and four of domes in key locations.

1. Pre-Construction Phase

• Survey of existing conditions

The survey was performed using a 3D scanning method to present the existing conditions of the building envelope and its interior with maximal accuracy. The resulting survey drawings formed the baseline for designs. Existing water and sanitation infrastructure, and low and high voltage electrical systems were surveyed in addition to the architecture. Damage assessment followed existing conditions surveys and determined structural priorities.



- **Socio-economic survey**

Surveys of ownership and previous activities were required to inform on the precise ownership and lease situation and to assess previous retail activities and the future expectations of business holders.

- **Scope of work and cost estimation.**

2. Construction Phase

The “Souk” contains 26 shops in its eastern section, and 53 shops in its western section. Toward north and south it connects to other souks. It is included in the foundation of the Khan al-Gumruk, which was built in 1574 by the “Hanzade Mehmed Ibrahim Pasha” as part of a larger commercial complex including “al-Qaysariyya” and two other souks. It takes on the typical characteristics of the “khan” type with its courtyard, commercial first level and residential second level. The entrance to the “khan” is located in the middle of the exterior northern wall and is marked by a double height dome with “muqarnas” corners. The courtyard contains

a prayer space with a domed roof. The lower story has shops along the exterior northern wall and around the perimeter of the interior courtyard. The second floor has larger rooms and housing units for traveling merchants.

Strategic Criteria

Several criteria were taken in consideration for the choice of the Pilot Project in the souk:

Architectural quality

The architectural value of the souk, composed of a covering of crossed vaults, stone arches and domes from bricks, and of the lateral facades from stone-masonry, was an important criterion for the selection of this souk.

Location

The specific location of the souk, on the main spine of Al-Mdineh, located between the “Citadel of Aleppo” and the “Antakya Gate”, was also a major matter, for the choice of the “Souk Al-Saqatiyya”.



Condition

As a relatively well-preserved structure, presenting no major damage or destruction, a non-common condition in the souks, no extra time was needed for architectural or archaeological research.

Activity

The functions of the shops included selling nuts, meat, vegetables, candy and oriental pastries and shoes, and provided a daily service to the city.

Rehabilitation timeframe

The execution and all necessary interventions, as a well-preserved structure, was done in a relatively short period; seven and half months, which was an essential element for the success of the pilot project.

Summary:

At the end of the project, the Aga Khan Trust for Culture in Syria, developed a "Specifications Booklet", to be an important reference for any future rehabilitation projects within

the "Souks". Those specifications are now used by other relevant agencies to implement similar works in the Old City.

In any case, Souk al-Saqatiyya has gained a new symbolic value being the first project accomplished within the post-war recovery process of Aleppo and this will always be a point to be remembered in future scholarly literature. In general, the inauguration of the project was received positively by the public who considered it a first step in the recovery of the central commercial zone and the Old City.

The project has proved that despite all constraints, it is possible to successfully conduct medium-sized and low-budget projects in the short-term phase once the coordination among all concerned stakeholders is fully efficient.

Finally, and to ensure sustainable outcomes, the initiatives that were followed in this project and proved to be effective should be adopted.

3.

A Multivocal View on Dutch Colonial History – Johan Maurits and the Mauritshuis



STUDIO LOUTER, OPERA AMSTERDAM AND THE MAURITSHUIS SHIFTING IMAGE | IN SEARCH OF JOHAN MAURITS
THE NETHERLANDS
MUSEUMS + HERITAGE AWARD THE INTERNATIONAL PROJECT OF THE YEAR ← £1M

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The Mauritshuis is a Dutch art museum with mostly Dutch seventeenth century paintings – it is especially well known for masterpieces like Vermeer’s *Girl with a Pearl Earring* and Rembrandt’s *Anatomical Lesson of Dr Nicolaes Tulp*. The Mauritshuis was named after the man who had it built as his home: Johan Maurits, Count of Nassau-Siegen (1604-1679). In the 19th century the Mauritshuis became a museum, showing the former paintings collection of the Dutch King. However, Johan Maurits continued to play an important role in the museum. In terms of art history, the museum used to focus exclusively on his importance to art, architecture and science. But he is also notorious as governor of ‘Dutch Brazil’ – a plantation colony in the northeast of Brazil. In this position he played an important role in the trans-Atlantic slave trade. Johan Maurits’s life story is therefore inextricably linked to Dutch colonial history.

In 2018 a public discussion about colonialism, slavery and heritage arose in the Netherlands when the Mauritshuis decided to remove a modern replica of Johan Maurits’s bust from the foyer of the museum. A so-called Twitter-war was the pinnacle of this, with Dutch media, critics and even politicians interfering in the polarised debate. The Mauritshuis decided to continue the conversation with the exhibition *Shifting Image - In Search of Johan Maurits*. The exhibition examined the perceptions of Johan Maurits’s role in the Dutch colony in Brazil in the seventeenth century, through the means of the famous Mauritshuis collection. The Mauritshuis, OPERA Amsterdam and Studio Louter cooperated in creating the concept and design of the temporary exhibition.

The museum struggled with a challenging question; as an art museum, how do you tell the sensitive story of a national hero with a slave-trading past, that simultaneously is

the namesake of the museum, and therefore cannot be separated from the institute? Studio Louter and OPERA Amsterdam were asked to help create an exhibition concept and design that would allow visitors to discover multiple perspectives on this part of Dutch national history. The objective was not to curate one single story, but to show multiple perspectives and contexts, emphasizing the complexity of the so-called ‘Golden Age’. To actively cause a ‘shifting image’, we decided to provide visitors with historical basic information on the life of Johan Maurits on the one hand, and on the other hand present various perspectives on the artworks and their related histories.

We brought the so-called Twitter-war that arose in 2018 into the museum. It served as a bold introduction. Twitter-quotes projected on a wall full of 3D copies of Maurits’s bust depict the clash between the progressive and the conservative opinions about the removed statue. The many busts represented the many faces of the man Johan Maurits.

A space for multivocality was created by inviting diverse voices into the museum. An international group of 46 curators, historians, art historians, conservators, anthropologists, biologists, opinion makers, performers and politicians were asked to write new captions for the selected artworks presented in this exhibition. This group of authors included people who had been critical of how the Mauritshuis had previously dealt with the colonial past. An important objective was to contribute constructively to the social debate, with a room for a panoply of opinions.

The selection of artworks on display consisted for a great part of portraits of Johan Maurits himself and paintings from artists who travelled with Maurits to Dutch Brazil. All the works of art were from the permanent collection of the Mauritshuis. This selection



deliberately placed the focus on the history – including the colonial history – directly connected to the Mauritshuis. Instead of offering one text per object, there were four to six short texts alongside each work of art. The 55 different object labels show that not only through time the meaning or interpretation of a painting can change, but that this also depends on the viewpoint and (professional and/or personal) background of the people that behold the artworks. By presenting the new object labels interactively in a carousel on Ipads, in no specific order, hierarchy or common thread, the visitors were challenged to think critically and were invited to form an image and opinion of their own. To make sure that all authors could share their authentic narrative, there was a minimum of editing: all authors stayed in charge of the contents of their texts, up until the end. Every text was signed with the name of the author, and visitors could read an author bio, including a picture. No anonymous 'institutional' texts, but texts written by people. This polyphony and open approach was a unique undertaking for the museum.

A graphic timeline provided visitors with an overview of information about Johan Maurits's life and work. An artistic installation of the 'Sugar Palace' highlights the nickname of the Mauritshuis, that dates from the 17th century, which was presumably built with Johan Maurits's profits from the sugar plantations in Brazil. Three wall-to-wall projections showed images and short texts that tell the story of Johan Maurits's life, with a focus on Dutch Brazil. This added an extra layer of both imagery and information to the exhibition. The projections also made it possible to show images of artworks that are of importance to the story, but aren't part of the Mauritshuis collection, for instance a drawing of an enslaved African woman with a brand mark of Maurits on her chest.

Shifting Image was not the end of a research programme, but a starting point – a moment to reflect on the complexity of the Netherlands' image of the past, in particular that of Johan Maurits and Dutch Brazil. The exhibition marked the start of the scientific Research Project 'Revisiting Dutch Brazil and



Johan Maurits' in which a group of international historians researches Johan Maurits's role in Dutch Brazil. Visitors of the exhibition could contribute to the museum's in-depth research by indicating on a tablet which research questions they consider most important. The results have already been implemented in the Research Project, resulting in a scientific article to be published in the course of 2021.

In this exhibition, visitors could watch, read, marvel, examine and actively contribute. The visitor experienced that there is not just one story - that history is subject to time and perspective. Former Director of the Mauritshuis, Emilie Gordonker, formulated this open approach in a great way during an interview with the New York Times: 'What we have learned from this (ed: the twitterstorm of 2018) is that our mandate as a public institution is to offer as many perspectives as possible. It's up to you, as a visitor, to form your own opinions. We realized that there's a very large gray area between the two poles, and that's where we want to be as a museum

— in that gray area.' Shifting Image did not ignite a new 'Twitterwar', but instead stimulated constructive discussion and sought connection. The making of this exhibition has had a transformative impact on the Mauritshuis, most prominently resulting in a reinstallation of one of the museum's galleries, where the core of the exhibition's selection is now permanently on view.



Strive For Breakthrough, Forge Ahead with Great Achievements

JIANGXI PROVINCIAL MUSEUM
NANCHANG, CHINA
CHINESE MUSEUMS ASSOCIATION MOST INNOVATIVE
MUSEUMS IN CHINA AWARD 2020

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In its first "518" International Museum Day, Jiangxi Provincial Museum has won the title of "the most innovative Museum in China in 2020". With conceptual, creative and delightful exhibitions as well as united morale, JPM strives for breakthroughs and makes great achievements with high-quality, specialized and hospitable services.

Innovating the concept of building the new venue

At the beginning of the preparation, we have adopted the technical route of "Let society participate and gather wisdom and strength". We have carried out a series of activities to jointly build a "Museum for Everyone". Besides, a new "8 + 3" exhibition system has displayed a panoramic view of Jiangxi culture highlighting local spirit. We strive to fulfill our purpose of "Collection for Knowledge, Exhibition for Education", and tell good stories of Jiangxi as well as provide professional services.

With an area of 86,000 square meters, JPM is the largest in size in Central China. It took three years for the construction, and this new venue which is located on the Bank of Ganjiang River has now been put into trial operation. As a new cultural landmark of Jiangxi Province, the new museum provides intelligent ticketing, indoor-navigation, monitoring and other public information services. Its functional zones include an academic lecture hall, children's education department, cultural and creative products exhibition area and other public service areas. JPM is gradually being transformed into a modern and intelligent museum with high-level scientific research, relic protection and innovative services.

Innovating the collection path and enriching specialized exhibition

We should broaden the scope and enrich the types of collection, pay more attention to contemporary collecting, and try hard to keep the local collective memory. Based on regional culture and this very opportunity, we have proposed that 69 national ceramic arts and crafts masters, ceramic art masters, ceramic arts and crafts professors, and national intangible cultural heritage inheritors in Jiangxi province donate 440 pieces of representative work, while outstanding young ceramic artists donate 1308 pieces to form the "Contemporary Ceramic Artists' Works Exhibition". Together these reflect the peak of modern ceramic art characteristics of Jiangxi Province, and a better linkage between exhibitions and times, education and life.

Meanwhile, we are among the first in provincial museums to collect materials in fighting the novel coronavirus, and we have established a comprehensive and integrated mechanism to guide the whole society for free donations. It covers a wide range, including hospitals, communities, Red Cross Societies, schools, express delivery companies, etc. The collection varies in type: including the commitment paper to fight the disease, signed protective suits, community pass card, slogans, front-line photos, videos, banners, etc. Through a series of donation activities, it has formed a benign museum collection mechanism, and a good atmosphere for the whole society to support museums.

Innovating publicity methods and integrating media communication

JPM has taken many measures and made concerted efforts, including multi-dimensional forms to link the online and offline



publicity work. It effectively makes use of all media platforms, innovates the “We-Media” operational concept, explores the highlights of the Museum and continuously presents high-quality original content. We should spot the characteristics of each platform, focus on the exhibition and collection characteristics and grasp the chance the new museum has put into use, to promote Jiangxi culture and create a new image of Jiangxi Provincial Museum which is meaningful, soulful and attractive.

At present, JPM owns seven publicity media platforms, including: websites, WeChat, micro-blogs, Oasis, TikTok, Quick Worker and Bilibili. Several columns are opened in these platforms: exhibition preheating, deep reading, a guide to the “What makes Jiangxi” exhibition, the short video series #One minute in cultural relics#, Super topic with the tag

“Jiangxi Provincial Museum” and so on. It is rich in content and form, and has attracted the public to discuss and learn Jiangxi’s history and culture. Thus cultural confidence can be enhanced. At the same time, we have strengthened a wide linkage with others in the cultural and museum industry, media workers and other industry workers inside Jiangxi Province and nationwide. The breadth and depth of interchange has been strengthened, and the level of communication, interaction and recognition has been improved.

Innovating voluntary service and deepening public participation

Jiangxi Provincial Museum’s volunteer group is the first in China to participate in exhibition planning in depth. This highly educated, professional team carries out volunteer



work throughout the exhibition through its own ability and advantage. From onstage to backstage, online to offline publicity, they creatively carried out volunteer work from different perspectives, participate in the exhibition planning outline, educational publicity, columns writing, operating for volunteer microblogs to deeply explore the connotation and extension of the exhibition, thus providing more possibilities for the museum's diversified public services.

They actively explore and expand the original exhibition of the museum and allow it to promote traditional culture, constantly expand the influence of the exhibition, and

spread the excellent traditional Chinese culture. They have provided a model reference for society to deeply participate in Museum Volunteer Service, thus forming a new path for volunteer service.

Winning the Museum Prize

NATURALIS BIODIVERSITY CENTER
LEIDEN, THE NETHERLANDS
BANKGIRO LOTERIJ MUSEUMPRIS 2020

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5

Past, present and future

We are Naturalis Biodiversity Center. Through our impressive collection, knowledge and data, we record all life on Earth. This is important, as our future depends on biodiversity. Everything in nature is connected, and balance is vitally important for its continued existence. Naturalis has a passion for nature. We research nature in order to preserve biodiversity. This is how we contribute to solutions for major, global issues involving climate, living environment, food supply and medicine.

In the new Naturalis, everyone is able to discover the amazing world of nature. You can explore our brand-new exhibition halls filled with the best of the natural world, including our *T-rex* Trix, with the entire family.

On 9 August 2020, exactly 200 years had passed since King William I founded the National Museum of Natural History. Over the span of two centuries, what once began as the king's personal collection has grown into one of the largest and most important collections in the world. It is a collection of which everyone in the Netherlands can rightly feel proud. This treasure trove of natural history includes an astonishing 42 million objects. It serves as the basis for Naturalis' scientific research and a source of inspiration for everybody. Both in the past, the present, and our future.

Winning the Museum Prize

The BankGiro Loterij is an organisation that donates part of their income to museums and cultural organisations. Naturalis is a yearly beneficiary of the BankGiroLoterij. Beside the yearly donations, the BankGiroLoterij grants a prize of 100,000 Euro for

museums: the BankGiroLoterij Museumprijs ("museum prize").

A jury makes a shortlist, and then the general public votes on who gets the prize. Usually about 40.000 votes are made. Every year, there is a theme, and the theme for 2020 was "Behind the scenes, in the spotlights."

This was particularly appealing to Naturalis, because we are not just a museum, but also the national research institute for biodiversity. We have more than three hundred researchers working on topics like changes in the marine environment, radiation of plant species, taxonomy and, of course, dinosaurs.

One of the main goals of the museum, when we reopened in 2019, was to show the work these researchers do. That is why we have an exhibition called LiveScience, situated on our ground floor where you can see our researchers at work or giving talks about their work. When the Dinosaur Museum in Nagasaki asked us for a life-size 3D print of our Tyrannosaurus, it would have been much easier to print and build the skeleton in a warehouse somewhere. However, we decided to do it as a LiveScience activity, so that visitors could see the work our people do. We have been going out of our way for years to get our "behind the scenes, in the spotlights". We felt we owned that prize. All we had to do was convince the public of this. This turned out to be more complicated than it sounds right now. Because of the Covid, we had a lot less visitors in our museum. And besides this, of course, the two other museums that were nominated, the famous Mauritshuis and Amsterdam based Eye filmmuseum, were eager to win, too.

So we started a campaign where our public showed the relevance of our museum, not us. We asked them to help us pass on our fascination for nature and vote for Naturalis.



→ DINO TIJD TREX MIKE BINK FOTOGRAFIE

We filmed visitors inside our museum reacting to our LiveScience and dinosaur activities, and these clips were featured heavily on social media, focusing on Facebook because that was most efficient to target our main audience. We also put up a large QR-code right next to the life-size printed T. rex copy, and instructed the educational guides to mention the competition whenever possible. We made our visitors our ambassadors, but just as good ambassadors were our staff members. All 800 of them reached out to their network to vote for Naturalis. In the end, the total number of votes was over 84.000, and we got 46% of the vote. So, almost as many people voted just for us, as normally vote for this prize in total! It turns out, Naturalis has a lot of friends. Winning the prize is an hon-

or, but winning by public voting made us even prouder.

Of course, every institution wants to win their national equivalent of this prize, as well. First of all, fit the theme. Behind the scenes and in the spotlight, fit Naturalis like a glove. The theme basically included one of our key messages and was one of the ways to pass on our passion for nature. Secondly, look for ambassadors, they will tell your story more convincingly than you. Let them help spread the word, for they will be touched by the same passion as you. Besides this, communicate a lot, use everything you've got: e-mail newsletters, social media, your museum, e-mails to your staff members, Whatsapp, your regional press. Make sure to create an at-



tractive campaign, we used videos that were shot in our museum and distributed them via Facebook. Look at the campaign as being more than just a campaign for votes: it is also a change to put your museum out there. So do not be afraid to spend a little money. Note that this is not prize money wasted: it got us lots of positive publicity that lasts beyond this particular competition. Where are you going to find people who are enthusiastic about your place, and would be willing to vote for you? Inside your museum, of course. Make it as easy as possible for them to cast their votes, for example, you could put up large touch-screen machines (we didn't do this because of covid) or a big QR code as we did.

If you do everything right, getting a prize like this is something you earn - and do not get by luck, like winning the lottery.

TRAMONTANA NETWORK III
FRANCE/ITALY/POLAND/PORTUGAL/SPAIN
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2020 - RESEARCH

Luís Costa

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Tramontana Network II: In Search for European Rural Memories

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Tramontana Network III is a celebration of the mountain heritage of Europe: an in-depth study of the common intangible heritage of European rural and mountain communities of 5 different countries with the aim to safeguard the richness of biodiversity heritage through its documentation and wider dissemination. The 8 Tramontana partners – Binaural Nodar (PT), Audiolab (ES), Akademia Profil (PL), Bambun (IT), Eth Ostau Comengés (FR), LEM-Italia (IT), Nosauts de Bigorra (FR), and Numériculture Gascogne (FR) - have created a project encouraging international cooperation in the research field and oral memory valorisation across generations.

Imagine a cold and cloudy morning in some of the European mountains where Tramontana Network's team realized the research during the project. Day after day, the researchers dedicated their efforts to meet the people, especially the elderly, the privileged witnesses of the intangible heritage of these areas like linen weavers in the Portuguese Centre-Plateau, shepherds in Polish Tatra mountains, or a blind farmer in the Italian Gran Sasso mountains, among others.

In short, we, the Tramontana field researchers (anthropologists, sociolinguists, landscape audio researchers, and ethnomusicologists), strengthened relations with these invaluable custodians. We spent hours listening, asking questions, sometimes having lunch or dinner with their family, tracking the interviewees' daily occupations, and experiencing a deep empathy with these unnoticed resilient Europeans. We also weaved personal connections and gathered knowledge, recorded their deep memories and reflections on the necessary socio-cultural and economic changes to foster these marginal places.

Today, rural and mountain communities' intangible heritage faces many threats, such as the decline in these traditions' knowledge and practice, the destruction of the environment and landscape, and marginalisation amid globalisation. The communities themselves also face numerous social issues, such as a rising rate of youth unemployment. However, such challenges have also provided the opportunity to establish new resources and research and experiment with new practices of social, cultural, and economic cohesion.

The intangible heritage of rural and mountain communities is immensely diverse and rich. Its documentation is of paramount necessity for its preservation and revitalisation. To that end, the Tramontana Network conducted research, created publications, organised artistic workshops and cultural events, and directly supported artists in these areas. The communities' involvement in these processes was crucial as access to this heritage is often limited.

Tramontana Network is essentially a three-dimensional network or grid comprised of:

- rural and mountain territories
- institutions and people such as local communities, grassroots organizations, local and regional governments and universities and
- ethnographic, ethnolinguistic, ethnomusicological research and sound and creative multimedia methodologies.

The project was conceived to work through mediation mechanisms at its core. Then, we exploited the crossing boundaries technique between institutions, giving a direct voice to ordinary people. This way, we showed that cultural heritage also belongs to each person in each location, even the most remote



and peripheral. We think this aspect of giving voice to the unheard, as farming communities often are, is essential in today's Europe.

Each Tramontana Network member developed a shared methodology to achieve a concrete set of actions and outputs. This methodology has been applied to extensive research over a vast territory when performing the three Tramontana projects (one funded by the Culture Program in 2012 and the other two by the Creative Europe Program in 2014 and 2017):

After a staff recruitment and training phase, a competent European team in the fields of documentation, safeguarding, and dissemination of the intangible cultural heritage of mountain regions carried out over 2.000 field surveys, filmed and recorded together with inhabitants of the territories in areas such as Abruzzi (IT), Tuscany (IT), Campania (IT), Viséu Dão Lafões (PT), Central Pyrenees (FR), Tatra Mountains (PL) and Basque Country (ES), focusing some common research themes, to cross-reference and compare both in geographical proximity and on a

larger scale: mountain farming techniques, animal shepherding and breeding, change perception in rural communities, languages, dialects, accents and non-verbal communication, onomastics and toponymy, domestic and collective chantings.

We were archiving, cataloguing, saving. We then adopted a shared cataloguing methodology to make the processing and conservation in external hard drives viable. Since the data we processed became more critical in terms of amount, it was necessary to enhance our storage capacity. So we also shared these data in servers, particularly within the digital archives of our institutional partners, so we made it possible to share the libraries between the different partners. We collected various documents from the inhabitants (magnetic tapes, audio cassettes, audiovisual, photographic, and paper materials, such as diaries, letters, etc.). Subsequently, we digitized, catalogued, and archived.

In some way, we responded to the need for sharing cultural practices. Our platform promotes a vision of research that is fully open



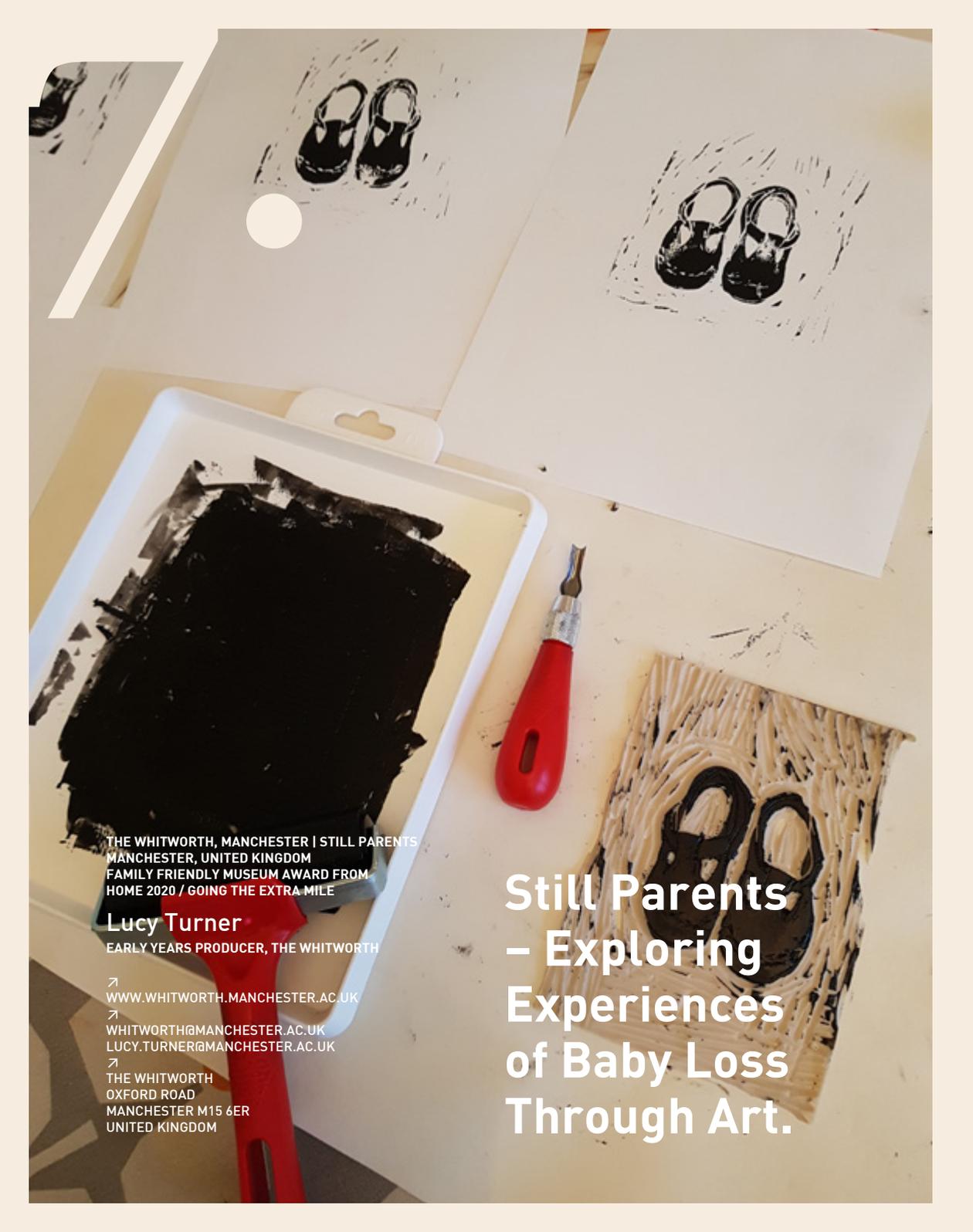
to the inclusion and participation of affected populations and beyond. One of the network partners' significant strengths is precisely the in-depth knowledge of the territories and communities they operate with, facilitating the collection of materials and their development, restitution, and dissemination.

In all the areas we visited, the inhabitants received our initiative very well and supported and sometimes relayed our research, taking an active part in the production of documents and sharing the process of transmitting memory driven by the many meetings organized.

During the course of the project, we developed a network of digital archives from mountain areas, one that includes Binaural Nodar Digital Archive from center Portugal, Soinumapa from Spanish Basque Country, Oralitat de Gasconha from the French Pyrenees, and Gran Sasso and Laga Mountains Intangible Cultural Heritage from the Abruzzo region in Italy.

We produced these original archives in collaboration with institutions, resident populations, and associations connected to the territory. These archives were conceived as living and active places in the transmission of memory and social and cultural practices, a center of accessible resources to plan together safeguarding and dissemination actions. Together, these archives comprise over 5.000 catalogued and geo-referenced sound, photo, and video documents and use common technical frameworks. All the libraries are self-managed, showing that grassroots organizations can adopt high standard techniques in articulation with local communities, local governments, and universities.

At the same time, we have set ourselves the objective of developing an educational path. The Tramontana Network partners developed a series of workshops in schools in the territories involved in bringing pupils closer to their mountain territories' intangible cultural heritage.



THE WHITWORTH, MANCHESTER | STILL PARENTS
MANCHESTER, UNITED KINGDOM
FAMILY FRIENDLY MUSEUM AWARD FROM
HOME 2020 / GOING THE EXTRA MILE

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**Still Parents
– Exploring
Experiences
of Baby Loss
Through Art.**

The Whitworth, part of the University of Manchester, is the city's 'gallery in a park'. Together with local partners, artists and communities, the gallery uses art for positive social change, aiming to transform the way that art is experienced and used, by using art as a tool to open up conversation, generate empathy and actively address what matters most in people's lives - here and now. The gallery's dynamic Civic Engagement & Education team have generated new approaches to working with non-traditional arts audiences from our diverse local communities.

Still Parents is the Whitworth's award-winning programme to support families who have experienced the loss of a baby. The project was launched in October 2019 in partnership with Sands (Stillbirth and Neo Natal Death Charity) and provides workshops that allow participants to explore and share their experiences of baby loss through art, with the help and guidance of an artist, alongside support from Manchester Sands.

Still Parents was founded by Lucy Turner, Early Years Producer at the Whitworth, as a direct response to her personal experience of baby loss.

"I experienced a stillbirth in 2016 and lost my daughter Jenny. I never accessed any support groups as I just didn't feel like they were for me. I wanted to create something that I would have wanted in the hope it might be what others needed too".

Lucy Turner, Early Years Producer, The Whitworth

Lucy's personal experience reflects a much wider societal need, with 1 in 4 pregnancies ending in loss in the UK and a notable absence in creative support for bereaved families.

It was clear from project launch that *Still Parents* had identified a real 'need' within the community and resonated with its target audience. Within a few days of the initial launch the workshops were fully booked with forty enquiries for fifteen spaces, resulting in the decision to double the sessions in order to meet the high demand.

The workshops are promoted through partners Manchester Sands and NHS bereavement midwives and counsellors who signpost newly bereaved families to the programme.

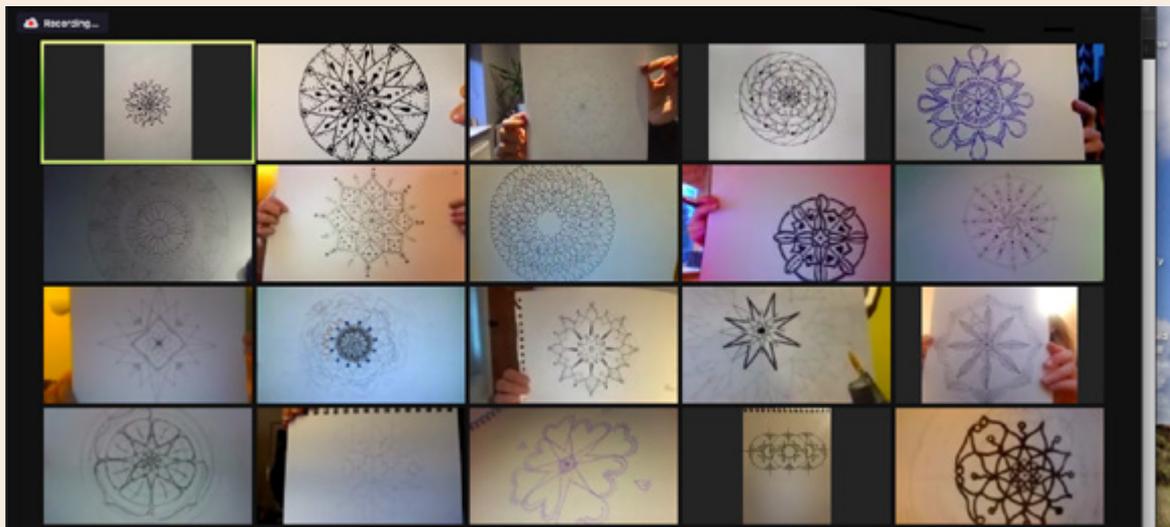
"The feedback that I have had to date and the actual art work that I have seen is poignantly beautiful and moves me more than words can say, they take my breath away and I can see the power of art in action".

Bereavement Midwife, Manchester University NHS Foundation Trust

Still Parents provides a uniquely different method of support to the usual Sands talk-based support group meetings. The art and act of making is at the heart of the sessions. Participants are introduced to new mediums and learn new skills while surrounded by people with shared experience of baby loss. There's no pressure to talk, no pressure to share, yet the sessions create a safe space where bereaved families can feel supported by a community that you know 'understand'.

"The sessions are so valuable to me, just knowing I can spend time with people that have experienced baby loss without the expectation that I have to speak is just so comforting. I find being creative and involving J in that is just so special. It's dedicated time to spend thinking about him which is so precious to me".

Still Parents participant



Alongside practical creative workshops with carefully selected artists, participants have also been introduced to the Whitworth's collection. With visits to the stores and support from the Whitworth's Curatorial team, participants have had the opportunity to access the Whitworth's internationally significant collections to identify works that resonate with their individual stories.

Still Parents in Lockdown

The last face-to-face workshop was in March 2020, as the UK announced its Covid-19 lockdown on 23rd March 2020.

During those early weeks of lockdown it was clear that there was now an even greater need to provide support mechanisms for those that had suffered bereavements or were grieving; whether for a recent baby loss or for one in the past. Newly bereaved parents were particularly hard hit, unable to be comforted and supported by their family and friends or, sometimes, by the normal health professional services.

Using Zoom, these important sessions moved online and into the safety of the home environment. Before each session, creative care kits are sent out to each participant allowing them access to all the tools and materials they need to participate in the practical sessions. These have included lino printing, watercolour and embroidery kits.

"All the resources were delivered to my home, beautiful art resources that made me feel like I was being invested in. This support, particularly during lockdown when people feel even more isolated when suffering from baby loss has been a life line."

Still Parents participant

During a year of Covid-19 restrictions, the project has not only been maintained, but has flourished online. There have been numerous new participants join and newly bereaved families are now regularly referred to us by bereavement midwives and counsellors from Manchester's NHS Foundation Trust.

"We lost our baby a few weeks ago and I have been feeling depressed so asked my midwife if there were any services available for bereaved couples. She referred us to



Still Parents and here we are".

Still Parents participant

Moving online there were concerns about losing those incidental, unplanned and intimate conversations that happen when sat around a table making in the gallery. But there have been some unexpected benefits; opening up access geographically as well as affording a new dynamic – an intimate space where everyone shares at their own pace and in their own space.

Still Parents won the 'Going the Extra Mile' award in the Kids in Museums Family Friendly Museums from Home awards in October 2020.

"I am so pleased that we were able to give your incredible project the public acknowledgement it so richly deserves. It's an extremely brave and important project and it touched everyone who read about it among our judges, staff, trustees and volunteers."

Executive Director, Kids in Museums

The receipt of a 'Kids in Museums' award not only provided a platform to share the difficult, often 'unspoken' taboo issues that can impact family life but also begins to unpick the definition of 'family'.

So far *Still Parents* has engaged over 70 bereaved families with numbers continuing to grow. The workshops continue to run monthly and a *Still Parents* 'constituent led' exhibition will open at the Whitworth in September 2021. Following this pioneering exhibition, we aim to extend links to other external partners, with the aim to diversify the participants we reach to include more bereaved dads/ partners and BAME communities.

"I am very proud of the caring community that has emerged through Still Parents and the impact that the sessions have had on our combined grief. We have created a safe space to talk about our babies and use their names without fear of upset. This openness, at a time when closing down is often the easy option, have provided a level of freedom to explore our emotions through art; with truly moving results.

If you have an idea that has personal resonance and through your own experience you identify 'a need', speak to your organisations/partners and use your passion and insight to make something happen"

Lucy Turner, Founder of Still Parents

8.

JINSHA SITE MUSEUM
CHENGDU, CHINA
CHINESE MUSEUMS ASSOCIATION MOST INNOVATIVE
MUSEUMS IN CHINA AWARD 2020

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Harmonious Development Between the Site and the City



Jinsha Site Museum is located in Chengdu, a southwestern municipal city, being well-known as the hometown of pandas in China. The museum, built on the real archaeological site, has been listed in the “First Batch of National Archaeological Site Parks” and regarded as a National First Level Museum. It mainly displays an ancient civilization – the history and society of the ancient Shu kingdom – which disappeared over three thousand years ago. The core mission of the museum is to help people learn about the history of Chengdu and the essence of its culture through the Jinsha Site Museum.

Telling the Story of the City through Exhibitions

Thanks to the discovery of the Jinsha Site, the history of Chengdu city can be dated back to 3000 years ago, instead of the former record of 2300 years ago. The site not only marks the beginning history of Chengdu city and provides a key to solve the mystery of the decline and fall of the Sanxingdui civilization, but was also selected as one of the “Top Ten Archaeological Discoveries in 2001 of China” and recognized as a “Major Historical and Cultural Site Protected at the National Level”. Jinsha Site Museum preserves the core area of the archaeological site in its original location and displays the real ritual ceremonial site of the ancient Shu kingdom, so that the public can watch the scene of archaeological excavation as well as the process of conservation on the original site. Inside the museum galleries, typical remains such as palace foundations, ash pits and graves, as well as important artifacts including gold masks, gold crown-lace, jade cong tubes, and stone kneeling human figures, are elaborately displayed to demonstrate the social life and spiritual beliefs of the ancient Shu kingdom. Outside the museum buildings, the site is densely vegetated to create a museum

park with beautiful scenery. Since its opening, Jinsha Site Museum has been honored as a must-go “site park” by local people in their leisure time, meanwhile it also has been voted by the foreign travelers to be one of the “Top 10 Hot Museums of 2014 in China” on Tripadvisor and awarded “The Best Site Museum” by Fédération Internationale du Tourisme on the 2015 annual elites awarding ceremony.

Connecting the City and the Public through Activities

By fully integrating cultural attributes related to the Jinsha Site, various events have been held in our museum, which help the audience to have a better understanding of the archaeological site as well as the culture and history of our city. Primarily, Jinsha Site Museum is the first in China to launch the plan to extend museum opening hours to the night-time, which possess a unique charm and exerts significant influence in China. Moreover, the cultural events held in the Chinese New Year within only 20 days attract almost 600,000 visitors on average each year, and include Chinese lantern shows, art performances, traditional local markets and interactive games. In addition, in summer, it holds concerts, poetry readings, dramas and workshops for public welfare, etc. Secondly, Jinsha Site Museum has forged strong partnerships with different organizations, promoting the Jinsha culture deep into the life of our citizens. Thus, the Jinsha elements can be easily found in subway trains and stations, children’s museums in schools, as well as the art projects such as music, novels, movies, games, etc. Statistics show that over 100,000 school students visit our museum each year. The museum is even more popular among young people to post on social media, and quite comfortable for citizens to enjoy their everyday life activities such as fast



walking, Chinese shadow-boxing, photography, etc. It blooms the living life of the citizens in all aspects and serves as a cultural bridge linking the public with the profound culture and history of Chengdu.

Since the outbreak of Covid-19 in 2020, the museum has provided online events, such as exhibitions, courses, and guidance, which let our audience get museum information and knowledge constantly. In total, the online access frequencies of our internet users reached more than 20 million. Within only one year, the followers of the museum's official social-media accounts have increased by 61.2%, almost one million.

The museum not only focuses on exploring the features of Jinsha culture, but also cooperating with museums globally. We have organized thematic exhibitions, academic exchanges and staff exchanges with dozens of museums from Italy, France, Canada, the US, Australia and Japan etc. In the coming

days, our museum will enhance international contacts and cooperation with worldwide museums in the time of fighting Covid-19.

Harmonious Development between the Site and the City in the Future

The year of 2021 marks the 20th anniversary for the discovery of the Jinsha Site and the 13th anniversary since the Jinsha Site Museum opened. As a young museum, Jinsha has held a series of temporary exhibitions themed on archaeology, art and world civilization, made great efforts on the preservation and conservation of the archaeological site, developed diversified digital projects, and launched education programs in schools, so that it has become the most popular cultural landmark in Chengdu. "The Sun and Immortal Birds" gold ornament, the collection highlight, has been regarded as the symbol of China's Cultural Heritage as well as the logo of Chengdu, and its design



fits the spirit of the city of “innovation, fashion and inclusiveness”. In the future, Jinsha Site Museum will continue to focus on heritage, education and cooperation to be the real cultural connection between the past and future of Chengdu.

Background

In 2017, we began to discuss the kernel of an idea for a book that would explore what we sensed to be an emerging global turn in museum thinking and practice – the increasing prevalence of work that seeks to harness the unique resources, capacities, and potentials of museums as forces for good. Over a period of two years the project grew in scale and ambition. We drew on our own research and values-based practice to develop a clear conceptual frame for the book, and then issued an open call for contributors working in this emerging field to share their insights and experiences. We were overwhelmed with the response – a multitude of submissions that revealed a body of experimental, activist museum practice across the world – and began a careful process of selection, review, and editing.

Published in January 2019 by Routledge, *Museum Activism* is an anthology of research that brings together 51 contributors, including cultural practitioners, artists, researchers and activists from around the world who seek not only to draw attention to the phenomenon of ‘*museum activism*’, but also to amplify, nurture and enrich it.

Underpinning professional and social philosophy

Only a decade ago, the notion that museums, galleries and heritage organisations might engage in activist practice – marshalling and directing their unique resources with explicit intent to act upon inequalities, injustices, and environmental crises – was met with widespread scepticism and often derision. Seeking to purposefully bring about change beyond the walls of the institution, through support for particular standpoints informed by moral, ethical, and scientific rationales,

was viewed by museum workers, sector leaders and external commentators alike as inappropriately political and partisan. Such work was thought to be beyond the remit of cultural institutions, antithetical to fundamental professional values, and a threat to public trust.

Today, although the idea remains controversial, *Museum Activism* highlights signs of an irreversible shift in the way we think about the role and responsibility of museums as knowledge-based, social institutions. There is increasing recognition that museums are not, and never have been, neutral. A growing body of research is revealing the powerful part museums play in engaging visitors in dialogue surrounding contemporary social issues, and in shaping the way we see, think about and act towards others and the world around us. This, in turn, is stimulating professional debate and experimental practice around the potential of museums to bring about progressive change. Although relatively few institutions have taken this to what we would argue is its compelling conclusion – a recognition that museums not only have the potential to shape a more sustainable, equitable and fair world, but also an obligation to do so – these attitudes are also slowly changing.

Following our opening chapter, in which we present our case for activist, critically engaged, and purposeful museum thinking and practice, the chapters are divided into three sections: ‘Nurturing Activism’; ‘Activism in Practice’, and ‘Assessing Activism’. Each part includes 10-13 research papers selected from across the globe through an editorial review process to examine the leading-edge work shaping museum practice today. The first part, ‘Nurturing Activism’, assesses traditional museum practice and what could, or should, change for museums as they seek to take a stand on important issues. Part two,



→ THE PAST IS NOW, AT BIRMINGHAM MUSEUM AND ART GALLERY.
PHOTO © BIRMINGHAM MUSEUMS TRUST

'Activism in Practice', explores actions taken by museums around the world and lessons learned from specific case studies. Part three, 'Assessing Activism', delves into the challenges and issues to consider when museums make the commitment to contribute to positive social, environmental, or cultural change.

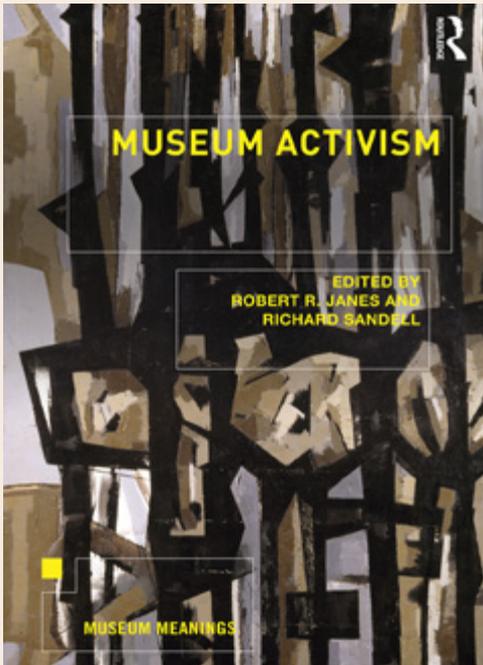
Museum Activism offers what is effectively a handbook for museum workers who are seeking ways to use the museum to move issues of social, environmental, and cultural change forward.

Since its publication, *Museum Activism* has helped to foster reflection, as well as stimulate and inform new ways of thinking and working with which to counteract and transcend the 'immorality of inaction'. This recognises that, whilst *museum activism* involves work that is undeniably challenging and risky, there is a growing and irresistible imperative to redefine the contemporary museum as an active agent in shaping the world around us and making it a better place for all.

Award for Outstanding Achievement in Cultural Heritage Research

Museum Activism was awarded the Canadian Museums Association's 2020 Award for outstanding achievement in the field of cultural heritage research based on fulfilling seven award criteria:

- 1. Diffusion: promotes physical, intellectual, and social outreach.** Fifty-one authors from six continents have contributed their voices to the important conversation about changing practice in the museum sector, thus ensuring a global reach and relevance. Decolonization, climate change, anti-racism and anti-ableism are all issues addressed within the book, demonstrating relevance to a variety of audiences and international contexts.
- 2. Inclusion: Reflects upon and represent both accessibility and diversity.** This book explores access from multiple angles and challenges museums to take action. It puts forward everything from working with accessibility advocates to address universal access, to exhibition design and installation, to providing opportunities for sharing experiences of being disabled in an ableist world.



3. Innovation: Promotes new and creative ideas. *Museum Activism* immerses the reader in new and innovative ideas, experiments, and test cases, and offers practical ideas for change. Throughout the book, readers are constantly faced with the question “What will I do to actively and positively contribute to our changing world?”

4. Practices: Exceeds the current standards of museum practice. The intent of *Museum Activism* is to help museums move beyond current standards of museum practice and support the museum profession in becoming more mindful of the world around them, including their contributions to societal well-being. *Museum Activism* clearly articulates a call to action to reach beyond current standards in search of authentic community relevance.

5. Relevance: Demonstrates relevance to the communities served. Each of the 34 chapters in *Museum Activism* presents direct experience of community service within a museum context, including collections, education, and programming, as well as exhibition development and installation.

6. Resources: Demonstrates an effective use of available resources. The costs of publishing *Museum Activism* were covered by Routledge, and the ability to share the book through Google Scholar provides access to those who are not financially able to purchase a copy.

7. Vision: Advances a vision of the future of museums. At its very core, *Museum Activism* is an appeal to our collective imagination, asking us to advance the ideas of what museums are, and what they could be, around the world. It puts forward a clear vision for the future of museums, while offering case studies, potential new practices, and lessons learned to serve as a guide for getting there.

We are honoured to have had this opportunity to make known the global contributions of museums and galleries as key civic and intellectual resources. In a world increasingly beset by complex social and environmental challenges, this book clearly demonstrates that museums and galleries have a fundamental role to play as forces for good. The nomination for the Canadian Museums Association Award stated:

‘It is a truly visionary publication which endeavours to shift the paradigm of museum work, and the role of museums in society, by demonstrating how this work can be done, and done very successfully by institutions around the world’.

10



Dealing with the Communist Past

NATIONAL MUSEUM OF SECRET SURVEILLANCE "HOUSE OF LEAVES"
TIRANA, ALBANIA
EUROPEAN MUSEUM FORUM / COUNCIL OF EUROPE
MUSEUM PRIZE 2020

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Introduction

Since May 23rd 2017, the National Museum of Secret Surveillance "House of Leaves" has been open to the public as a memorial site of the communist dictatorship with the mission: *the commemoration of psychological violence, of violation of human rights and control of citizens during the communist regime through the former State Security.*

One among a number of historic locations brought back to public consciousness, the House of Leaves is already an iconic creature formed by a half-forgotten past and a wide-open future.

The House of Leaves transformation project, which was codified under the name "Gjethi" (The Leaf) in the State Security documents, was initiated by the Ministry of Culture in 2014 and supported by a multidisciplinary team of historians, associations of victims, institutions, engineers and craftsmen from different countries. The National Museum of Secret Surveillance "House of Leaves" depends on the Ministry of Culture of Albania and is a not for profit institution. The public debates accompanying its opening and that still persist have to do with the difficult communist legacy.

The Transformation Project

Until recently, this unobtrusive house in the middle of Tirana, Albania, served as the headquarters of the Sigurimi, the secret service agency, operating throughout the long dictatorship of Enver Hoxha. Its location was crucial in the geopolitics of the city, for it had the "normal" appearance of a private villa, yet it was a sophisticated technical branch of the government whose aim was to have total control of the population.

It was a fundamental decision to take, either hide its wounds, pretending they never existed, or expose them as the tattoos of history. The transformation of this "House" into a site of memory required delicate interventions. The derelict condition of the house is itself an integral part of its character, a kind of historic tattoo, a deeply etched condition no one can quite comprehend today. The team immediately felt the urge to open every space to the public and to allow the house to speak.

The most telling aspect of the House from the current point of view is its multi-layered condition. Whether from the sidewalk or from its interior, the building reveals barriers and divisions, demarcations and thresholds of different vintage and purpose, all of which transform it into a strangely hollow and subtly shrouded object. By the simple act of opening the museum and its grounds to the public, the half-forgotten, half-feared conditions of the past are peeled away, leaving one to reckon with a disconcerting present.

The House of Leaves was and remains a labyrinth of rooms, with all the traces of its transformation from a Maternity Clinic of the '30-s to a top-secret place of surveillance, a place where took place the telephonic and electronic interceptions and the control of the postal correspondence; it is full of breaks, scars and unexpected places.

The Storytelling Project

This was the very beginning of the Museum; just to exhibit papers, drawings, or hundreds of pieces of technical equipment was not enough, as everyone wanted to know what had happened there. The team spent two years studying the equipment, its provenance, the time of acquisition and use. They relied on documents from the Archives, patiently matching mute objects with written



→ HOUSE OF LEAVES SUEVI DEMOLLARI PHOTO

documents. They dug into the photo and film archives, so as to be able to tell the story of the victims to whom this museum is now dedicated. The museum has the courage to show in its exhibition the files of the collaborators of the Secret Services during the communist regime and the faces of the main persecutors in a country where transitional justice has not occurred, where the persecuted people are still claiming their compensation and where none of the prosecutors has been condemned. Statistics, data, graphics and texts are printed on the walls, on the curtains and on many other surfaces in order to give a voice to the house letting the voices of the people be heard.

Through a rich and authentic collection of espionage devices hidden in it, through numerous archive documents, film evidences, and statistics or studies, the museum shows the important, repressive, frightening and controlling role of the Sigurimi (State Security), which influenced the 45-year long rule of the communist regime in Albania.

The museum actually puts more emphasis on the consequences of tapping than on the curiosity of the tapping method. In addition to the sophisticated equipment of interception and to the exposure of collaborators' files, it highlights the loss of life, imprisonment, deportation, social and professional degradation. The museum uses statistics, data, graphics, and texts on the walls, curtains, and many other areas to give a voice to the house, but at the same time leaving people's voices heard, oral histories, the stories of the innocent victims to whom it is dedicated.

The Program of Educational Activities

The museum is and will continue to be focused on the younger generation. Explaining the differences between democracy and dictatorship and sensitizing the young generation in this respect is one of the major challenges to the Museum and other institutions in Albania, in the process of revisiting the



past. We believe that the better we understand dictatorship, the better we can shape democracy.

The programs organized not only contribute to the development of the collective memory of new generations but also help in the rehabilitation of former politically persecuted people in their engagement in social-cultural activities.

The National Museum of Secret Surveillance "House of Leaves", like all memorial museums and memory sites, has the potential to improve the processes of transitional justice, relying on all parties working together to a greater benefit: moral justice and preventing the repetition of violence. The museum, using all the museum tools and presenting different perspectives, gives a valuable contribution to the current discourse on the past, the recognition of the facts, the restoration of the dignity of the victims, and the encouragement of open debates between past injustices by providing a place for reflection.

By focusing its activity mainly on the younger generation, the museum aims to promote an active and consciously engaged citizenship, freedom and inspiration as the best way against the abuse of human rights, to stop the abuse before it starts. This can be a very important direction in a transitional society.

2020 Council of Europe Museum Prize

The National Museum of Secret Surveillance "House of Leaves" was awarded with the 2020 Council of Europe Museum Prize for 'Contribution for the promotion of the cultural heritage as a vector of common European values'. It is a small museum with few resources in openly dealing with the wounds of the past.

On 28 December 1836, South Australia was colonised by the British along the shore of the Gulf St Vincent at Glenelg (Pathawilyangga). The day was much like many South Australian summer days, the heat dry and unbearable, the flies thick. At the base of a crooked gum tree, the British celebrated, reading the Proclamation Document which reiterated the new law, proclaimed by King William IV in the months preceding. All were oblivious to the course of history they had willingly participated in. The lasting impacts of this day, and the choices they would make both prior and following, would create a long-lasting divide in South Australian history. A divide between the story generations of future South Australians would come to acknowledge as their history and the confrontational, violent and at times unbelievable truth (tiati).

Fast forward 183 years later to an Australia that is still struggling to comprehend and accept its roots, deeply set in racism and colonial practices. South Australia is a state grappling with the consequences 183 years of denial can cause a nation. Two women, one white, one Aboriginal, found themselves having a conversation about history, the importance of education and the role in which the museum could play in teaching new generations to understand our past. Both knew that true understanding fosters people's abilities to move forward. Though from different sides of the narrative, as the conversation progressed, both realised the stories understood to shape South Australia's history - taught in our schools, passed down by generations - were not necessarily wrong. Rather, it was just that in-between the 'truths', much of the story had been left out, misunderstood, forgotten to time. Winston Churchill said that 'history is written by the victors'. This could not be truer in South Australia. The 'truth' of the past was written, told, and delivered by those on the side of power. In a museum context, it still is. South

Australian history is little told from the Aboriginal perspective, written by them, written for them. It was time to leave all of this traditional way of story-telling behind. Tiati would be about multiple voices telling the whole truth of how South Australia came to be.

From that day forward it became pivotal to this exhibition that Kurna, the traditional owners of the Adelaide Plains, be given the reigns to tell their story. It also became clear that to tell this history it was important to not 'cancel out' what had come before. To not replace one narrative with another. There was a lesson to be shared in acknowledging both sides of the story. If both narratives were brought together, perhaps it was possible, for the first time since 1836, to explore the full truth of South Australia's colonial past in the museum context.

Why the Bay Discovery Centre museum? Located at Glenelg, a mere 500 metres from the first landing place of British colonisers, Glenelg became the first mainland settlement in South Australia and the location of the first encounters between Aboriginal people and colonisers. The Kurna people continue to hold great cultural significance to the area. Today, Glenelg is a bustling seaside suburb attracting daily hundreds of local, interstate and, pre-Covid, international tourists. Like most museums, the Bay Discovery Centre was actively playing a role in perpetuating the colonial narrative. 183 years ago the story started here. It seemed only right that this be the place where the truth of the past begin to be addressed.

The Bay Discovery Centre, an initiative of the City of Holdfast Bay Council, has a strong, ongoing working relationship with the Kurna Nation. Together, we aim to educate the wider community on Kurna history and culture, create future working relationships and drive economic possibility. Tiati Wangkanthi



Kumangka is an extension of this relationship. Conceived mutually and co-curated, the project is pivotal to the national reconciliation movement, a goal that is shared on the global stage.

In 2020, Australia's peak museum body, Australian Museums and Galleries Association (AMaGA) released the 10-Year Indigenous Roadmap, a commitment to decolonising museum spaces and improving Indigenous engagement and employment in Australian museums. Though a ten year roadmap, Tiati delivered on many of the principals outlined in this document. One judge commented that Tiati creates 'a lesson for us all in how we can use the Indigenous Road Map' and; 'I think this project manages to do something incredibly important, to decolonise the museum by recognising the presence and interaction of multiple voices. While this seems obvious, the approach often taken with decolonising practice is to replace one narrative with another - and you rightfully acknowledge the limitations of this. There

are many much larger organisations and institutions that are yet to do this'.

The multiple voices of Tiati, ensure that this exhibition is not just for white people. This is Kurna's chance to have their story, written as they choose, on museum walls. It is a chance for them to educate their community too. Kurna man Jack Buckskin, said the exhibition is a 'great way for Aboriginal people, especially Kurna people, to have our voices heard. Very early on our people had lost their voice, lost the opportunity to share our knowledge, and our culture, so this exhibition is about understanding the history of this country from an Aboriginal perspective'.

Tiati opened at a time in the Australian museum world where large institutions are struggling to find the answers to how to tell these difficult stories, partly because they have historically played such a drastic role in perpetuating the myth; painting the story of colonists as 'heroes', pilfering cultural sites to form their collections and denying Aboriginal communities a voice. It is hard to swallow



a pill when you yourself as a museum professional have to come to terms with having played a part in practices that today's society largely deem as wrong. It can be a struggle to accept that the traditional methods of collection and display do not work in the modern context. Perhaps because of this, most still choose to lead without listening. The Bay Discovery Centre and City of Holdfast Bay was determined to listen. To recognise that so much of this story was not ours to tell alone. Beyond listening, the museum was also determined to not be part of 'just another conversation'. It was time to take action and deliver. Because of this simple decision, Tiati will always be unique.

In an environment where many are struggling to come to terms with a colonial past, it was not easy to always bring everyone along for the journey. Tiati can be confrontational, sometimes opening heated discussion, sometimes evoking emotion and many times inducing the response 'I didn't know'. It is in this space however that Tiati triumphs. De-

spite the challenge, opportunity has been created for our community to begin to confront the past, to grow, to learn themselves and pass this knowledge to their peers, friends and family.

Given the chance to go back and alter anything, we would not change a thing. Our focus remains firmly on the future, the next steps and the continuous education of our communities. The museum world is too often inhibited by what they see as complications with working with Indigenous communities, challenges in overcoming historical issues and struggling with narratives that are deeply painful. Yes, these are all complex spider webs you may have to untangle. Listen all you can, form meaningful relationships, contemplate if you need to, but in the end, just like the advice Kaurua Elder Jeffrey Newchurch persistently hands out; 'be like Nike and just do it'.

"AUSCHWITZ. NOT LONG AGO. NOT FAR AWAY."

SPAIN/POLAND

EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2020 - EDUCATION, TRAINING AND AWARENESS-RAISING

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SPAIN

At the Heart of the Matter.



In April 2009, I received a copy of Viktor E. Frankl's *Man's Search for Meaning* for my birthday. My brother Jesús had just passed away. His death had come suddenly, at the age of 25. Understandably, I wasn't ready to read the book.

A few months later, however, I found myself holding Frankl's book one evening. I looked at it for a few minutes, not really sure what to do. After a while, I opened it and read the first few pages. I discovered how Viktor, a young Austrian Jew with a promising career as a psychiatrist ahead of him, wandered lost through the streets of a Vienna threatened by the imminent arrival of the Nazi regime. He had to decide between emigrating to the United States with his wife or staying put in Vienna with his parents. The latter would place all their lives in danger. Time was running out. He had to decide.

Reading about his experience in various Nazi concentration camps—including Auschwitz—was the source of inspiration to create a touring exhibition on the history of the camp. In a world still prone to waves of hatred, genocide and terror, I felt compelled to share this story in the form of an exhibition.

Narrating this kind of history, which brings us face-to-face with our most complex past was—and is—one of Musealia's main objectives. We are an independent company from Spain and have been working for over 20 years to create exhibitions that help us understand the human condition and its history, aiming to reach new audiences and educate and inspire people when it comes to our past, present and future. We are a passionate and talented group of people with different areas of expertise, including narrative and storytelling, communication, collections and museology. Our exhibitions are characterised by their narrative approach, historical rigour, educational value and emotional impact.

That moment in 2009 marked the start of a long journey, whose first phase culminated in Madrid in December 2017. The exhibition *Auschwitz. Not long ago. Not far away* is the fruit of a process that began when I started reading Viktor E. Frankl's book.

With the constant and decisive support of the exhibition's executive producers, José Antonio Múgica and María Teresa Aguirre, we assembled a team of international historians and experts who formed the backbone of the project, including the Dutch historian Dr Robert Jan van Pelt, the American scholar Dr Michael Berenbaum, the Holocaust education expert Paul Salmons, former executive director of the Holocaust Center for Humanity Miriam Greenbaum and the architect Djamel Zeniti. We began by laying down a series of principles to guide us in a challenge as complex as telling the story of Auschwitz:

- The concept of authenticity brought by the original objects that would be on display and testimonials from the victims.
- Rigour in producing the content, applying the highest standards of scholarship in the study of the Holocaust.
- The narrative nature of the exhibition, brought to life by an engaging multi-language audio-guide.
- A broad vision of the project beyond the four walls of the exhibition, complementing its stay in different museums with a wide-ranging cultural programme.
- The creation of educational materials for school groups visiting the exhibition.

Our next step was to approach the Auschwitz-Birkenau Memorial and Museum, directed by Dr. Piotr Cywinski. The museum's response exceeded our expectations, transforming the exhibition into an unprecedented joint production involving their historians, conservation experts and educators. Pawel Sawicki, as special coordinator of the project at the museum, and Dr Piotr Setkiewicz, as their



head historian, played a key role in the collaboration between the two organisations.

The resulting exhibition contains over 600 original objects, many of which are on display for the first time. Many come from the collections of the Auschwitz-Birkenau Memorial and Museum, made available thanks to its head of collections, Elzbieta Cajzer, although the exhibition also includes items on loan from over 20 museums, institutions and private collections throughout the world. Each object helps us to understand the unfolding of the complex and dramatic history of Auschwitz.

The exhibition is currently touring a number of museums in the United States and will visit cities throughout the world over the coming years. This will allow it to bring the story of Auschwitz to millions of people, taking them on a thought-provoking journey into

human nature, told through the dual nature of Auschwitz as a physical space and as a symbol and metaphor for unchecked human cruelty.

In 2020, the project received one of the most prestigious awards in the field of European cultural heritage, the Europa Nostra prize for Education, Training and Awareness-Raising. The award was particularly significant for the team behind the exhibition as it refers to our continent's cultural heritage. The space we now know as Europe is built on the moral and physical ruins of the concentration and extermination camps of the Second World War. Understanding how the ruins of the Auschwitz barracks, the dark corners of the Birkenau crematoriums and the stories of the lives taken there form part of the shared legacy of our societies—of *our* Europe—is the first step to building a future that will not repeat these events.



We must not forget that the attempt to annihilate each and every Jewish woman, man and child in Europe did not happen long ago or far away. It happened here, in the heart of our continent, in a modern society, similar in many ways to our own. It involved the complicity of many different parts of society and of political, cultural, academic, scientific and bureaucratic elites. One of the main goals of this project is to help the public understand how that place came to be and how its existence continues to resonate in our vision of the world and ourselves.

The Russian historian and writer, Aleksandr Solzhenitsyn, who won the Nobel Prize for literature in 1970 and who spent over ten years in a Soviet concentration camp, once remarked:

If only there were evil people somewhere insidiously committing evil deeds, and it were

necessary only to separate them from the rest of us and destroy them. But the line dividing good and evil cuts through the heart of every human being. And who is willing to destroy a piece of his own heart?

History is often a silent cry rising up from the depths of the earth. In the case of Auschwitz, this voiceless cry is a warning of where a future built on hatred and indifference to the suffering of others, on antisemitism and racism, can lead us and of just how far that dark half of the human heart can take us.

Conservation of the Box Naval Figureheads Collection

PLYMOUTH CITY COUNCIL (THE BOX) AND ORBIS
CONSERVATION | THE BOX NAVAL FIGUREHEADS
COLLECTION
PLYMOUTH, UNITED KINGDOM
MUSEUMS + HERITAGE AWARD 2020 RESTORATION/
CONSERVATION PROJECT

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MUSEUM MANAGER & CURATOR, ANDREW CARNEGIE
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13.

Description of the Project:

The Conservation and Display of The Box Naval Figureheads Collection was an ambitious and transformational project to conserve and restore fourteen degraded, nineteenth century, naval ships' figurehead carvings and place them on prominent public display as a permanent exhibition suspended within the main entrance of The Box (a museum, gallery, archive and visitor attraction opening in central Plymouth in May 2020).

The carvings underwent restoration work in the 1950s using untried methods including coating the decorative carved and painted surfaces with glass fibre, which failed, leading to water ingress and decay to internal timbers. This put these important figurehead sculptures at major risk.

The Box proposed to restore the sculptures and suspend the 20 tonnes of figureheads in a huge sweep from the ceiling of the main entrance atrium, creating a memorable visual experience from both within and outside The Box.

Overall Objective:

The project aimed to secure the long-term future of 14 naval figureheads, through sensitive conservation and restoration. It also aimed to significantly widen public access to, and understanding of, the figureheads, in relation to their symbolic importance and Plymouth's naval heritage.

By creating an audacious, dynamic and engaging display in the main entrance of The Box, it is hoped that the figureheads are re-understood by the viewer as substantial floating heritage, as opposed to floor mounted large scale wooden sculptures, helping to contextualise the pieces. The project also aimed to develop wider conservation and

restoration techniques and processes that would enable these, and potentially other figureheads or large-scale wooden objects, to be conserved successfully.

Implementation:

The National Museum of the Royal Navy agreed to the figureheads being removed from storage in a former fire-shed at the Devonport Naval Heritage Centre (DNHC) to permanent display at The Box.

Orbis Conservation were appointed as primary conservation partner. They undertook the full conservation, consolidation and restoration of the figureheads. In addition, Orbis Conservation designed bespoke mounts and armatures, working alongside PCC's structural engineers, to suspend each carving at the required angle for the dynamic 'floating flotilla' display.

Orbis led the de-installation and transportation of the structurally vulnerable sculptures, the largest of which is 4m tall and weighs 2.5 tonnes, from the DNHC to the conservation specialists. The six most severely degraded figureheads went to Orbis, seven to Mainmast Conservation and one to Hugh Harrison Conservation. EU Interreg funds supported method pilot testing on Topaze and Royal William, gleaned information to share with the other conservators.

Innovative analysis of the collection:

The immense scale of the sculptures restricted the feasibility of most structural analysis techniques. The exhibition's challenging suspension requirements meant it was imperative to fully understand the condition of the internal timbers. Hugh Harrison Conservation used micro-drilling techniques to identify internal decayed timber, but these tests offered limited understanding about



the extent of degradation throughout these huge objects.

Orbis identified and trialled a range of innovative solutions before deciding sonic tomography (usually used to measure the integrity of living trees) offered the potential for best understanding the internal condition of the figureheads. Sonic Tomography uses a system of sensors, placed around the circumference of the wooden sculpture, to measure sound waves passing through a structure. The presence of rotten timber or voids within the timber influence the speed of the sound wave transmission through the object and through analysing these transmission speeds a tomograph of the internal structure is produced. Software converts these into colour coded, cross-section maps that identify the locations of good timber, structurally compromised material and voids.

By applying this analysis technique, other hugely invasive and destructive techniques were avoided on most of the collection, allowing the treatments to be focused on only those figureheads with significant internal loss and decay.

Dismantling, Consolidating, and Rebuilding 2 tonne sculptures:

The analysis had indicated that the most degraded sculptures needed full deconstruction to remove decayed timber and install armatures to reinstate structural stability. The second significant challenge of the project therefore was developing a strategy for consolidation of those severely degraded figureheads that required extensive treatment.

In some case, such as HMS Topaze and HMS Tamar, the timber was so unstable internally (through the damage caused by rot) that only a thin outer shell of timber, approximately 5-20mm, remained. It was obvious that the challenge would be how to control the drying out and addition of consolidants to the fragments, so that dimensional changes would not occur, and that structural integrity of the pieces would not be breached. Conservators had to introduce a consolidant to the timber at the earliest point possible in the drying out process to re-establish structural integrity, whilst simultaneously controlling the drying and monitoring the fragments.

During testing some timber showed levels of up to 85% Moisture Content (MC). Most consolidants function up to levels of 25%MC so experimentation was required by Orbis until they found an epoxy based solution that worked at 40%MC (below this level, irreversible dimensional/structural deformation would occur). The fragments required drying out in purpose-built humidity chambers where the Relative Humidity (RH%) could be brought down in a controlled way,



preventing timber distortion or shrinkage of component parts. When the appropriate MC was achieved a first round of consolidation took place, aiming to offer enough structural integrity to the fragment for it to reach a MC where the consolidant would work more effectively. This was followed by a second round of consolidation once 20% MC was reached.

Rot was removed to ensure structural integrity and avoid spore migration whilst 3D scans enabled a 3D milling machine to produce rough carvings of missing areas, finished by hand carving using traditional techniques.

Orbis worked closely with The Box's structural engineers to design a system of internal mounts and armatures to facilitate the ambition for the figureheads to appear to float and sweep in a suspended arc. The mounts could

be used to hoist them in place and connect into steel suspension cables.

Orbis' 3D scans provided a more complete picture and could be used to ascertain the weight and centre of gravity of each figurehead.

Paint analysis was performed to understand the stratigraphy of the historic decorative schemes. Some figureheads had up to 50 layers of paint. They were repainted with a conservation grade acrylic system, following the results of historical analysis.

In October 2019 final delivery, hoisting and fixing into place was managed by Orbis, working with The Box Conservator and other specialist contractors.

Outcome:

Saving of 14 naval figureheads that were in greater danger of loss than originally known. Many similar naval figureheads in comparable condition could now be protected.

Hugely improved access from behind secure gates to a prominent 24/7 public experience.

Development of techniques, processes and understanding. Adapted use of sonic tomography has enabled the scanning of the entire sculpture, rather than reliance on spot analysis.

Techniques developed to measure the structural integrity of large wooden sculptures.

Paint analysis has confirmed the theory that originally the figureheads were painted lead white and were only painted in bright colours once displayed on shore. We chose an authentic, more subtle colour palette, using illustrations from a set of 1911 cigarette cards.

14.



SHOWA ERA LIFE STYLE MUSEUM
KITANAGOYA, JAPAN
JAPANESE ASSOCIATION OF MUSEUMS AWARD 2020

Yoshinori Ichihashi
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Care For The
Aged Through
Cooperation
of Education,
Welfare, and
Medical Fields

The Showa Era Lifestyle Museum exhibits objects from people's daily lives during the Showa era (1926–1989) with an emphasis on the challenges that Japan faced after World War II. It was a time of rapid economic growth for the country, bolstered by the Games of the 18th Olympiad held in Tokyo in 1964. With a collection of over 100,000 daily life necessities, the museum hosts over 40,000 visitors every year. Exhibits evoke nostalgic feelings and sentiments among visitors, who are encouraged to actively share their memories. With this as a foundation, a new relationship with the elderly in the community was formed by incorporating the reminiscence method into the museum.

The Showa Era Lifestyle Museum received the Japanese Association of Museums Award 2020 in recognition for its pioneering involvement in a reminiscence project for the elderly through the use of an extensive collection of everyday items. This award was newly established to recognize excellent museums for their outstanding contribution to the promotion of Japanese museums and their prominent outcomes in serving as models for other museums.

The Kitanoagoya City Museum of History and Folklore, well-known as the Showa Era Lifestyle Museum, opened in 1990. The facility, erected adjacent to the city library, houses a collection of lifelong learning materials pertaining to local history starting from the Jomon period (about 5000 BCE). Three years after the opening, a program began to supplement its collection with materials from everyday lives in the Showa era with a focus on the decade from 1955 to 1964 that marks the beginning of our present way of life. This period of dramatic change in general lifestyle included the appearance of electric appliances such as televisions, refrigerators, and washing machines, which were considered the most sought-after items by ordinary

persons at that time. Assembling a new collection of donations has deepened the museum's relationship with visitors, especially with local senior residents. Furthermore, new opportunities were provided for lifelong learning through museum-welfare collaboration with public welfare agencies.

Following the development of learning programs for the elderly in 2003, the Japanese Association of Museums promoted initiatives in 2004 and 2005 to create museums that were welcoming to all, especially to the elderly. Case studies and surveys were carried out to determine how senior citizens typically interacted with museums. Verification of non-infrastructure projects then began, employing case studies of reminiscence methods and elderly volunteers.

Meanwhile, the Basic Law on Measures for the Aging Society was enacted in 1995. Its decision incorporated commitment to coping with Japan's aging society, with a focus on securing opportunities for lifelong learning, providing a variety of learning opportunities, promoting senior citizens' participation in social activities, and establishing a foundation for volunteer activities; the case can be made that museums have a vital role to play in achieving these goals.

Japanese museums are forwarding the theme "Model museums in the era of the centenarian." Based on a 28% ratio of senior citizens, the fact is that many elderly people are visiting museums and seeking opportunities for learning. Given this situation, it once again becomes apparent that museums can play an important role in a society that is increasingly aging.



Reminiscence project in Kitanagoya City

The reminiscence project adopted by Kitanagoya City is a psychological and social approach to activate the brain and revitalize the mind and body. Visitors' discussions, anecdotes, and memories are prompted by nostalgic photographs and daily utensils. This recollection method involves listening to their thoughts and reminiscence with sympathy and utilizing that feeling as a lens through which we can view the present and future.

The method using recollections began in Europe and the United States in the 1960s, and research has advanced since then. In Japan, this method has been a useful tool in providing care as a nonpharmacological approach to therapy for dementia, primarily in hospitals and long-term care facilities. However, there have been no cases of its use in care on a more local basis. Thus, as a national model project, we have established a style for providing care for senior citizens by employing the reminiscence method in coordination with individuals in the welfare, education, and medical fields. In 2002, the Reminiscence

Center was opened on the premises of an old Meiji-era (1868-1912) home, the former Kato family residence that has been registered as a national tangible cultural property. The project was set up with authorization from the Ministry of Health, Labour and Welfare and following the construction of the Reminiscence Center facilities our group reminiscence officially began. Initiatives included:

- Establishment of the reminiscence project committee,
- Hosting of the reminiscence school,
- Forming of volunteer groups to support the reminiscence project,
- Appraisal of the project, and measurement of its results,
- Rental of reminiscence kits to relive the past, etc.

The reminiscence project has been carried out by making use of evaluation indices, including cognitive function, quality of life, and degree of withdrawal from society, with effects measured before and after participation in the reminiscence school along with ongoing evaluations. Currently, the recollection method is being used as an initiative to revitalize local elderly residents. We have put into practice the method for memory recol-



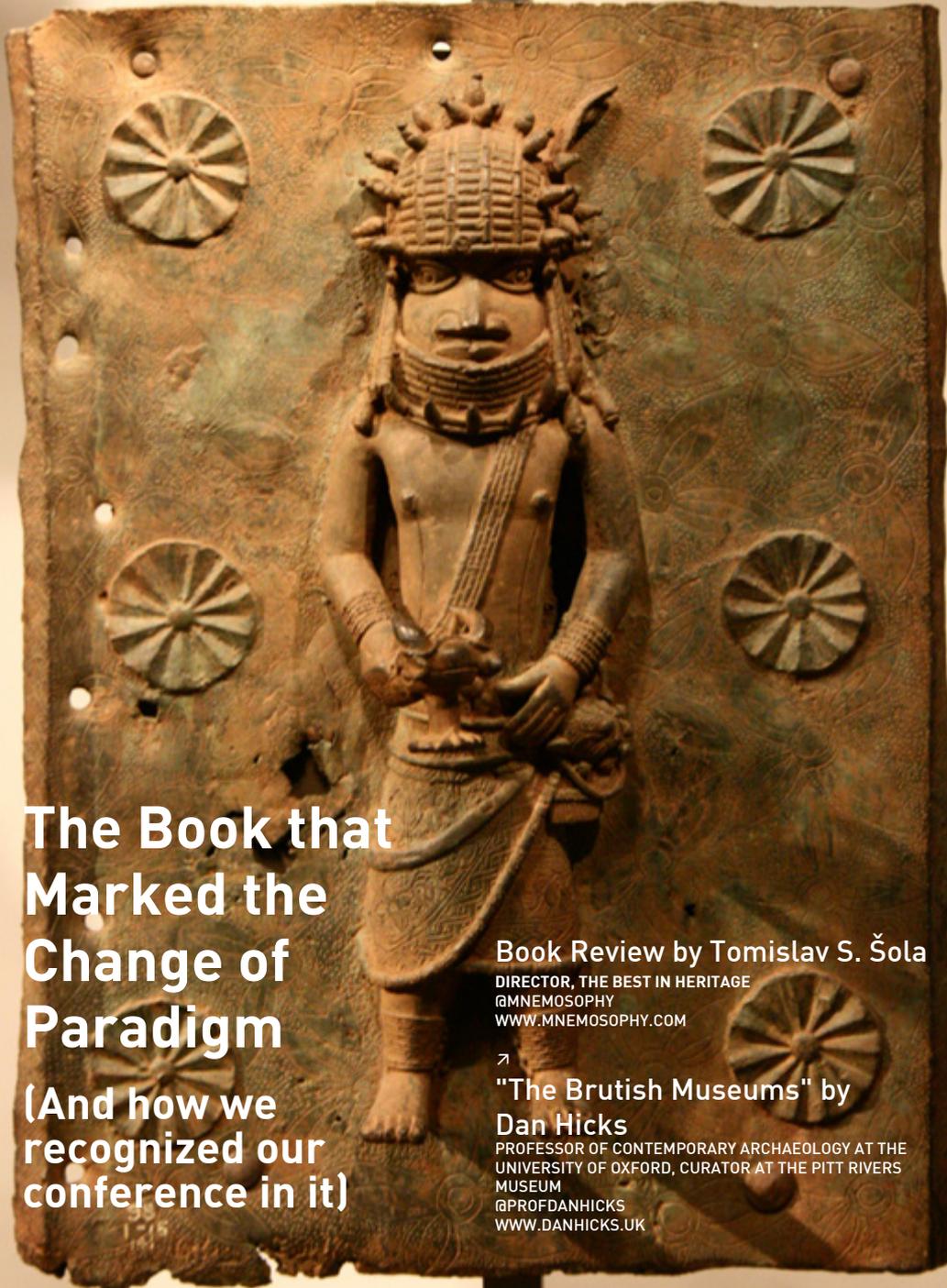
lection and communication with the collaboration between the museum and welfare-related agencies who are advancing care for the benefit of the elderly, prevention of dementia, promotion of health, and other aims. We named this effort the museum-welfare collaboration and made it one of the core aspects of our activities. Beginning with the reminiscence school where senior citizens discuss their recollections, participants maintain their health by continuing activities as members of the IKIHKITAI graduates' association while also pursuing intergenerational exchanges with children. In the museum, the IKIHKITAI members hold opportunities to play a role as museum educators in an intergenerational exchange workshop style.

Our scope has expanded tremendously, first from avoiding the need for nursing care and preventing dementia, then to promoting good health, and now further to lifelong learning. Linking different generations, the reminiscence method leads to the development of human bonds, while expansion of the related activities fosters ties within the community, broadening networks and resulting in greater manifestation of local residents' potential abilities (empowerment). Such is the region-

al reminiscence method of Kitanoagoya City as it aims to cultivate a healthy and comfortable city.

The Showa Era Lifestyle Museum operates on a small scale, with a limited budget and the minimum number of people. In fact, it began with just one member and today operates with two. The museum's materials have been acquired at zero cost, as the collection consists only of items donated by citizens. This enables the project to be run in a more compact fashion anywhere, while allowing various modifications in accordance with the scale of museums and their regional characteristics. Furthermore, the project can be incorporated into current workshops and other existing programs at each museum, as some museums already feature regional environments and materials that induce feelings of nostalgia. The project has thus rapidly spread and become a standard for promoting museum education in Japan. As the reminiscence method is further developing its role, we aim to continue its use in providing opportunities to deepen cross-cultural understanding and foster cultural diversity in our lives.

→ WORKSHOPS TO ENCOURAGE INTERGENERATIONAL EXCHANGE: WASHING WITH AN OLD WASHBOARD



**The Book that
Marked the
Change of
Paradigm
(And how we
recognized our
conference in it)**

Book Review by Tomislav S. Šola

DIRECTOR, THE BEST IN HERITAGE

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↗

**"The British Museums" by
Dan Hicks**

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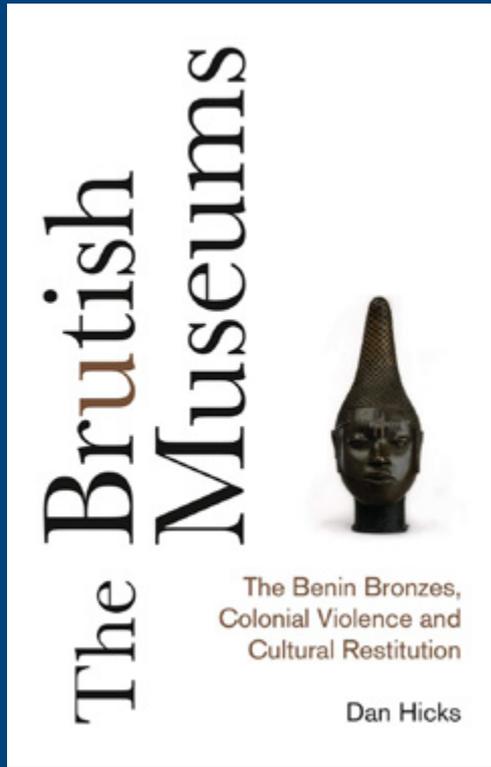
WWW.DANHICKS.UK

Dan Hicks is busy handling his rightfully earned glory: we were not successful to have his text. But, he was kind enough to join us for an interview that we appreciate. I just want to make sure that you see the interview, read his book, and conclude what we fight for in this modest global conference of ours for the last two decades.

You will adore Dan Hicks' book. It is timely, precise, well-calibrated, well written, straight and yet polite, readable and yet scientific, mutinous in tone and yet with admirable moderation....hard to be refuted even by the dark conservatives among heritage professionals. It is excellent reading for husbands and wives of curators who may be tempted to think that their (curatorial) work is an irrelevant digging through dead things and former realities - about times bygone and problems outlived.

The book you must have heard of is about, almost banally, the Benin bronzes: ten thousand metal plaques created by Edo people in present-day Nigeria, which were looted in 1897 and now, I am sure, present a concern: we cannot empty our museums because some claim that there was some injustice implied in forming our collections, can we? But nothing in this book is banal. And it is here to stay. Moreover, to my opinion, it presents a precious contribution that made a difference. So far we are endlessly discussing, have managed to return some human remains to their descendants, made gestures here and there... That will never be enough and the book, wisely, implies more than it says. In a sense of implied hinted or unspoken, this book, though it is a case study, in a way, turns on the light for all other similar albeit less explicit claims.

First, the book explains at length how blood-thirsty and barbaric the English military expedition was. It reads as a crime story upon



history told as some TV Channels do as forensics, the application of science to criminal and civil laws.

Dan Hicks has demolished the hypocritical side exit to the problem of the only truly colonial museums - usually termed ethnographic or anthropological but with huge collections hoarded from the colonies with the combined pleasure of relentless, unrestrained looting and scientifically backed fascination with millennia of sedimented cultural heritage in those foreign civilisations. Their last camouflage done by the best curatorial minds was renaming most of them as "world museums". He does the same denouncement with the term "de-colonizing" museums by proposing simple and direct "anti-colonialism" instead. Bravo!



Why was he able to write such a book? To be bright-minded probably would not suffice: he is a professor of contemporary archaeology and at the same time a curator at a (historically) very interesting museum: the Pitt Rivers. His scientific interests derive from anthropology, archaeology and art history. So besides theory, practice and multidisciplinary, his story is an insider's one as he understands his museum as "a most violent place". The other such museums that possess like 95% of objects from Africa usually put just 1% on display.

This book reminds and warns: Benin massacre happened more than four decades after the Second Opium War when Beijing Old Summer Palace was plundered and destroyed by the order of, interestingly, Lord Elgin. Moreover, the commanders made a gift to Queen Victoria of a palace's Pekingese dog which she kept in her palace under the name Looty.

Dan Hicks calls the colonial global ravage "World War Zero" and does symbolic justice to that long dark period. He proposes to deal with its consequences in a certain "necrography" as a descriptive discipline, connect-

ing it with other ethical deficiencies of the heritage sector which he names "voyeurism" and "dark tourism", denouncing at the same time the hideous role of art in telling the ever-present supremacist story. He claims that by not telling the truth about the history, its protagonists and its results, we are keeping the violence going. So, though the book is based on a case study from Africa it stands for India, China, Oceania, South America.

To us, the unity of heritage sector, the frailty of public memory it collects, caress for, and incessantly forms in the act of communication, some scattered arguments recalling that the same problems are much present at regional museums, different databases and archives.

Pushbacks coming from politicians, media and conservatives from the sector are well stipulated and yet tactically moderated: they all refute and restrain in the name of people or the name of science while neither is true. Possessing was always intertwined with power and supremacy over the others, - so this book again implicitly touches the very central questions that we are running into. I doubt all the readers are aware of it but the book thus subtly releases its logical concerns and appears all the more important as a result. That politicians are rascals and media are paid to serve them and corporations is hardly a revelation, but that curators may be incompetent (if say ethically immature) is a thought that this book may suggest. The inspiration is that they have to turn into an autonomous mature profession taking part in all developmental decisions.

Co-curation is, according to the book, not about objects but, rightfully about people and the "legitimacy" of our institutions. Concerning the deprived others, they should be responding readily to the demands, learning from Holocaust experience, understanding



objects “as events” and taking a case by case approach, taking the culture, seemingly, as an opportunity for bonding and exchange, not as a power game. Unconditional and permanent return is the explicit claim of Dan Hicks coming from positioning oneself on “the right side of the glass”. He says that we “should pass the mic to African claimants”, “talk to Africans upon their terms” and that makes this book a brave reminder of so many things in an agitated, almost activist way and yet academically impeccable.

This is why I find it a symbolic change-maker, marking the time when we need to redefine ourselves for a free, multipolar world of the only globalization that will see mankind as

one on a lonely and frail planet. Our concern to which this book opens so many avenues of thinking is whether we shall be as a sector part of the solution or part of the problem: shall we be able to transform the immense knowledge accumulation of documents and objects into wisdom in which the end of species is not a scenario and where keeping diversity, both cultural and natural, will keep this world worth living on.

→ BRASS PLAQUE COMMONLY KNOWN AS “BRONZE”. BENIN KINGDOM (NIGERIA). BRITISH MUSEUM (LONDON) BY MICHAEL WAL / WIKIPEDIA

15.

HISTORIC CAFÉS IN THE IBERIAN PENINSULA |
PORTUGUESE HISTORIC CAFÉS ASSOCIATION
PORTUGAL/SPAIN
DESTINATION OF SUSTAINABLE CULTURAL TOURISM
AWARD 2020 / TRANSNATIONAL THEMATIC TOURISM
PRODUCTS, INCLUDING CULTURAL ROUTES, 1ST PRIZE

Vitor de Sá Marques
PRESIDENT, PORTUGUESE HISTORIC CAFÉS ASSOCIATIO

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The Historic Cafés in the Iberian Peninsula

The Historic Cafes should be referenced when we address the issue of cultural tourism. In fact, their history, traditions, memories, legacy, commercial longevity, and material and immaterial heritage, crossed several stages of the history of each country, contributing to European cultural enrichment.

Based on the definition of Cultural Heritage as a factor of identity, diversity and uniqueness, we can say that its role is to promote cultural, social and economic development, creating opportunities regionally, nationally and internationally.

First, it is essential to define a Historic Café. We should understand that these establishments don't live off nostalgia and a registered trademark but are a combination of culture, history and business viability to lead to a sustainable tourism for all types of consumers.

The Historic Café can be defined as the place of reunion that unfolds as a forum for social development and cultural exchange. It has allowed it to consolidate itself in time and across history. In addition to its daily cafeteria activity, most of them host and promote events that valuably contribute to the diversity of the cultural offer. The importance of Cafés has always been mentioned by many authors, from different areas of literature, such as Eça de Queiroz, George Steiner, Antonio Bonet Correa, Stefan Zweig, Claudio Magris, Gérard-Georges Lemaire, and many others...

The tourist phenomenon has made some of these establishments become points of attraction and local experience. But their heritage value allows us to go further and transmit a future benefit to society, citizenship and to each one of the local entities to which it is oriented. They allow the reinforcement

of identity ties, the emotions of sharing and belonging of people, to these *monuments*. Together with other items considered as cultural heritage, Historic Cafés contribute decisively to the competitiveness and sustainability of tourism in the Iberian Peninsula.

Due to the fact that the Historic Cafés are open to the public, it means they continue to tell their stories, their experiences, their legacy..., and are true ambassadors in promoting and enhancing the cultural heritage of their cities.

The absence of study and consideration of the Café as a cultural heritage led the world of Historic Cafés to remain as a hidden heritage and, on many occasions, misunderstood, both by their managers and the main cultural institutions.

This is a joint communication between Portugal and Spain to promote and disseminate this heritage: make known the Historic Cafés of the Iberian Peninsula, share experiences and promote networking between people and institutions from the two Iberian countries.

This presentation aims to give them visibility to promote a set of actions that value their history and their contribution to the national cultural heritage. It continues the legacy left by the European Year of Cultural Heritage (*Our heritage: where the past meets the future*), showing that the actions, which were carried out in 2018, are still current.

Through the mentors of this presentation, Portugal and Spain have laid the foundation for the definition of Historic Cafés. In April 2018 and included in the programs of the Cultural Week of the University of Coimbra and of the European Year of Cultural Heritage, the Portuguese Historic Cafés Association organized, in Coimbra, the international meeting *The Historic Cafés as Cultural Herit-*



age. In May 2018, in Santiago de Compostela, through Fernando Franjo, the *1st Jornadas Café, Cultural Heritage Through Time* took place, and was also included in the program of the European Year of Cultural Heritage.

There are very similar characteristics between the Historic Cafés of Portugal and Spain. Their influence on commercial dynamics, culture, tourism and gastronomy are evident when we analyse the history of several Cafés, located in different regions of these two countries.

We have the expectation that it will be a network, with sharing of experiences and knowledge, among all these entities / institutions to promote and disseminate this initiative. Certainly, Historic Cafés will have greater visibility as cultural destinations in the Iberian Peninsula and will complement the tourist offer of these two countries.

Historic Cafés, by integrating regional tourist circuits, can contribute to the development and territorial cohesion, but also to economic, social, cultural, tourist and gastronomic sustainability. At a time when we value prox-

imity tourism and cross-border tourism, this may be the opportunity to achieve such an ambitious goal.

The search for destinations located within these two countries, both in cities as in low-density territories, may be important to promote them and leverage local economies, especially in demographically disadvantaged areas and make known the rich heritage that exists there. In these circumstances, cultural tourism is fundamental for the growth and development of the most peripheral regions not only of Portugal and Spain but also of the European Union.

Coinciding with the celebration of Ano Xacobeo 2021, and considering the high cultural value of the Camino de Santiago, the first European Cultural route of the Council of Europe (1987), one of the objectives is to establish a transnational Route from Portugal to Spain, part of a cross-border itinerary that follows the Portuguese route that finishes in Santiago de Compostela. There may even be a Route of Historic Cafés in Portugal and Spain that travels through the *Camino de Santiago*, making the experience even more

16.

BASILICA OF SANTA MARIA DI COLLEMAGGIO
L'AQUILA, ITALY
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2020 - CONSERVATION

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**Reclaiming
Collemaggio:
Restoration
As An Act of
Social Rebirth**

In 2009 on April 6th, an earthquake shocked a vast area (almost a quarter of the Abruzzo region) inhabited by more than 140.000 people, including L'Aquila, the regional capital and 56 municipalities with several small historical centres and hamlets (270 or most). It killed three hundred and nine victims, one thousand five hundred injured and seventy thousand refugees.

That territory was dramatically damaged, including its precious historic image and cultural heritage such as the Basilica of Santa Maria di Collemaggio, which is part of the most important sites of the built heritage of L'Aquila.

The post-earthquake reconstruction of L'Aquila represents an extraordinary effort of management, protection and restoration of cultural heritage, fully supported by public funds. The definition of the governance and the legal framework of the reconstruction, the challenging tasks of restoring cultural heritage and the planning and technical-economic evaluations of interventions, are some of the main topics managed in the integrated approach assigned to the Superintendence for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater, the first such Superintendence in Italy with combined powers in monumental, historical, artistic, archaeological and landscape fields. This has given an extraordinary overview of a complex process, due to the importance of the cultural heritage, the severity of the damage, and the solutions found. It has also been a very strong opportunity for study, research and scientific discussion on the post-earthquake recovery of cultural heritage

The Basilica plays an important role in the definition of the self-identity of the community of L'Aquila. Construction began in 1275, a few years after the foundation of the city:

then, its walls were raised, while L'Aquila was raised after the destruction led by Manfredi di Svevia. Such indissoluble link between the city and its Basilica was enshrined by Piero Angelerio, a hermit who, in 1294, was crowned Pope in Collemaggio with the name Celestine V. After one month, he established the *Perdonanza* (Forgiveness), the first Christian jubilee in history, six years before Boniface VIII's Jubilee. The extraordinary value of this popular manifestation of devotion, which was renewed more than seven centuries later with the opening of the Porta Santa of Collemaggio, was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2019. The restoration project of Collemaggio necessitated not only the application of the most advanced methodologies of conservation of the built heritage, but also the consideration of the paramount symbolical and universal value of the monument.

The Superintendence for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater carried out the project with a team of representatives from three Italian universities (Sapienza University of Rome, the Politecnico of Milan and the University of L'Aquila), and supervised the complex two-year works.

The restoration work was the result of a successful institutional collaboration by the Ministry of Culture, the Diocese of L'Aquila and the Municipality of L'Aquila (the owner of the Basilica), which in 2013 signed the 'Ripartire da Collemaggio' protocol with the energy company ENI S.p.A. acting as sponsor that fully financed the planning and implementation of the restoration intervention, providing also technical-managerial support. The Superintendence for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater, thanks to the expertise of its technicians (architects



and art historians), led the complex phases of study, planning and management of the restoration works while engaged in the activity of supervising the restoration works on the damaged heritage of the city and the surrounding territory, and direct intervention on the public monuments entrusted to the Ministry of Culture. From 2012 (when the reconstruction began in the city centre) to 2020, more than 320 aggregate project plans have been checked and approved, producing a flow of public funds worth 1300 million euros. In 2014-2015, after finalising the bureaucratic procedures, the organization of the partnerships and the financing, the pre-feasibility study was carried out, including detailed historical and diagnostic researches. By the end of this phase, the definitive and then the executive project were developed, both on a solid scientific assessment.

The works started in January 2016. The collapsed clustered pillars were reconstructed, and the stone cladding restored, reusing the recovered blocks. The nave's octagonal

pillars were restored by dismantling and re-assembling the irreparable ones, by replacing the badly damaged stones and inserting threaded metal bars. The arches, walls and the collapsed roof were each rebuilt. The floor, crushed under the fallen debris, was carefully recomposed. The Baroque organ, which had suffered extensive damage in the collapse, was also recovered and reinstated in the Basilica. The frescoes, dating from the 13th-15th centuries, have been consolidated and restored, as well as the baroque marble altars and the stucco work of the side-chapels. One of the most amazing surprises was discovering original baroque colours and gildings in the Celestine Chapel. **On the 20th of December 2017 the Basilica of Santa Maria di Collemaggio was returned to the community of L'Aquila.**

Collemaggio has become a workshop of experimentation, a place of gathering, commemoration and celebration for the entire community, and a model of operational prac-



tices of conservation in critical contexts all over the world.

The Collemaggio project is an example of good practice in the case of a post-earthquake restoration. In spite of the huge challenges that had to be addressed, the project was designed in order for the Basilica to keep performing its social function even when its possibility to be "inhabited" had to be temporarily suspended: restoration, in the case of Collemaggio, was intended as opportunity for knowledge and cooperation, an act of social reconstruction. The meticulous study underpinning the project was intended as a process that found in the form, history and materials of the building itself the justification for the technical choices adopted, and in its symbolic meaning the reason for the adopted procedures. This approach made it possible to return Collemaggio to its own community in just two years. The true quality of this project is that this result has been achieved by ensuring that the community was never left out of its Basilica, or without

the possibility of recognizing in it what it has always meant for L'Aquila: a testimony of beauty, resilience, and rebirth.

The restoration received the European Heritage Awards/Europa Nostra Awards 2020 edition, moreover achieving the Grand Prix in the category Conservation. The Jury observed that *"this intervention truly represents the rebirth of a city, the strong sense of spirituality and the participation of the community in this project must be considered as an integral piece of the whole. The entire project [...] has been carried out with an exemplary scientific basis relating to the seismic vulnerability of the building. The comprehensive approach taken to address the consequences of a natural disaster [...] is exemplary. It is also notable that the programme includes the maintenance and monitoring of the building. The project is a model of best practice in the conservation of critically damaged sites all over the world"*.

History Unfolded: US Newspapers and the Holocaust

HISTORY UNFOLDED | UNITED STATES HOLOCAUST
MEMORIAL MUSEUM
WASHINGTON DC, UNITED STATES
AMERICAN ALLIANCE OF MUSEUMS / EDCOM AWARD FOR
EXCELLENCE IN PROGRAMMING 2020

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The United States Holocaust Memorial Museum, founded in 1993, is located on the National Mall in Washington, DC. The museum is a living memorial to the Holocaust. Through its education and research, the museum works to inspire citizens and leaders worldwide to confront hatred, prevent genocide, and promote human dignity.

As a national institution that receives federal funding, the museum has a mandate to teach the lessons of the Holocaust in relation to United States history. In the early 2010s, the museum embarked upon an initiative called *Americans and the Holocaust*. The initiative focuses on the Holocaust as an American story, exploring what officials and individuals in the country knew about the Nazi threat between 1933 and 1945, as well as how they responded.

While in previous years, the museum developed a special exhibition and then programming and resources around it, a group of staff wondered “What would happen if we launched a program first that could potentially contribute research for the forthcoming exhibition?” This gave birth to *History Unfolded: US Newspapers and the Holocaust*. The team modeled this national citizen history effort after successful citizen science projects, as well as the museum’s earlier citizen history work.

History Unfolded’s citizen historians learn about various event topics from 1933 to 1945, research local newspapers on microfilm and online archives, and upload information about their findings to the project website. Though students are a primary audience, anyone with internet access can contribute. While receiving valuable information is an essential goal, helping to engage students and develop their historical research and analysis skills is equally important. Such a philosophy of weighing research and educa-

tion goals equally has generally been a new approach for history museums exploring community participatory initiatives.

Overall, *History Unfolded* has been a great success. The project has met the museum’s initial research and data collection goals. The museum has received over 45,000 articles from each state, DC, and Puerto Rico. The database includes pieces from the Black press, Jewish press, college newspapers, and articles written in about a dozen languages. The museum has used project materials in the *Americans and the Holocaust* special exhibition, online exhibition, traveling exhibition, lesson plans, and a number of programs. The project team expects the database and research datasets to be useful for scholars in the decades to come.

History Unfolded has also been successful at reaching the museum’s education goals. Hundreds of secondary school and university classes have participated. Holocaust survivors have contributed findings and assisted by reviewing submissions. The *History Unfolded* team conducted a formal project evaluation of student motivation, learning, and skills with an outside evaluator. The results strongly suggest that students are learning more about the Holocaust, developing their primary source research and analysis skills, and becoming more motivated by working with a national institution.

In part as a result of these accomplishments, *History Unfolded* received the American Alliance of Museum’s 2020 Excellence in Programming award. The judges were impressed by the project’s evaluation results. Judges also pointed out the program’s importance, given the increase in antisemitism in America.

One of the successful components of the project has been the “research sprint”. In a



→ BRINGING THE LESSONS HOME AMBASSADORS WORK ON THE HISTORY UNFOLDED PROJECT AT MLK LIBRARY CREDIT JASON COLSTON FOR UNITED STATES HOLOCAUST MEMORIAL MUSEUM

typical research sprint, a hosting institution, such as a library or archive, invites members of their community to research their collections and contribute findings at the same time. These events usually last several hours, and may include presentations by local experts. If the event takes place more than once, some volunteers may become regular attendees who cultivate community within the group. The *History Unfolded* community manager has also organized virtual sprints by encouraging all volunteers to contribute specific research from wherever they are for a week or longer.

Another reason for the project's success has been due to strong institutional support. *History Unfolded* is the first citizen history effort at the museum directly connected with an initiative, with a clear purpose and dedicated funding. The hiring of a full-time community manager to oversee the review of submissions, assist educators and students with research, and to advance the project in general has been critical to attending to volunteer needs and fostering a sense of community. Numerous students and adult "power users"

have mentioned how motivating and rewarding it is to receive personalized, timely feedback from staff at the museum.

One of the greatest challenges of the project is connecting volunteers with newspaper collections. Access varies widely by and within regions. Many newspapers are still not digitized, and local libraries may have few if any microfilm readers for their patrons. Online collections are either restricted by locale or behind paywalls. The COVID-19 pandemic has made visiting libraries, archives, and historical societies difficult or impossible.

Despite these challenges, educators have worked with newspapers directly to gain access to their historical archives. In some cases, students have handled original newspaper copies. The *History Unfolded* team created a listing of known newspaper collections, has encouraged educators to contact libraries, and has helped coordinate research sprints with local institutions. Consequently, more educators are finding ways for their students to access newspaper collections, especially online via local libraries.



The project team has also faced the challenge of being responsive to the changing needs of community volunteers, and how to scale up resources as the project grows. The original project team included a lead, education lead, historian, and community manager who could handle almost all the submissions. In the past three years, it has been necessary to train a group of volunteers and contract workers to take on the bulk of the review. This additional staff support is the project's major expense. Enhancements to the website are regularly needed, but the museum's in-house web team can only devote time to improvements on an infrequent basis.

Finally, setting up the project timeline and looking towards the future has been a challenge for the team. How and when should the museum stop collecting data? When all possible material has been explored? This endpoint is satisfying from a research perspective, but would be likely impossible to reach. Originally, the project was to end when the exhibition opened, but the two year lead time between project launch and the exhibition's

opening meant the project was just entering maturity then and many educators were still finding out about it. But if the organization places an artificial end date to the project, will there be a plan in place for how to continue to welcome the support of volunteers, including some who invest years in the endeavor?

Organizations considering similar programs should start with their objectives and see if citizen history is a good way to reach them. Project proposals should include a realistic timeline for marketing and initial growth. In *History Unfolded's* case, the project would have likely contributed even more research to the special exhibition if it had more than a two year lead time. Projects will likely need to include more money for future years if the endeavor is successful. Organizations should also consider what the anticipated long-term plan for participants is, including if other participatory projects will be available for volunteers once the program concludes. In short, find out what your audiences need, start small, scale up, and be prepared for the future.

18.

HOUSE OF AUSTRIAN HISTORY
VIENNA, AUSTRIA
EUROPEAN MUSEUM FORUM / KENNETH HUDSON AWARD
2020

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**A Forum for
Discussion**

The House of Austrian History is a young museum. It opened, federally funded, in November 2018. Following a decades long and complex discussion about the concept of a national history museum the house opened within a few months with a main exhibition that is constantly changed and various other formats for discussing historical context that are relevant in the present. The House of Austrian History is an open and accessible discussion forum which seeks new museological paths in engaging broad audiences in a dialogue about Austria's contemporary history.

In order to achieve this mission, a main focus was placed on innovative educational and event programming as well as on allowing the public to extend or change the museum's narratives – digitally and analogously. Furthermore, creative art projects, interdisciplinary research and critical publications highlight multiple perspectives on Austria's present and past. The House of Austrian History aims to open up various interpretations of history and stimulate discussion between different communities about the past, the present, and how one influences the other. The museum's opening exhibition, inaugurated in November 2018, focuses on Austria's turbulent history from 1918 to the present and was designed to make marginalised narratives visible.

Being the recipient of the Kenneth Hudson Award "given to a museum, person, project or a group of people who have demonstrated the most unusual, daring, and, perhaps, controversial achievement that challenges common perceptions of the role of museums in society" brought great joy and reinforcement as it highlights the core principles and philosophies of our approach: innovation, presenting a multiperspective narrative, questioning the authority of a cultural institution and offering an analytical outlook.

Reacting to voices from community spokespersons, the museum offers the public unexpected insights beyond one homogenous, nationalised historical narrative. Additionally, it considers moral issues of exhibiting history, e.g. by displaying violence, especially that of National Socialism, without perpetuating propaganda among the visitors. Pictures and other material that solely aim at the humiliation of victims, most notably examples of perpetrator photography, have been avoided in favour of objects that tell similar stories but from a position empathetic with the victims or even produced by the victims themselves. Thereby, the exhibitions avoid to silence victims of past atrocities as well as the contemporary visitors. To foster awareness for the position of guests, the museum often focusses on individual perspectives and highlights the agency of people in historical and contemporary contexts.

Participation, Intervention and Democratisation

The museum calls for the audience to contribute their own perspectives on history and makes them visible in the museum immediately. This includes altering the design by adding to a tape-graffiti or enriching the exhibition's storyline by contributing digital objects (images or videos) via one's personal digital device. The content added digitally is then displayed on monitors and projections within the museum. These options of public participation guarantee the dynamic development of the semi-permanent exhibition even after it has opened.

Playful installations further challenge the boundary between the virtual and the material and enable visitors to examine their own ideas. For instance, virtual postcards offer infinite options to create new, individual, im-



ages of Austria and are subsequently delivered by traditional postal service.

The story line of the main exhibition offers multidimensional, sometimes even conflicted takes on history. The many invitations for interaction highlight the importance of critical reflections and foster discussions – not only about historical events but especially about the ways in which history is represented. Therefore, visitor's experience is not limited to an authoritative voice (e.g. provided by an audio guide), but is shaped by their own choices and contributions.

Together, the online and material museum engages in debates about history and public space, especially the historically charged Heldenplatz square in Vienna and the many layers of history represented there. Thus, the museum becomes a place of active participation in shaping the perception of key locations of Austrian history and enables the museum audience to make their takes and opinions on those contested places be heard (digitally and analogue).

The museum publishes as much content as possible under CC BY licences and therefore enables everyone to reuse it. The object databases are going to be published online and are planned to be incorporated into the European database.

Hospitality Principle

The museum's mission states that everyone interested in Austrian history is a stakeholder and thus welcomed and addressed by the museum's services. Visitors are welcomed and hosted by a member of the learning team at our Welcome Desk – the nexus between the historical part of the building, the recreational space and the exhibition area. This offers every visitor not only the possibility to have their questions directly answered but fosters a dialogue about different perspectives on contemporary history and the modes of display between visitors and museum staff.

As a public project, the museum uses different media to reach out to its diverse audience – by physical and digital exhibitions, by providing learning resources inside and outside the museum, by initiating art projects and by engaging events and activities. Cooperation with various public- and community organisations, as well as social initiatives, highlight the museum's objective to provide options of multi-dimensional engagement with history.

The House of Austrian History offers a varied and innovative education programme, including guided tours and extensive education workshops for schools (various formats depending on the age of pupils and type of school) and communities. Regular short and overview tours, thematic tours with curators and the programme "family morning" offer insight into the exhibition to a broad audience. In the series "Questions Asked", community spokespeople and personalities of public interest recount how they experience certain historical circumstances, thereby adding to or even countering the exhibition's narratives. A central element for family learning is an interactive, illustrated booklet titled „Mach mit!“ (Come along, engage!). Along the topics and story line of the opening exhibition, it takes the visitors through the last 100 years of history, highlighting certain objects and discussing the topic of democracy – its development, but also its absence and the importance of engaging in processes of living together today. The booklet is offered free of charge at the entrance of the exhibition and is taken along not only into the exhibition, but home – and thus serves as a means of learning beyond the museum visit.

Accessibility

It is especially important to us as a museum of the 21st century to first, be aware and

critical about processes of social exclusion, and second, to be physically and intellectually accessible and to cater to diverse stakeholders. Therefore, our activities comply with the interests of different communities. The accessibility of our museum is safeguarded by adopting standards such as wheelchair accessibility within all areas of the museum and w3-digital-guidelines for the online platform, but also by developing content for groups with specific needs (e.g. the translation of an acoustic art installation for visitors with hearing disabilities). It is of importance to the museum that our programme allows as many people as possible to interact, regardless of their physical and linguistic capacities. However, due to limited resources we have not yet met all our goals, thus we are still working on improved access for visually impaired visitors. Written information has been specifically designed to appeal to people with different levels of knowledge of history and make the initiated discussion intellectually accessible. The museum creates spaces for the productive interaction of communities, academia, cultural work, museum communication and the arts.

The House of Austrian History is the first and only museum of contemporary history on a federal level in Austria. This comes with a responsibility to encourage interest in the historical contexts of current developments, to play a part in civic discourse, in supporting marginalized voices and in offering different stories to what is widely perceived as "Austrian". Finding the right tools to do so, especially to open up the space of the museum and reaching out to diverse social groups, is an ongoing process. It requires listening to outside perspectives, being flexible and oftentimes a change of approaches. Being a newly established institution with a relatively small team of young employees comes with difficulties but it uniquely qualifies the House of Austrian History to do so.



Youth-led Engagement: Reimagine, Remake, Replay is a Life-changing Project

NATIONAL MUSEUMS NORTHERN IRELAND IN
COLLABORATION WITH NERVE CENTRE, NORTHERN
IRELAND MUSEUMS COUNCIL, AND NORTHERN IRELAND
SCREEN | REIMAGINE, REMAKE, REPLAY
NORTHERN IRELAND, UNITED KINGDOM
MUSEUMS ASSOCIATION UNITED KINGDOM / BEST
MUSEUMS CHANGE LIVES PROJECT 2020

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In 2020, Reimagine, Remake, Replay (RRR) won the prestigious Museums Change Lives Award from the Museums Association. This award celebrates the impact museums have on the lives of their audiences, which in our case is a community of young participants and museum practitioners.

Read on to find out more about how and why we are changing museum spaces with young people.

Who We Are & What We Do

RRR connects young people across Northern Ireland with their heritage in meaningful ways. We work with participants using creative and digital methods, enabling them to explore, interpret and respond to museum collections and spaces. We provide skills-based programmes, events, workshops, paid and volunteering opportunities to empower young people with the learning, platforms and support to do this.

Our project is led by a consortium including Nerve Centre, National Museums NI (NMNI), NI Museums Council (NIMC) and NI Screen, and is funded by the National Lottery Heritage Fund. This one-of-a-kind initiative provides unique resources and combined efforts for young people across Northern Ireland.

Our work is spread across Northern Ireland in 6 local and 3 national museums - now we even operate online. These are all heritage sites where participatory engagement and youth-led activities happen regularly, with fantastic outcomes and enriching experiences for all involved.

Outcomes

Now in its third year, the project has en-

gaged over 3,800 young people in creative programmes, events and workshops. For a small team, we have achieved a lot; including 37 youth-led events, 270 creative sessions, 770 core/creative participants, 400 digital badges awarded and 1,700 creative outputs produced.

The project has a three-tier approach for programming:

- Reimagining the Past (event management and interactive development)

- Remaking the Past (utilising digital fabrication & emerging tech)

- Replaying the Past (film-making, photography, digital storytelling)

These categories expanded as we responded to remote delivery and the challenges that brought. However, they were also changing before that as we actively empowered and supported groups of young people to shape, steer and lead the project.

Our Success: Being Youth Led

Traditionally, 16-25 year olds have been an under-represented group in museums and the heritage sector. We work to ensure museums are inclusive and engaging spaces for all young people. However, RRR has proved that not only should young people be included in museums but that empowering them to participate and co-create in these spaces has endless benefits for young people and, equally, for museums.

The project is not afraid to take on topics that are important to young people. Listening to participants allows the project to stay relevant, socially engaged and provides an important platform for participants' voices. This cultivates confidence and a strong sense of self-worth in participants, who have their opinions heard and see the power they have to change how the project works. RRR impacts young people's view of heritage and



its place in their present and future:

"I loved how uniquely Northern Irish this programme was and it gave me a lot more pride about being from here, which is something I usually don't feel. I often feel women can be neglected from NI history so this group felt especially important"

Hannah Sharp, 24, Participant

"Taking part in RRR has definitely changed my outlook on heritage and museum spaces. Beforehand I thought they were quite scary or intimidating to go into because I didn't want to break anything but whenever, with RRR, I've been in the museum there are genuinely welcoming people who are really interested in what our opinions are as young people."

Natalie Cole, 23, Participant turned RRR facilitator

Time and time again, participants develop new ways of actively responding to museum collections. The agency and authority participants achieve in museums is the pride and

joy of our project. We attribute much of our success to this way of working, including the Museums Change Lives Award.

We recommend a youth-led approach to all organisations and it can be implemented in ways that are low-cost right through to at organisational level. Some of our best examples of being youth-led include:

- Appointment of Youth Ambassador Niamh Kelly in paid full-time post
- Supporting participants to facilitate activities, as assistants and leaders, where they come up with the idea and share their skills
- Offering young people multiple platforms to showcase their creative work; e.g. publish content on RRR website & social media platforms, exhibiting artwork in museums in innovative and creative ways
- Youth-led events, where young people design, develop and deliver their own experiences that the public can enjoy and benefit from

- Youth steering committees on specific strands of programming

Benefits for Participants

An end-of-year report by external evaluators RF Associates has shown an increase in confidence, knowledge and digital skills of young people. As well as technical skills, participants develop skills like storytelling, problem solving, teamwork, critical thinking, historical understanding and communication. RRR has partnered with more than 40 expert facilitators such as designers, makers, authors and interactive developers, so participants access an array of expertise. Participants do not need any prior knowledge or skills to take part; there are no barriers according to their educational background or past experiences. Our programmes are always completely free and we provide paid opportunities for participants, as well as access to learning and equipment. The professional development element of the project is particularly important and we are keen that participants can take away this learning and use it in their futures, both within and beyond the museum sector.

RRR supports participants' wellbeing by offering opportunities to be social, creative and develop. When Covid-19 started, RRR adapted to a sustainable online mode of delivery so the project could continue to engage with young people during lockdown and beyond. Maintaining our benefits for young people was imperative, as it became clear that under 25s would be significantly impacted financially and in terms of mental health during lockdown. Participants remarked that the project has helped them look after their mental health, make friends, try new technologies, learn skills and feel connected to heritage.

Organisational Change

External evaluation has shown organisational change for partner museums through increased knowledge and skills of heritage staff. For example, the Ulster Museum has created a new Tech Lab space for workshop delivery. During the lifetime of the project, this will act as a base for RRR programmes and both project staff and participants influenced its design. This facility will form part of the project's legacy, remaining after the project's end for future creative technical programming run by the museum itself.

Museum staff's testimonies align with this. Fashion Curator Charlotte McReynolds explains that with the opportunities the project provides for learning through technology, "it's a two-way street – an added benefit of being part of RRR has meant that my social media and tech skills have improved, meaning I'm better at sharing the collections digitally than I had been previously. Right now, as we're all staying safe at home, those skills are more vital than ever."

Conclusion

This award proves that RRR and its amazing participants are leaders in changing that culture of exclusion and are doing so in a meaningful, creative and lasting way – a life-changing way.

The project will leave a legacy to ensure museums are spaces where young people's voices are heard, their ideas are realised and their heritage can be reimaged, remade and replayed.

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Safeguarding the Hidden Cultural Heritage in Gaza

THE PRESERVATION OF THE MANUSCRIPTS COLLECTION OF
THE GREAT OMARI MOSQUE LIBRARY
GAZA, PALESTINE
ICCROM-SHARJAH GRAND PRIX 2020

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University College of Applied Sciences (UCAS) is a Palestinian academic institution of higher education in the Gaza Strip of Palestine. It was established in 1998. UCAS aims to develop a regional and international role as a leading research and innovation institution and to establish academic and cultural cooperation with various international educational-institutions and NGOs. UCAS won ICCROM-Sharjah Grand Prize 2020.

The library of the Great Omari Mosque was established by the famous Mamluk leader (Al-Zahir Baibars) in 1277 A.D. During subsequent centuries, Gaza suffered from wars and conflicts that led to the vandalism of the library. The vandalism happened several times, mainly after the French campaign in Palestine, after the First World War and after the direct Israeli Occupation of Gaza. Besides, three wars on Gaza from 2008-2014 and the Gaza siege caused bad economic conditions, which have had a negative impact on the environment of archival storage.

On 2nd February 2019, UCAS launched a project aiming to digitize and rescue the collection of 20,000 manuscript pages which were in need of urgent intervention. The project aims to achieve the following objectives through a number of main interventions: Capacity building for selected staff members to manage, promote and conserve cultural heritage, and digitizing the historic documents.

This project would help establish the first specialized center for manuscript conservation in Gaza, part of our longer term aim to preserve the cultural heritage of Palestine. According to the long history of crises and ongoing threats to Palestinian heritage, preserving such artifacts will help to support the positive expression of a Palestinian identity in the minds of the young Palestinian generations and the eyes of the international community.

The idea was started by UCAS and the Ministry of Waqif and Religious Affairs. Many institutions supported the project from inside and outside Palestine. Financial support was provided from the Funders (Prince Claus Fund and Whiting Foundation, British Library and Barakat Trust).

Technical consultation was offered from Bibliotheca Alexandrina-Egypt, Revival heritage and Islamic research Institution- Jerusalem, Al Khalidy Library- Jerusalem, Hill Museum Manuscripts Library (HMML)-USA.

The main conservation philosophy of the project is depending on preservation and urgent rescue for the physical body of the manuscript. According to this philosophy we put these main strategies to implement the project: Cleaning historical books; Understanding and caring for book bindings; Managing the library and archive environment; and Digitizing the historical books. As well as making the most of funding opportunities, the project team are looking for excellence in project implementation to achieve a successful pilot. This pilot project can encourage grant giving bodies (such as trusts and foundations) to invest in long term conservation activities.

The project reaches the intended target group (as participants or audience/users). Moreover, the project has benefitted under-represented groups (on the basis of their age, gender, sexuality, disability, race, ethnicity, religion or economic or other status) within the context. For more explanation, the project reaches the intended target group through many activities such as: kick off meetings, training, opening ceremony and exhibition, website and available opportunities for volunteers. The project welcomed typically underrepresented groups to join the activities.



The Jury valued the efforts of this essential project which works to preserve Palestinian identity and its intangible heritage through modern scientific means of maintaining the Great Omari Mosque Library. The Committee also appreciated the hard work of the project under the difficult humanitarian conditions in the Gaza Strip.

This project highlighted the richness of cultural heritage of Palestine and in particular in Gaza. It made a nice combination between traditional and contemporary ways to safeguard cultural heritage. In spite of the limited budget and the various activities, the project succeeded in benefitting from the capacities of the volunteers to leverage the outputs and achievements. Those volunteers ranged from international experts to fresh graduates. We also felt sympathy from different international institutions about the humanitarian conditions in the Gaza Strip.

The project team consisted of the UCAS, the Department of Manuscripts staff and a cul-

tural heritage NGO. A web designer from the Ministry of Education contributed by designing a web-page for the project.

An intensive capacity building program was divided into 4 months to clarify the international standards and criteria to manage, promote and conserve cultural heritage, urgent rescue for historic manuscripts, digitizing the historic documents, dissemination and public awareness.

It took a long time for the team coordinator and the supervisor to train the local staff to reach an acceptable level of work. This required repetition of the cleaning and digitizing work many times and reviewing the final work twice. Moreover, samples of scanned manuscripts were reviewed from the Hill Museum Manuscripts Library (HMML). HMML and the British Library agreed to publish the 20,000 Manuscript pages through their web site.



The Prince Claus Fund followed up the activities and the outputs of the project through regular reports.

The long history of crises and conflicts in Gaza caused a negative impact on the manuscripts collection. The location of the Department of Manuscripts was attacked by air forces in 2008, 2012 and 2014.

In addition, The Gaza siege caused harsh economic conditions, which negatively impacted upon the cultural heritage sector in Gaza. Moreover, there are no trainers or colleges in the Gaza Strip that can provide the local staff with the needed skills.

The project team benefit from the internet to solve the problems that faced the project because of the Gaza siege and the high restrictions from the Israeli side. So, I feel the methodology that was used was the best available alternative.

Were it the case that Gaza was living in normal circumstances, I believe that the methodology selected would be completely different. This proposed methodology would focus on international training in the urgent rescue for historic manuscripts and digitizing the historic documents. I prefer to use the method of Camera-studio rather than the over-head scanner for digitizing activities.

I do not feel that there is a big mistake that happened during the project activities. Every step was organized with international experts from different institutions. The project succeeded in defining a clear methodology for urgent rescue for the manuscripts that were located in conflict zones.

I believe that the project succeeded because of the technical help from the technicians and colleagues in Bibliotheca Alexandrina, Egypt. So, I highly recommend a similar project to collaborate strongly with an institution that has a durable experience in this kind of project.

The Renovation of Hvar's Arsenal, The Heart of Hvar's Social and Cultural Life

HVAR'S ARSENAL
HVAR, CROATIA
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2020 - CONSERVATION

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The Arsenal building, located on the southwest edge of the central city square, was and still is the most important public building in Hvar town, at the island Hvar, Croatia. Built at a time when the Hvar Commune was powerful because of its significant geopolitical status within the Venetian administration, it is one of many arsenals built in the Mediterranean during the long Venetian era. These shipyards, used also as storage for ship equipment are found in the area between the Levant and Venice, but Hvar's Arsenal is the only one located in the city centre and not in its suburbs. Its Renaissance building dominates the town's main square and its location ensured its permanent use even when the original purpose was long lost. The phenomenon of the Hvar Theatre, the first communal theatre in Europe, established in 1612 at the upper floor of the complex, is inextricably linked to the Arsenal building.

The aim of the project was to restore the renaissance Arsenal building with full respect for all its monumental features but at the same time to adapt to the modern needs of the Hvar town as well as to the standards of today's theatre, gallery or stage practice.

Arsenal is the common name for a number of structures that form a complex: the arsenal on the ground floor of the main building with auxiliary premises in the west section of the floor, a theatre in the east part of the upper floor, Fontik, a former communal store for cereals and salt a row of six rooms along the north facade. The terrace of the Fontik, or belvedere, also serves the open entrance hall of the theatre in the eastern part and other spaces in the western part of the ground floor which is accessed by an exterior stairwell. The construction of the medieval Arsenal began in the 13th century but it was not until the early 17th century that the building got its present appearance.

After World War II the ground floor was transformed into a large cinema and a hall for meetings and events; in the same period a public gallery was set up on the first floor. From the moment the theatre was established it has been used continuously with intermittent interruptions due to renovations. The last performance before this renovation was in 2003, and after that it was closed due to its very bad state.

Partners involved in the project of renovation were the Croatian Ministry of Culture Conservation department in Split and the Ministry of Regional Development and EU Funds.

This extremely demanding project started with static reconstruction in 2005. With its corresponding complex conservational restrictions, it created opportunity and challenge in equal measure, and there is now a new spirit in the old building. Today, all the unknowns about its construction have been eliminated, and the discovery of two older arsenals in the same place is a realization of the international significance of Europe.

Developing solutions for integrating modern equipment suitable for today's needs into the historical and protected structure of the Arsenal was the biggest challenge of this project. The greatest difficulty lay in repairing the seriously disrupted construction of the building. All those demanding required works were very expensive and a big effort was put into it to ensure necessary financial support so that the works could be continued without interruption, since most of the funds were provided from the Town of Hvar's budget. The whole process of renovation was supervised by the Conservation Department in Split, resulting in the need to compromise on the creation of solutions for each problem and the tiny details that appear on every construction site. Sometimes it was complicated and involved difficult conversations and



arrangements, trying to reconcile different points of view. But the result was very successful.

Restoration of the building's walls and wooden structures was also extremely demanding, but in the main the original features were preserved, especially the massive joists of the roof. Replacing the weight-bearing construction between the floors without dismantling the Theatre's system of boxes was especially challenging.

The elements which were added to fulfil modern needs were fashioned in a contemporary style, thus emphasizing the original character of the building. This was the case for the new spaces at the very far east end of the ground floor, which held new sanitary and cloakroom facilities for the Theatre's actors, with cloakroom and toilet facilities for visitors and the Theatre's audiences added on the first floor.

The installations and mechanical systems needed for the building's new functions were also planned and carried out with due respect for its historical character and state. In order for such large spaces to be heated and cooled in accordance with today's needs and climatic conditions, keeping in mind that any visible installations on the facades and roof were not allowed, we took advantage of the special position of the building in the port very close to the sea and used the sea as the medium for energy transfer. During the summer, the system provides the transfer of surplus heat into the sea, but during the winter, the system uses sea water thermal potential for heating the building. Once again Arsenal is strongly connected with the sea, and depends on it.

The results of the renovation project are a structurally repaired building with original elements restored and presented, and the theatre renovated and functional in its historical authenticity. The former warehouse space had previously been replaced by a cer-



emonial reception room and an art gallery, and these spaces were now rehabilitated. At the ground floor, the Arsenal gained a new multi-purpose function designed to offer Hvar's citizens a wide range of cultural and social events. The Town of Hvar has gained a permanently opened space for exhibitions, events and conferences.

In addition to the cultural content that the town and the island of Hvar have received, the many years of renovation at the Arsenal has brought about a whole series of masters, companies and institutions that today have the advanced specialist knowledge needed to restore such monuments. Many of these companies have overcome huge obstacles and now they are trained to cope with any demand in the area of cultural heritage renewal.

The special value of the repaired Arsenal building with Theatre is not just as a historical building, but in the historical layers of artistic development which underpinned

its function for performances: these put the Theatre and the whole building at the forefront of sources illustrating the development of heritage and theatrical arts in Europe. The renovation of the Hvar Theatre represents an invaluable scholarly contribution to the study of not just the history of Hvar, but also that of the theatres of Europe.

The Arsenal has always been an important building in naval, military and commercial terms, later a centre of social events and a house of culture, and now that it has been renovated, it is used even more.

From the moment we reopened the building in May 2019, our whole community, our citizens, our children, actors and artists, as well as tourists from all over the world, have been entering into it and filling it with joy.

GAIRLOCH MUSEUM
GAIRLOCH, UNITED KINGDOM
ART FUND PRIZE FOR MUSEUMS OF THE YEAR 2020

Karen Buchanan

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From Nuclear
Bunker to
Museum of
the Year

2020

Gairloch Heritage Museum opened in 1977, its mission to “promote and encourage interest in, and care for, the history, culture, beauty and character of the Parish of Gairloch”. Renowned for its social history collection, the acclaimed displays also include the first Pictish stone found on the west coast mainland and the enormous Fresnel lens of Rubh Re lighthouse. In 2009 Gairloch Museum achieved Museum Accreditation status. The Museum is the centre for historical and genealogical study in Wester Ross and offers events and activities all-year-round for visitors, residents, schools and community groups including the disadvantaged and socially isolated.

In 2019 Gairloch Museum moved to a new building – a repurposed nuclear bunker. This was the culmination of eight years of sustained effort, enterprise and determination by the Board, volunteers and wider community to create a new home for Gairloch Museum. The project, entitled *Our Land, our People, our Story*, raised £2.4million to accomplish Gairloch Museum’s inspirational plans to transform a local eyesore into a 5* visitor attraction.

Major project funders were National Lottery Heritage Fund (Scotland), Highlands and Islands Enterprise, Highland Council, Museums Galleries Scotland and the Scottish Government. More than twenty public and private funders provided grants towards the £2.4M cost of the conversion and an amazing £200,000 was raised by the local communities of Gairloch and surrounding area.

Since opening in July 2019, Gairloch Museum has received praise for the originality of the building and the excellence of the permanent displays. The audacious redisplay of the collection in a repurposed, once derelict, Cold War building has met with universal approval and admiration, described as the ‘Best use

of a military bunker ever – fact!’. The exceptional level of commitment of volunteers and staff, with extensive community support, has created a highly-valued and sustainable cultural heritage resource in an area of rural deprivation. ‘The ugliest and most neglected building in Gairloch has been transformed into its greatest attraction.’ The new Museum has successfully won the support of its community, raised its profile to the national stage and attracted enthusiastic new visitor audiences. In October 2020, Gairloch Museum was announced as winner of Art Fund Museum of the Year.

The Art Fund Museum of the Year award is the largest and most prestigious museum prize in the world. The prize champions what museums do, encourages more people to visit and gets to the heart of what makes a truly outstanding museum. The judges present the prize to the museum or gallery that has shown how their achievements of the preceding year stand out, demonstrated what makes their work innovative, and the impact it has had on audiences. In a normal year, five museums are shortlisted and one winner takes the prize of £100,000. In 2020, in recognition of the unprecedented challenges that all museums faced, the five shortlisted museums were named as joint winners. They equally shared an enhanced award of £200,000 - a 40% rise over previous years.

The story of the rebirth of Gairloch Museum, nestled on the remote north-westerly coast of Scotland, captivated the judges who loved the tale of people-power, determination, and local pride. The judges described the new Museum as ‘truly special’. They felt that the redisplay of its collection encapsulated the history, culture, beauty and character of Gairloch and that the Museum’s new home had reanimated the village’s pride in its heritage, created a buzzing new community hub,



and produced a sustainable cultural landmark for generations of visitors to enjoy.

Gairloch Museum is managed by volunteers and they are integral to everything the Museum does. The Museum took full advantage of the redevelopment project to expand its volunteer base and extend the range of skills of both existing and new volunteers. Volunteers were involved at every stage of creating the new Museum. More than 120 volunteers were involved in the project, some day in, day out, some for a particular fund-raising activity or one-off event. Each and every one played a critical part in achieving the project's ambitions.

Karen Buchanan was appointed as curator in May 2013. She played a major part in the relocation and led on the design and layout of the collection, library and archive spaces. Her previous experience in the tourism marketing sector was invaluable. During the

project period, Gairloch Museum was able to employ two project curators at different times. Rosalyn Goulding and Katie Pilcher were young professionals near the start of their careers who brought energy and enthusiasm to the project. Conservator Rachel Thomas provided expertise in all matters regarding the conservation of objects during the move, both as a freelance consultant and giving generously of her own time. She helped to train and supervise the volunteers who helped with the decant and was always available for help and consultation on conservation matters.

Gairloch Museum's collections have been safeguarded for the future and the area has gained a new landmark heritage attraction. Between July and Dec 2019, after opening in its new home, the Museum welcomed 10,200 visitors, an enormous increase compared to an annual average of 5,000-6,000 previously. Many represented new audiences. Now able



to open year-round instead of only seasonally, the Museum has a target of 15,000 visitors per year for the post-Covid era. Large audiences are also being reached further afield by the online events and exhibitions that have been introduced during lockdown.

Looking back over the project, major challenges were overcome. The first application to the National Lottery Heritage Fund for the new Gairloch Museum was unsuccessful. Although this was disappointing, the persistence of the museum board in maintaining a dialogue with NLHF and acting on feedback paid off when the second application was successful. With the benefit of hindsight, a project manager role, responsible for the installation of the displays during the project build, should have been included in the project plan and budget. The absence of such created a lot of pressure on the Museum's curator, who was at the same time coordinating the decant and proofing interpretation

panels and labels. A major stumbling block to an earlier opening date was the difficulty in getting a mains electricity supply organised. This was frustrating and led to a delay in opening of almost one month in the peak, summer visitor season.

Gairloch Museum encourages other small museums in the same position to think big and go for it. Independent museums are doing a fantastic job within their communities and deserve recognition. The experience of winning Art Fund Museum of the Year 2020 was fantastic for Gairloch Museum, even though there was no award ceremony in London because of the Covid restrictions.

The board and staff of Gairloch Museum are proud of their achievements and the outcomes of the redevelopment project. There is very little that cannot be achieved by a determined group of hard working volunteers!

PALACE MUSEUM OF THE MANCHURIAN REGIME
CHANGCHUN, CHINA
CHINESE MUSEUMS ASSOCIATION MOST INNOVATIVE
MUSEUMS IN CHINA AWARD 2020

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**Borderless
Innovation,
Exploration
and Practice
of the Palace
Museum of the
Manchurian
Regime**

23.

The Palace Museum of the Manchurian Regime used to be a palace where Puyi, the last emperor in Chinese history, lived at the end of Qing Dynasty, bearing witness to the Japanese Invasion of Northeast China by force and the implementation of fascist colonial rule. The Museum, built on the palace's original site in 1962, is now a National First-class Museum and a National Key Cultural Relics Protection Unit. In recent years, with the development goal "To be a pioneer in the innovative operation of Chinese museums + scenic spots", it has explored and expanded the functions of museums by embracing digital era and achieves all-round innovation in preservation, research, exhibition, social education, cultural and creative activities, etc. by relying on collection resources.

The Museum won the title of "Most Innovative Museum" in the activity of International Museum Day (China) in 2020.

"6R Mode" for restoration of cultural relics

Under the principle of respecting the original historical architectural buildings, the "6R Mode" turns the restoration project into an academic research project and a practice promotion project, namely: Research (document arrangement), Retrospect (tracing the source of construction), Record (image recording), Report (engineering report), Result (achievement exhibition) into the entire Repair project. In 2018, the Preservation and Repair Project of Jixi Building and Tongde Hall of the Museum won the landmark award "Excellent Historic Sites Protection Project of China".

The Joint Laboratory of Smart Museum

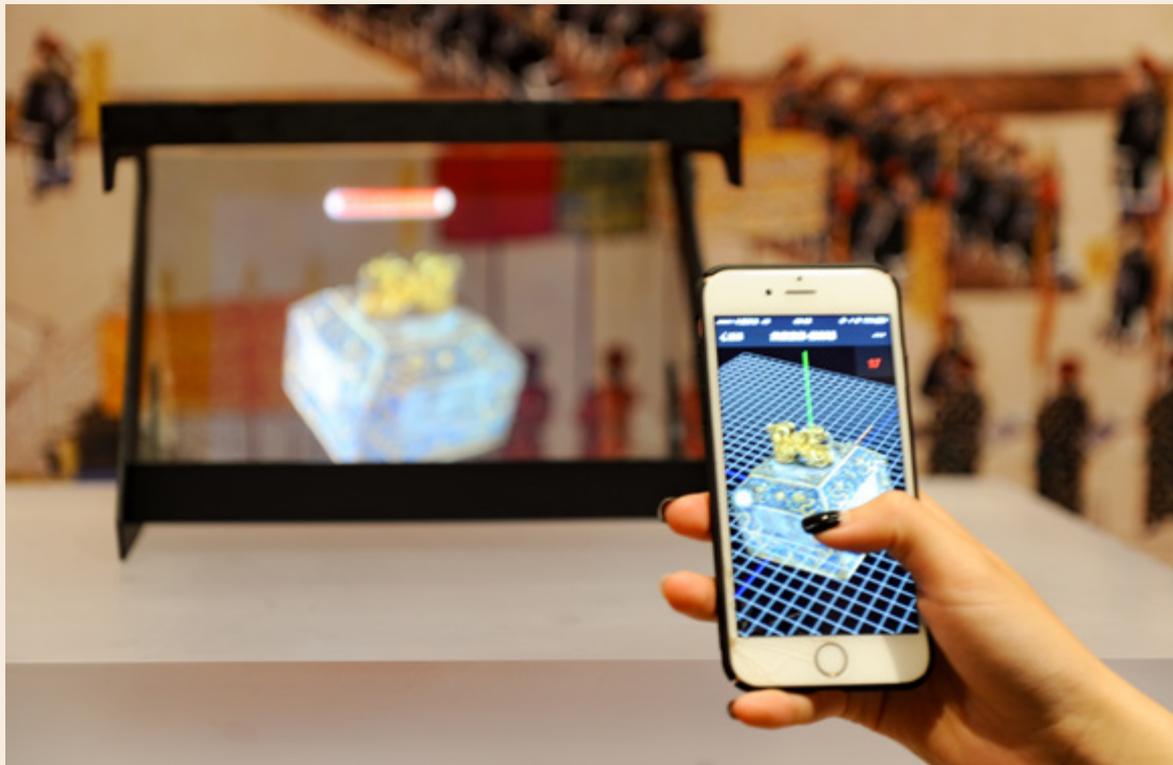
Centering upon the core issues of smart museums, a smart museum joint laboratory has been set up along with universities, scientific research institutions, and internet companies. The upgrading of smart core businesses and transformation of the operation of the Museum will be further promoted with an aim to be data-driven, all-time, and borderless. The museum industry has been upgraded and the era of smart museum 2.0 kicked off by providing think tank consulting, solutions, and technical projects for the cultural and museum industry and SaaS cloud services for small and medium museums.

Shared space for online exhibitions

Using the digital resources of the museum, the digital exhibition project with the holographic display system of cultural relics, "Gewuke (observers for things) Blog", and 720° panoramic VR pavilion as main content, provides audiences with an online platform for exhibitions, cultural relics appreciation, exchanges and research. The "Changchun Story—Cloud Classroom of Research Study" was launched, making virtual travel in the City of Changchun without leaving home accessible to the public, which has attracted over 10,000 people.

"Borderless Security", first smart command system

Based on IT (Information Technology) and C2 (Command and Control Theory), 3D realistic view and visual information can be integrated in one map and real-time information be gathered to the command center through sensor equipment in the museum, making it possible for the command of all



→ THE EXHIBITION HALLS ARE EQUIPPED WITH HOLOGRAPHIC EXPERIENCE PROJECTS FOR EXHIBITS TO REALIZE THE VIRTUAL INTERACTION BETWEEN THE AUDIENCE AND CULTURAL RELICS.

positions with one-click, quick coordination among police, traffic police, and administrative enforcement, and timely assessment of the safety of cultural relics, audience, and operation, which can deliver the overall security goal. This system has now been fully demonstrated and promoted in culture and museum systems in Jilin Province.

“M+” Mode, a new type of social education

In 2019, the youth education course—“Changchun Story, City History Classroom” was launched. This project was jointly initiated by the Education Department, museums, and media, setting a precedent for normalizing the idea of museum education in classes. It was awarded “Top Ten Teaching Cases for Youth Education Course of Chinese Museums”. It is the first to create an exclusive

“Wenbo (culture and museum) Bookshelf” in public libraries, making museum publications available to public spaces such as libraries, schools, and communities. It now has covered 101 libraries of all levels in China.

Museums, home to creative ideas of urban culture

In 2019, a large-scale original academic historical drama, *Broken Dreams in Hsinking*, a creative transformation of the research on Puyi, took place with more than 5 million participants. In the same year, the first patented font with independent intellectual property rights in China’s museums, Mangong Dewen Type Font, was developed. A 365-episode original series of short films “*Today in the History of Changchun*” was broadcast across local media, with over 10 million viewers.



China's first media convergence publication, *Changchun Rizhilu (Daily History Record of Changchun)*, was produced, perfectly integrating pictures, text, audio, video, and handwritten diaries for the first time, telling the history of the city, and conveying cultural connotations by using AR technology.

An academic center for the history of the Manchukuo and related research

"Puyi Research Institute" aims to promote cross-regional and cross-disciplinary integrated research, making the research of Puyi and his time a new diversified model of academic research. The *100th Unit of the Japanese Invaders in China / Sorting and Research*, which is urgently sorted and published, has filled the gap in the research on the historical materials on biological warfare

related to World War II. Tutorial videos of Changchun Cultural Heritage and Museology Lectures were viewed more than 10 million times online and offline. "Gewuke Blog" digital platform for collaborative research on cultural relics aims to create an interactive and shared historical research and exchange center for the public.

The Palace Museum of the Manchurian Regime, warm and vigorous, launches creative public cultural products with its resources and charm, which is innovative in running and active in social progress, not only providing quality resources for the public to renew their knowledge, but also creating a fun space for the spread of community culture.



OMM - Odunpazari Modern Museum: An Innovative and Human- Centered Art Platform in Anatolia

OMM - ODUNPAZARI MODERN MUSEUM
ODUNPAZARI - ESKISEHIR, TURKEY
MUSEUMS + HERITAGE AWARD THE INTERNATIONAL
PROJECT OF THE YEAR → L1M

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DEK: An intercultural gateway in Eskisehir nurtures its roots.

Imagine a gathering place where new art from emerging artists is exhibited alongside the work of established contemporary artists. An architectural marvel and an iconic structure, Odunpazarı Modern Museum is situated in Eskisehir—an ancient yet modern city in Anatolia—and welcomes visitors from far and wide to experience the work of both Turkish and international artists.

Subhed: The building, designed by Kengo Kuma and Associates

Collector Erol Tabanca's quest to house his collection in a space just as exciting as the collection itself concluded with Kengo Kuma's designs and configurations for the museum. Kengo Kuma and partner architect Yuki Ikeguchi found inspiration in the Tabanca family's commitment to the project, the similarities between Turkish and Japanese cultures, and the city's youthful dynamism.

KKAA, designer of numerous iconic structures, including the V&A Dundee Museum in Scotland and the new Tokyo National Stadium, which hosted the 2021 Summer Olympics, started to work on the OMM project in April 2016, focusing on the historical texture of Odunpazarı from a contemporary perspective.

The OMM building has a striking, egalitarian architecture: there is not a definitive front or back façade, the interior spaces narrow and widen without any given hierarchy, and the height of the ceilings vary throughout the three-story structure. As a whole, the building welcomes visitors into a unique and naive spatial experience.

Kengo Kuma and Yuki Ikeguchi, the partner architect of the OMM project, sought to highlight four main elements in the building's design.

Geometry

The transformation of simple geometrical lines into complex images

Light

Filtering high-quality light into the interior

Clustering

Forms that don't follow a single pattern, just like the streets and houses of Odunpazarı; architectural aggregation that breaks down uniformity

Timber

Design inspired by the traditional timber structure system of Odunpazarı houses, also present in Japan.

The OMM building enlivens its neighborhood day and night and has become a new symbol of Eskisehir and Turkey with its unrivalled architecture.

The OMM Founder and OMM Chairperson

Collector and businessperson Erol Tabanca long had a dream of exhibiting the artworks in his collection with the public. Describing art as "something that can smooth out all difficult conversations," E. Tabanca set out to give back what he earned during his long run in business to the city that raised him. An architect himself, when asked about the reason why he chose to work with Kengo Kuma and Associates (KKAA), he explains, "Collaborating with an architect like Kengo Kuma allowed us to create an impact not only in Turkey, but all over the world. A major source of inspiration was the Guggenheim Museum

designed by Frank Gehry which made Bilbao an important destination.”

As for the vision for the future of OMM, the founder trusted Idil Tabanca, his eldest daughter and a creative professional with an international background in media and publishing. Idil Tabanca has been at the helm of the museum since November 2018, making mindful creative decisions with a global focus. “I think one of the most exciting things about this project is its contribution to decentralization. The fact that the museum is not located in the nation’s cultural and financial capital but in Anatolia instead, I find to be a great advantage,” Tabanca points out. “My dream is for Eskisehir to become a meeting point for artists from around the world. In addition to the upcoming projects, I am very excited about the education programs and putting sustainability in the center of all our future endeavours.”

The Collection

One of OMM’s main objectives is to share its collection of nearly one thousand works of art, modern and contemporary, Turkish and International, including paintings, sculptures, installations, films, photography and new media with the public.

Exhibitions

OMM has hosted five exhibitions since its fall 2019 opening. Curated by Haldun Dostoglu, a selection of ninety works from the Erol Tabanca Collection were presented at OMM’s inaugural exhibition, “The Union”, including works from essential figures in Turkish art history, such as Nejad Melih Devrim, Nuri Iyem and Gulsun Karamustafa, alongside the work of younger contemporary artists, uniting several generations.

“Treehugger” and “In the Eyes of the Animal” by London-based experiential art collective Marshmallow Laser Feast invited the participants to navigate a sensory perception beyond their daily experience.

In January 2020, the museum’s first residency exhibit titled “Third Place” opened. Bringing together the works of Tyler Thacker and Erin Wolf Mommsen, OMM’s first resident artists, the exhibition proposed dialectic between space and non-space, assignment and experimentation, and the dichotomy between the artists sharing a common theme and the same previously unfamiliar environment.

The museum’s last pre-pandemic exhibition was “ADA”, an interactive kinetic sculpture by Polish artist Karina Smigla-Bobinski. Described as an “art-making” machine by the artist, “ADA” is set in motion by visitors yet produces autonomous marks.

Fall 2020 saw the unveiling of “At the End of the Day,” the museum’s fifth exhibition. The selection counts Ursula K. Le Guin’s 1972 novella “The Word for World is Forest” among its points of reference. The exhibition is ongoing with online tours offered in Turkish. The tours can be offered in English upon request.

Tanabe Chikuunsai IV’s Site-specific Installation

With the opening of the museum in September 2019, a site-specific installation by Japanese bamboo artist Tanabe Chikuunsai IV has also been included in the permanent collection. For close to two decades, the artist has been one of bamboo art’s most radical practitioners. For his OMM installation Chikuunsai IV worked with tiger bamboo native to Japan’s Kochi region and explored the



theme of four elements in nature, as well as a fifth element, space.

Education

From the early months of the museum onwards, education programs geared towards visitors from different age groups have been at the forefront for OMM. Running in tandem with the exhibition schedule, there are offerings for adults, children and the elderly.

Starting October 2020, the programs have moved online and now take place over Zoom to continued interest. Online exhibition tours, "OMM in my Classroom" (age-specific, guided tours with a teacher-led reservation process, available in Turkish), and contemporary art seminars for graduate and undergraduate art students are among the current programs.

Our Community

As of November 2020, OMM has been visited by 180.816 people.

8.326 of these are elementary, middle and high school students who discovered OMM with guided tours.

The OMM Shop, podcasts, goings-on during the pandemic

To design-enthusiasts' delight, The OMM Shop launches an online component in 2021. The shop features not only products based on the permanent collection at the museum, but also carefully selected design objects and unique collaboration pieces.

Starting December 2020, the museum has also released a podcast series complementary to "At the End of the Day" (currently only available in Turkish) on Spotify. New podcast series will be offered in 2021.

Just like everyone else in the museum industry (and elsewhere), OMM takes things one day at a time, and looks forward to having visitors under its timber roof again!

Something To
Smile About

25.



SEVEN STORIES, THE NATIONAL CENTRE FOR CHILDREN'S
BOOKS | SUPPORTING FAMILIES IN BYKER DURING
LOCKDOWN
NEWCASTLE UPON TYNE, UNITED KINGDOM
MUSEUMS ASSOCIATION UNITED KINGDOM / BEST
LOCKDOWN PROJECT 2020

Sarah Cotton

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Seven Stories, The National Centre for Children's Books is a family museum with a mission to champion literature for children and young people. We are situated in Ouseburn, Newcastle-upon-Tyne in North East England, right on the doorstep of Byker, one of the most deprived areas of the city and among the most deprived in England.

Before Covid-19 we were working closely with neighbouring schools and community organisations in Byker using children's book inspired activities to improve the lives of children and young people. Our programmes were designed to share children's literature using our creative practice, with the aim of improving the life chances of children and young people. Our programmes, delivered in partnership with health & social care partners and schools supported children with improved speech and language, social and emotional development, improved literacy and reading for pleasure.

Following a period of consultation carried out with families and community organisations in Byker we understood some of the social issues that many families experienced and we developed programmes to address the inequality caused by deprivation including issues such as school readiness, holiday hunger and the need for out of school activities.

The strength of our partnerships meant that we were able to respond to the disruption caused by lockdown and quickly find new ways of working to meet the needs of families at home.

Keeping children happy, active and busy through such an unsettling time was essential for their mental health. However, we learned that many families that we work with had few resources at home to keep children entertained. Providing food was a key concern and families were anxious about how

they could keep children entertained. Seven Stories supported local families through this difficult time by providing online story times and delivering packs with books, craft materials, creative play activities and food directly to family homes that needed them the most.

Byker Primary School identified families who they considered to be the most vulnerable, who they thought would benefit from taking part in our new food-themed project Story Kitchen. We worked with Food Nation, a social enterprise with a vision to inspire people about good food. Fabulous food-themed children's books and creative activities were paired with recipe kits from Food Nation for a family meal inspired by the story. Packs were delivered to the doorstep of each family home by Seven Stories and Food Nation staff. For each pack a video story time including songs and games was recorded and Food Nation also recorded cooking videos for families to cook food together at home.

Our Reader in Residence programme usually places a member of the Seven Stories team into a school every week with an activity programme designed to develop a love of books throughout school and at home. During lockdown, we moved online. We shared story times and creative activities for all year groups at 2 primary schools in Byker to be used with key worker children attending school and with families at home.

Working together with Barnardo's Community Family Hub East, a family centre which aims to give babies and children under 5 the best possible start in life, we distributed books and family activity packs for young children and their older siblings and provided facebook story times online. Delivering packs to family homes allowed us to check-in with parents who were feeling isolated and in the summer months we delivered story-



→ CHILDREN IN BYKER RECEIVED STORY PACKS CONTAINING BOOKS, CREATIVE MATERIALS AND FOOD

telling sessions to individual family groups outside their homes.

During the school summer holidays, we also worked with the Byker Children and Young People's partnership made up of the local housing association and other community groups to deliver fun outdoor story times on the Byker Wall Estate. We provided story packs and healthy meals to help feed a total of 400 people during August.

The stories we shared were carefully chosen to explore wellbeing themes including friendship, supporting and valuing others and dealing with fears and anxiety. We introduced families to stories which inspired children to grow their own vegetables and flowers and learn new creative skills. What everyone needed was opportunities for moments of joy and to feel hopeful and so many excellent children's books provided those opportunities. Very importantly, we shared stories which gave the opportunity for distraction – a chance to escape, to laugh, be silly and have fun together.

Esme Ward, Director of Manchester Museum and one of the judges for the Museums Association Museums Change Lives award said, "the judges loved pretty much everything about this project. You really got the sense of a museum that was attuned to the needs of its communities... they acted quickly and thoughtfully to support local families both online and on the doorstep... and what we really loved is that they worked in partnership with multiple organisations They were not only delivering literacy, books and resources but also food and recipe packs, cooking demonstrations, gardening inspirations and much, much more. Their impact was far reaching and felt across Byker."

The staff team who delivered this work did so with courage, determination and compassion for the children they were supporting, understanding that human contact and concern for people's wellbeing was valued by participants, as well as the creative activities which brought distraction, entertainment and joy. Staff members found it hugely rewarding, despite the difficulties that everyone expe-



rienced in overcoming so many obstacles including having to quickly learn new digital skills, difficulties ordering goods and materials, obtaining publisher permissions to share stories online and challenges associated with childcare and working from home.

This work has been delivered at a time when the need for improved wellbeing, positive family interactions and connectedness with the local community has been most urgent. Through this work we have engaged families who may otherwise have not engaged with Seven Stories programmes in community venues. We have been able to share hundreds of books with families who previously did not spend time reading together at home. It was a privilege to be invited into people's front gardens and outside their front doors to share wonderful intimate story times together which will be remembered long into the future. Families have shared with us that relaxed, joyful experiences inspired by children's stories have improved their wellbeing, enabled positive family time together and

built parents' confidence in sharing books with their children.

While the last year was about supporting families through the shock disruption of the Covid 9 crisis, the next job is to adapt our community programmes to meet its ongoing impact. It's very clear that the pandemic has only exacerbated those disadvantages experienced by the families we work with. Ofsted reported that significant numbers of younger children have regressed in basic skills and learning, and that mental distress is on the rise with children of all ages. An agile public programme in a museum must work sensitively with this complex and changing scenario if it genuinely wants to be people-centred, and do its best work. And this isn't easy. The trick for us is not to find the answer. What's most important right now is to stay open and alert to what families and partners tell us, and to commit to the idea that continual change within our delivery model is the only way.

26.

Volunteers Applying Hands- On Training for Safeguarding the Heritage at Risk

AMBULANCE FOR MONUMENTS
SIBIU, ROMANIA
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2020 - EDUCATION, TRAINING AND AWARENESS-RAISING

Eugen Vaida

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Asociatia Monumentum was established in 2012 with the mission of safeguarding, preserving, promoting and capitalizing on heritage viewed as a trademark of local identity, with the sustained support of local communities. Bringing together local communities and professionals through educational programs is one of our chief concerns and it represents by far the most effective way to achieve sustainable development, while contributing to the preservation of built heritage with the purpose of acknowledging its true cultural and historical value.

Launched in 2016 in Southern Transylvania by a group of heritage professionals, the Ambulance for Monuments aims to safeguard over 600 listed historical buildings throughout Romania which are in an advanced stage of degradation. As such, the Ambulance answers to the shortfalls of both the Ministry of Culture and the owners of the endangered buildings in preserving the historical sites. The project is similar to a franchise system, being developed by a network of local heritage organizations. The heart of the Ambulance is a van equipped with tools, equipment and requisite materials. Beside its main objective, there are several other factors which give the Ambulance the confidence to generate a long term impact: the hands-on professional training of young craftsmen and students, its engagement of and awareness rising function within local communities (which regularly secure free meals and accommodation for the participants), the recovery of ancient traditional skills and crafts and, last but not least, the promotion of philanthropy within Romanian civil society.

The idea came from a handful of experts who came together to seek solutions to the accelerating monument loss in Romania. They decided to run the project through the Monumentum Association which already had a wide experience with similar projects. Right

from the beginning the Ambulance for Monuments enjoyed the financial support of HRH The Prince of Wales. After a few years of exponential development, the project became highly popular in Romania and nowadays it benefits from a wide range of public and private support from institutions, donors and companies which are willing to contribute to the re-construction of Romania's national and local identity, 30 years after the fall of the communist regime.

The ambulance calls all Romanians to action in a desperate race against time to save and strengthen their own cultural identity. Whether young or old, priest or mayor, architect or driver, everyone has their special place within the Ambulance and becomes a change-maker. Rescuing from collapse and degradation more than 50 buildings spread all around Romania secured the project's national impact, while its engagement of and awareness rising functions within local communities, as well as the long-term expertise it offers make it into a strong community development project.

The Ambulance for Monuments preserves the diversity of expressions of roof coverings, against the unifying and standardizing approach promoted by projects funded by EU grants.

The jury stated: *The Ambulance for Monuments project acts with great sensitivity to emergency interventions and the maintenance and the restoration of heritage buildings. The initiative is active in many regions throughout Romania and especially focuses on neglected rural areas which are facing population decline. It trains volunteers to work in the field of restoration under the guidance of conservation experts, which is a good way of reviving forgotten techniques and skills. Also notable is the successful cooperation between organisations, authorities*



and other stakeholders at local, regional and national levels. This strong initiative could be adapted to a number of countries in Europe.

The Ambulance's original touch was achieved by importing a modus operandi from the field of medicine based on similarities between buildings and the human body. The "patient" is given first aid with the support of an "ambulance" equipped with tools and construction materials. A franchise system of development such as the Ambulance's is a rare approach in the heritage sector, but what truly makes the Ambulance unique is a recipe which seems to work for the salvation of every historical building and which is a fine balance securing the contribution of all the four requisite actors which should contribute to the preservation of built heritage: the local community and the owners which provide food and accommodation for the volunteers, the local and regional authorities providing the construction materials, the community of experts furnishing the documentation and coordinating the technical workshops, and

the NGO which is leading the program mediating between all these actors.

The project identifies passionate young specialists in each region, mainly working in the fields of architecture, archaeology, history and engineering, who are willing to set up a heritage organization and to implement the project. The team members who are currently coordinating the Ambulance are former volunteers with precious experience in both organizational and technical matters before implementing the project. Nowadays the extension of the Ambulance in new territories has been slowed down in order to cement a common work methodology and conservation principles.

There are hardly any moments we would label "the most difficult;" once started in 2016, the project kept growing and rolling avidly like a boulder going down a hillside. The most challenging aspect remains the lack of trained personnel necessary to extend the project in all regions so as to fulfill the exist-



ing demand: at the moment, the development is slowed down due to a lack of appropriately trained experts who should run the project on the ground, but this issue is expected to be solved as soon as new specialists climb up from the ranks of our volunteers.

If we were about to manage the project all over again, we would start right from the beginning with a long term training program for the members of the Ambulances which they should complete long before leading the operations on the ground.

The interventions have been completed after achieving a verbal agreement in which the owner commits to secure the maintenance of the building and to continue taking steps towards its conservation and restoration. Despite many successful stories, in some cases this could not be fulfilled due to various objective reasons. We aim to find solutions to achieve a more effective follow up on our interventions.

The Ambulance combines in an efficient way theoretical knowledge with field research and the practical skills of young professionals, based on a lively exchange of information within a network of experts it has established. It offers strong auspices for developing soft skills and competences while working in an interdisciplinary team. All these lead to valid and innovative solutions for the conservation and the safeguarding of the buildings the Ambulance intervenes upon.

The most successful interventions of the Ambulance are those where the community has been engaged at its highest potential. However, encoding communities' cultural values towards making them aware of the value of their own heritage is often a difficult task. We highly recommend pursuing socio-anthropological research on the targeted community before embarking on a similar endeavor. Moreover, it would be helpful to have leaders which possess both technical and psychological skills, being able to understand traditions and grasp unwritten laws.

SUNDER NURSERY
NEW DELHI, INDIA
2020 UNESCO ASIA-PACIFIC AWARDS FOR CULTURAL
HERITAGE CONSERVATION / AWARD OF EXCELLENCE

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Sunder Nursery – Delhi's Heritage Park

27.

Background

From the 14th century onwards, the Nizam-uddin area has seen a profusion of building activity. Serais, Tombs, Baolis, mosques, lofty gateways and garden pavilions have all been built along the River Yamuna. In the 16th century, the Grand Trunk road was built through the area, which encompassed several enclosed garden tombs, including that of Emperor Humayun. By the 19th century, the area stretching from Purana Qila at its northern edge and Barahpulla at its southern edge – the first Mughal city of Delhi – was being used for agriculture.

It was in the early 20th century, during the building of the capitol complex of New Delhi, that Sunder Nursery was established north of Humayun's Tomb. It was created to propagate saplings for New Delhi's avenues and experiment with plants brought from other parts of the British Empire.

Following a 2007 Memorandum of Understanding (MoU) with the Central Public Works Department, the Archaeological Survey of India and the South Delhi Municipal Corporation, the Aga Khan Trust for Culture (AKTC) commenced conservation and landscape works at Sunder Nursery. The 90 acre (36 hectare) nursery is now a city park with distinct heritage, ecological and nursery zones.

Landscape

Landscape architect Prof M. Shaheer designed this new city park along a central axial spine around which gardens and landscapes were arranged. Ranging from formal gardens to informal settings for families to enjoy picnics, the landscaping of the park offers a variety of recreational and cultural venues. Water features, ponds and lakes

are part of the masterplan, which includes nursery beds, a flower showcase, arboretum, rose garden and orchards. To create the urban oasis, the masterplan derived inspiration from the traditional Indian concept of congruency between nature, garden and utility and coupled it with environmental conservation.

The grand central vista, which is over 500 meters long, follows the path of the 16th century Grand Trunk Road, connecting the entrance zone of the Humayun's Tomb World Heritage Site with the 16th century Azimganj Serai to the north. The Mughal-inspired gardens along the central vista employ monolithic marble fountains and flowing water set amidst geometric flower beds and raised sandstone pathways. Forming the heart of the city park, it is here that visitors are expected to congregate. A large maidan is available for winter picnics. The lake at the northern edge of the central vista is a refuge for Delhi's citizens with walks, seating and pavilions along the edges.

Ecology

Sunder Nursery now serves as Delhi's first arboretum with almost 300 tree species, the largest number in any of Delhi's parks. A contiguous stretch of dense green cover across Sunder Nursery continues on to the adjoining National Zoological Park and the Batashewala Complex, providing a protected bird habitat for the ground nesting national bird, the peacock.

Over the last decade, hundreds of truckloads of construction rubble were removed and 20,000 saplings planted, drawing 80 species of birds to the site. Many more are expected now that the water bodies are full. Sixty species of butterflies have already made the park their home.



To attract the 500,000 school children who visit the adjoining Humayun's Tomb annually and serve as an educational resource on Delhi's ecology, a 20-acre micro-habitat zone showcases plants of the ridge, riverine, and marshy landscapes that were once found in Delhi.

Heritage

Sunder Nursery group of monuments required urgent conservation to ensure long term preservation of these structures –many of which were in a state of partial collapse. From the onset of the project, conservation works have aimed to establish a model conservation process, including demonstrating the Historic Urban Landscape Approach.

Conservation was preceded by systematic and scientific documentation as well as archival research and detailed condition mapping. Conservation works have been carried

out in accordance with a peer reviewed and ASI approved Conservation Plan and supervised by an inter-disciplinary team and implemented by master craftsmen using traditional tools, materials and building craft techniques.

National Conservation Policy, international charters such as the Burra Charter and Nara Charter for Authenticity as well as UNESCO Operation Guidelines defined the conservation policy for the project. Authenticity of material, form and design, was ensured by employing craftsmen as part of the team and including them in every stage of the conservation effort. In undertaking the Sunder Nursery development, AKTC also aimed to demonstrate the validity of the public-private partnership approach to conservation of national heritage –being the first instance of any private agency implementing conservation works on any of India's national monuments.



In order to ensure the integrity and significance of the Humayun's Tomb World Heritage site was retained, a major goal of the project was also to seek a Minor Boundary Modification with inclusion of the major 16th century garden-tombs within the world heritage property. This needed to be preceded by improving the state of conservation of these structures.

Finally, as with all AKTC projects worldwide, the 2007 MoU included an agreement to take required steps to ensure sustainability of the project outcomes. Thus, sustainability of the development and in meeting SDG goals by improving the Quality of Life for local communities has been a project goal from the onset. This is also required to emphasise the model project by demonstrating that heritage monuments are also economic assets.

Nizamuddin Urban Renewal Initiative

The creation of the 90 acre Sunder city park is part of a larger urban development initiative wherein the Aga Khan Development Network has implemented conservation of 50 monuments across the 300 acres of project area, including the Humayun's Tomb. The conservation effort is now being culminated in the creation of a state-of-art site museum at the World Heritage Site.

The environmental and conservation efforts are coupled with a major socio-economic effort aimed at improving the quality of life for the residents of Nizamuddin basti through building and providing education, health, sanitation infrastructure. Providing vocational training, creating economic opportunities and carrying out urban improvements by landscaping neighbourhood parks and providing street furniture.

28.

TYPA PRINT MUSEUM
TARTU, ESTONIA
ILUCIDARE SPECIAL PRIZES 2020

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**Innovation at
The Heart of a
Print Museum**



Born out of the alternative art space of the Polymer Cultural House, in Tallinn, TYPA is a private museum, dedicated to saving the last surviving equipment and skills which surround print, paper and the book. Since its establishment ten years ago as the Estonian Print and Paper Museum, it is a working museum and the only one dedicated to paper and print in the Baltic and Finnish region. TYPA maintains an impressive collection of printing equipment which is not only kept on display but put into production on a daily basis. It is not only a museum, where visitors can experience first-hand the machines of the letterpress industry. It is not only a museum, preserving historical items and exhibiting them to visitors, but a centre of knowledge, preserving the skills which surround the craft of print. All these elements are brought to life through TYPA's education program, workshops, artistic residency, volunteer and intern program, publishing business and more.

TYPA was founded in 2010, by Lemmit Kaplinski and Madis Mikkor, with the shared aim of salvaging this unique collection of letterpress equipment destined to become scrap metal. Letterpress was the key form of communication for over 500 years, and much of its technology remained the same up until the revolution of computers. As print shops had to drastically change their operations, these machines were either sold on quickly, locked in basements and garden sheds, before being rescued by the museum. When machines like the ones in TYPA's collection are left unused, then rust and dust quickly erode them, and their working ability is lost. This is a similar story to those who worked in the industry; men and women who would perform an eight-year apprenticeship. It was the main goal to preserve items unique not only to Estonia but also the Baltics and Finland. The paper side of the museum came from Anne Rudanovski, who wanted to cre-

ate a space in the city for artists and students to explore paper arts first-hand. The two museums were established as separate entities, but chance brought them into the same building and a natural collaboration occurred.

Most of the machines in the museum come from Estonia, either from the Greif printing house in Tartu, Ühiselu in Tallinn or from Riigi Teataja Kirjastus. In many cases, the documentation of this equipment is missing, as is the usual case, many companies having closed hastily. Piecing together the skills to get these presses in operation is an ongoing quest for TYPA's team. Much of the equipment was produced in Germany, in Leipzig, such as the Victoria Cylinder Press (the largest in the collection) and the AHZ Prepress Camera, which both came from the VEB Reprografiks Company. The oldest press in the collection is the Dingler Press, made in Germany between 1840 - 1860 at the Dingler Machinery Factory in Zweibrücken. Also interesting is the N-14, a soviet version of the Linotype which is one of TYPA's most impressive machines and has recently been employed to cast a recent publication of Antoine de Saint-Exupéry's 'The Little Prince'. TYPA follows the belief that print and paper can only be fully preserved when put into practice, and seeks ways in which heritage can be explored through making and doing. Once they step inside the building, every visitor is guided on a personalised exploration through the exhibition. They can get involved in making their own paper by hand or getting their hands dirty operating a Gutenberg style printing press.

TYPA has adopted a pioneering approach to museum interpretation and sought to embody the definition of 'Working Museum', that the best way to preserve machinery is to keep it in action; not allowed to gather dust and rust in storage or archives. This in-



→ ARTIST WORKING AT TYPA - PHOTO MANA KAASIK

novative concept means that every piece of equipment on display has been maintained to working order and that the historical processes of book production have been fully embraced. The team uses the equipment in day-to-day publishing jobs, giving visitors a chance to experience these machines in action. The museum has managed to occupy a space between functioning studio and historical archive. Through collaborations with PhD students and the influence of young, international artists, the museum does limit its focus to the historical elements of print and papermaking but embraces new approaches to print. Through an international residency and collaborating with students and other artistic studios in Tartu, the museum is able to give artists access to historic and contemporary printmaking practices.

The success of TYPA is built on its workforce, those who are crazy, determined and eccen-

tric enough to keep a dead trade alive. It is a small team, with an average age of almost half that of the average age of museum workers, young, but highly skilled. It is composed of a mix of book-binders, press operators, cultural actors, designers, administrators and historians; all bring their own knowledge and experience to both the institutions and when giving tours. As a private museum, the institution is held at the mercy of sourcing income through museum visits, ticket sales, selling recycled notebooks and cultural funds. This generates a certain level of uncertainty and struggle to keep its head above water. However, the team has always been able to pull through, even throughout the last year of coronavirus, there has been continual work, seeking to make digital connections or develop travelling exhibitions, which take the magic of TYPA outside. Being unable to find a suitable permanent location is an ongoing struggle: TYPA has experienced three moves



in its lifetime. Moving several tonnes of cast-iron machinery and lead type is never an easy feat, but the staff now are experts in the field of heavy lifting.

At uncertain times, when communication in this world is confused, when the internet opened the world to democratic communication and was trampled by the shouting crowd who barged their way in. It is in these times, it helps to look at the past in order to understand our future, bringing lessons from the birth of Gutenberg and the book, where we saw similar stories of false news, censorship and other issues of mass communication. As the keepers of this history, we feel we have a duty to not let this discipline slip into forgotten realms. Despite the many issues and struggles, TYPA continues to develop and grow, moving forward into a professional and clearly developed entity. In this coming year, the museum aims to reach out to art-

ists, print practitioners and other institutions to create more meaningful collaborations. Exploring the boundaries of print and seeking new multi-disciplinary approaches while maintaining its educational outputs. In 2024, Tartu will become a European cultural capital and TYPA hopes to be involved in the dynamic future of this city, being a key player in the cultural, artistic and heritage environment of the city.

↑ TYPA TEAM

Presenters

.... IN ORDER OF APPEARANCE IN THE PUBLICATION



LOREDANA AMENTA, KEY ACCOUNT MANAGER, ORPHEO GROUP ITALY

Loredana is Key Account Manager for Orpheo Group Italy, a multinational company specialising in technologies for cultural assets. She is responsible for public and corporate relations and handles the most important national clients in the world of culture and art. She manages national and European public financing projects and all works involving a high level of technological innovation. She is the company's contact person for museum accessibility and for the internationalisation of exhibitions..



BRIDGET HANNA, DIGITAL PROGRAMS PRODUCER, EXHIBITIONS AND AUDIENCE EXPERIENCE, MUSEUMS VICTORIA

Bridget is the Digital Programs Producer at Museums Victoria and has experience working in the museum and creative arts sector. Bridget champions audience-driven experience design and strives to create meaningful multi-platform engagement opportunities that encourage audiences to open the connection between their hands, head and heart. She is an enthusiastic creative arts producer, illustrator, author and educator who is responsible for onsite, online and virtual digital learning experiences at Museums Victoria and for the creative content and programming of Melbourne Museum's digital Learning Lab.



LORI BELKNAP, M.S., SUPERINTENDENT AT CAHOKIA MOUNDS STATE HISTORIC SITE, ADMINISTERED BY THE ILLINOIS DEPARTMENT OF NATURAL RESOURCES

Former Executive Director of the Cahokia Mounds Museum Society. Lori has over 15 years of anthropology, office administration, and nonprofit management expertise. She has written and administered various local, state, and federal grants as well as directed a mid-sized archaeology centric NPO. In her current role, she is dedicated to upholding the mission of Cahokia Mounds, making the preservation and interpretation of this UNESCO World Heritage Site her top priority.



GEORGIOS TOUFEXIS, ARCHAEOLOGIST, EPHORATE OF ANTIQUITIES OF LARISSA-DIACHRONIC MUSEUM OF LARISSA

Georgios holds Ph.D in Prehistoric Archaeology. He is the Head of the Department of Prehistoric and Classical Antiquities and Museums and Curator of the Prehistoric Collection of the Diachronic Museum of Larissa. His main interests include Neolithic and Bronze Age Archaeology (with emphasis on the study of the domestic space, organization and prehistoric religion) and Cultural Heritage Management. Georgios is also the Director of prehistoric excavation and survey projects, organization of exhibitions, participation in Conferences and prehistoric publications.



MORITZ NEUMÜLLER, COMMUNICATION MANAGER, ARCHES PROJECT

Moritz is an educator and researcher in the field of art and accessibility. His project ArteConTacto involves research, artistic practice, inclusion, 3D Printing and multisensorial experiences. The outcomes are workshops, artworks, prototypes, academic papers, group experiences and sometimes even durable solutions for accessibility. In the framework of the project ARCHES he was responsible for communication and workshops.



ALEXANDER LAVROV, FOUNDER, NEXT.SPACE

Over years Alex has developed more than 300 museum multimedia projects for likes of Hermitage, George Washington Museum, National Geographic and many others. He is a member at AVICOM, board member of Digital transformation council at ICOM Russia, member of American museum alliance, ex-president (now advisor) at VRARA (global virtual and augmented association), member of ACM Siggraph and IEEE computer graphics group.



EFFIE KAPSALIS & RYAN KING, THE SMITHSONIAN

EFFIE KAPSALIS, Senior Digital Program Officer at the Smithsonian, leads the digital strategy for the American Women's History Initiative , the first pan-Smithsonian initiative launched under the Smithsonian's strategic goal, " Reach 1 billion people a year with a digital-first strategy ." She led the Smithsonian Open Access Initiative. She has a decade experience in the private tech sector in educational and training software development, and received her Master of Industrial Design in 2003 where she studied pervasive, social technology. **RYAN KING** is the Program Manager at the Open Access Initiative Office of the Under Secretary for Museums and Culture, Smithsonian Institution..



BEN SMYTH, COFOUNDER, URBAN ARCHIVE

Ben has created exhibitions and experiences for organizations including Samsung, Nike, Puma, Kickstarter, Grand Central Terminal, Museum of the City of New York, New-York Historical Society, American Institute of Architecture, NBC, the Department of Defense, and the New York Transit Museum. Prior to founding Little Mega, he and his brother Hall ran the experiential design firm Grand Opening. Their Lower East Side storefront garnered international attention for producing playful, community-based experiences. In his free time, Ben is building a cabin in Dutchess County, NY. Ben studied design at York University in Toronto, Canada.



URMAS DRESEN, DIRECTOR, ESTONIAN MARITIME MUSEUM

Urmás has served as the director of the Estonian Maritime Museum since 1998. But interest in sea and seafaring led him to a position at the museum years before that. He has a degree in history from University of Tartu and he is the recipient of the state decoration Order of the White Star fourth class. His work in the last decade has been related to renovation of two remarkable historic sites for the museum: Seaplane Harbour and cannon tower Fat Margaret.



WU WEI & XU ZIYAN, THE PALACE MUSEUM

WU WEI joined the Palace Museum in 2013, first the Department of Construction Management, and later joined the Archaeology Institute of the Palace Museum. He was not only in charge of the renovation project, but also insisted on archaeological excavation. Because of his rich archaeological experience, he got the qualification of leader of Chinese archaeological excavation project in 2020. **XU ZIYAN** is a technical artist of the Department of Digital Technology at the Palace Museum. Engaged in projects about the digitalization of cultural relics, she is in charge of shader renderings in many digital programs of the Palace Museum.



MICHAEL EPSTEIN, FOUNDER, WALKING CINEMA

Michael is a screenwriter, journalist, and expert in immersive storytelling. In 2006, he founded Walking Cinema (www.walkingcinema.org), a digital storytelling studio comprised of filmmakers, developers, and designers specializing in travel and history productions. Walking Cinema's stories connect compelling characters to places around the world and have been distributed by the Venice Biennale, Detour, PBS, and MTV. Michael's work has been honored by The American Alliance of Museums, The Boston International Film Festival, and The National Endowment for the Humanities. He has a degree in Comparative Media Studies from M.I.T. where he first developed geo-located travel content in partnership with the Freedom Trail Foundation..



RIK HERDER, EXHIBITION MAKER, NATIONAL MUSEUM OF WORLD CULTURES IN THE NETHERLANDS (NMVW)

Rik has worked 20 years in the creative industry and museum sectors as concept- and content-developer, creative project-manager and exhibition-maker. He created many exhibitions, audio-visual installations and interactives for a large number of Dutch museums. Right now he is preparing the new permanent exhibition of the Tropenmuseum in Amsterdam about the afterlives of colonialism, opening in winter 2022.



DANIELLE COWELL, LEARNING, PARTICIPATION & INTERPRETATION MANAGER, NATIONAL ROMAN LEGION MUSEUM

Danielle has 20 years' experience in delivering museum learning programmes. Her role includes managing the learning program at National Roman Legion Museum and leading on digital learning for the family of seven National Museums. Recent work includes: Implementing a virtual learning program and working with learning staff to improve their digital skills to enable them to create exciting new digital learning content.



BRETT OPPEGAARD, ASSOCIATE PROFESSOR, UNIVERSITY OF HAWAI'I

Brett Oppegaard, Ph.D., an Associate Professor at the University of Hawai'i, studies intersections of Technical Communication, rhetoric, journalism, mobile technologies, and media accessibility. His research has been published in such academic journals as Technical Communication, Mobile Media and Communication, and the Journal of Technical Writing and Communication, among others, and his scholarship has been supported by federal agencies – such as the National Endowment for the Humanities, the National Endowment for the Arts, and the National Park Service – but also by private foundations and corporations, such as Google.



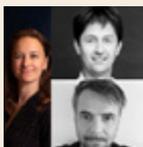
SIBYLLE LICHTENSTEIGER, DIRECTOR, STAPFERHAUS

As a director of the Stapferhaus, Sibylle Lichtensteiger is responsible for setting the themes and the overall strategy. She accompanied the complete process of the construction of the new Stapferhaus and advocated that architecture should be at the service of the cause. She loves the big picture and curatorial work, but also likes to take care of details. She has worked at the Stapferhaus for 20 years, and previously worked as a journalist, after studying history and German studies in Zurich and Berlin. She lives in Zurich with her husband and two almost grown-up daughters.



ALI ESMAIEL, PHD, CEO, AGA KHAN TRUST FOR CULTURE IN SYRIA

Ali is a professional expert in international development for almost two decades. Since 2006 he is leading a team of experts from the Aga Khan Trust for Culture in Syria to safeguard several historical sites in Aleppo and Damascus. Such projects include restorations of three medieval castles, development of Aleppo Citadel Perimeter, transfer knowledge and building capacities for young Syrian specialists, and recently the rehabilitation of a severely damaged medieval souk during the conflict. Ali has a graduated from Damascus University with a BA in business, was awarded the Royal Chevening Scholarship to study for MBA from UK, and has a Ph.D. from USA.



LEA VAN DER VINDE, BAREND VERHEIJEN & JEROEN LUTTIKHUIS

LEA VAN DER VINDE is an art historian, specialized in 17th and 18th century Dutch painting. She is a Curator at the Mauritshuis in The Hague, where she has been responsible for many exhibitions. As Partner and Creative Director of Studio Louter, **BAREND VERHEIJEN** is responsible for concept development, storylines and all content productions. Barend has almost 20 years of experience in the museum world. **JEROEN LUTTIKHUIS** is a partner and creative director at OPERA Amsterdam, where he manages the creative team of designers, develops concepts and their translation into 2D and 3D design, and the development and integration of multimedia and light.



GUAN LI, DEPUTY DIRECTOR, JIANGXI PROVINCIAL MUSEUM

Li is a Postdoctoral Fellow at the University of Chinese Academy of Sciences. Dedicated to cultural relic protection and research, she has completed the site extraction and indoor protection and restoration of more than 10,000 cultural relics unearthed from the Tomb of Marquis of Haihun, a major archaeological project of the State Administration of Cultural Heritage. At the same time, she has presided and participated in several national and provincial projects.



SUSANNE VAN STRAATEN, COMMUNICATIONS ADVISOR, NATURALIS BIODIVERSITY CENTER

Susanne has been a communications advisor for Naturalis Biodiversity Center for 15 years now. She is brand manager as well as campaign manager. In 2017 Naturalis received a Dutch Culture Marketing Award for the campaign that introduced *T. rex* Trix to the Netherlands. In 2019 she was involved in the communication of the opening of the new Naturalis and the 200-day celebration titled 'Nature's treasure trove – 200 years of Naturalis' in 2020. Last year Naturalis was the proud winner of the BankGiro Loterij Museumprizes for which Susanne did the campaign.



LUÍS COSTA, COORDINATOR, BINAURAL NODAR

Luis is a sound researcher and cultural organizer in rural context. Coordinator of Binaural Nodar, a cultural organization that develops and hosts projects dealing with sound and visual ethnography, academic research and contemporary art in the Portuguese region of Viseu Dao Lafoes. Coordinator of Lafoes Cult Lab, a platform for artist residencies that already hosted over 150 artists and researchers from over 20 countries. Founder of Binaural Nodar Digital Archive, which is cataloguing aspects of the collective memory from Portuguese rural areas and is part of the Tramontana European network.



LUCY TURNER, EARLY YEARS PRODUCER, WHITWORTH ART GALLERY IN MANCHESTER

Lucy has worked in gallery education for over 13 years, previously working at the Laing Art Gallery as well as BALTIC Centre for Contemporary Art. Lucy specialises in Early Years education and is passionate about combining art and 'play' to inspire curiosity, promote wellbeing and make positive social change. Recent awards include the Kids in Museums 'Going the Extra Mile' award for the Still Parents project and Fantastic for Families 'Best Event' for PLAYTIME.



ZHU ZHANGYI, DIRECTOR, CHENGDU JINSHA SITE MUSEUM

Zhangyi, an archaeologist and the director of Chengdu Jinsha Site Museum, devotes himself to archaeological excavation, site conservation, museum management and researches. Mr. Zhu has hosted dozens of major national archaeological excavations such as the Sanxingdui and Jinsha Sites, and his academic achievements appeared on *Archaeology*, *Cultural Relics*, *Journal of East Asian*, etc. Also he focuses on tour exhibitions domestic and overseas, thus tour-exhibitions he organized have been displayed in Japan, America, Italy, etc., while the exhibitions of ancient Egypt and Rome have been exhibited in Jinsha Site Museum.



ROBERT R. JANES & RICHARD SANDELL

ROBERT R. JANE is a visiting fellow at the School of Museum Studies, University of Leicester, UK, and the founder of the Coalition of Museums for Climate Justice. He has devoted his career to championing museums as important social institutions that can make a difference in the lives of individuals and their communities. **RICHARD SANDELL** is Co-Director of the Research Centre for Museums and Galleries at the University of Leicester, UK. His research and practice are concerned with the social roles and responsibilities of heritage organisations and, in particular, their capacity to shape the moral and political climate within which human rights are experienced.



ETLEVA DEMOLLARI, DIRECTOR, NATIONAL MUSEUM OF SECRET SURVEILLANCE "HOUSE OF LEAVES"

Etleva is the museum director from May 2017. She has worked since 2008 as a specialist and later as Head of the Educational Programs Department in the National History Museum in Tirana. Etleva is actually a PHD candidate in the Doctoral School for Cultural Heritage in the Faculty of History and Philology at Tirana University. She has been part of the Steering Board of Balkan Museum Network and is a member of the Balkan Museum Network Access Group.



LYNETTE CROCKER & JULIA GARNAUT

The Kaurna are the traditional owners of the Adelaide Plains, the area now occupied by the City of Adelaide, South Australia. Senior Kaurna Elder **LYNETTE CROCKER** has been at the forefront of the Kaurna cultural revival, working over the past 30 years with Aboriginal and non-Aboriginal communities in the areas of reconciliation, education, native title, employment, health and conservation. **JULIA GARNAUT**, Curator, History & Exhibitions, Bay Discovery Centre, is Vice-President of Australia Museums and Galleries South Australia (AMaGA). Julia has her Masters in Cultural Heritage Management and has worked with Aboriginal communities throughout Australia as both an archaeologist and curator.



LUIS FERREIRO, DIRECTOR, MUSEALIA

Luis Ferreiro is the Director of Musealia, a global producer of historical exhibitions that are presented at museums and education centres all over the world. With more than 20 years of experience in this field, the exhibitions he has created are distinguished by their strong narrative character, historical and scientific rigor, emotional impact and educational value. In 2009 he envisioned and led the project to create a new monographic traveling exhibition about Auschwitz and its historical repercussions, together with an international panel of experts and the Auschwitz-Birkenau State Museum.



STEPHEN CONWAY, MAXWELL MALDEN & HANS THOMPSON

STEPHEN CONWAY is Conservator at The Box and was project manager for the figurehead conservation and redisplay project. Stephen's background is in polychrome wooden sculpture conservation. During his career he has worked on figureheads at the National Maritime Museum, National Museum of the Royal Navy and the Ministry of Defence. **MAXWELL MALDEN** is a sculpture conservator specialising in large scale stone and wood objects. He has project managed touring exhibitions using his experience of both conservation and installation. **HANS THOMPSON** is an object and decorative surface conservator. He has a particular interest in contemporary sculpture. He regularly works with artists in their fabrication process in an advisory role, researching material compatibility when diverse ranges of materials are required.



YOSHINORI ICHIHASHI, DIRECTOR, THE SHOWA ERA LIFESTYLE MUSEUM

Yoshinori Ichihashi (MD in Archaeology at Nanzan University, Nagoya City, now specializing in museology) is the director and curator of the Kitanagoya City Museum of History and Folklore. He established the Showa Era Lifestyle Museum with its collection of daily-life materials of the period from 1946 to 1970. His passionate engagement over thirty years sparked new relationships between the museum and the local elderly, incorporating the reminiscence method. Major exhibitions he edited include the special exhibitions "Everyday Life Makes Museum" and "The Reminiscence Method Fosters Cross-Cultural Understanding."



PROFESSOR DAN HICKS, UNIVERSITY OF OXFORD

Dan Hicks is Professor of Contemporary Archaeology at the University of Oxford, Curator at the Pitt Rivers Museum, and a Fellow of St Cross College, Oxford. "Working between Art, Archaeology, Heritage, Anthropology, Material Culture and Architecture — I study human duration not just to contemplate, but to intervene with the ongoing presence of the past in our shared contemporary world".



FERNANDO FRANJO FRANJO & VITOR DE SÁ MARQUES

FERNANDO FRANJO FRANJO is a Journalist, historian and Expert both in management of cultural projects and in Tourism Journalism. He authored numerous bibliographic, press and digital publications and organised the 1st edition of "Os cafés históricos" (Historic Cafés) meetings" in Santiago de Compostela. With degrees in Economics and Post-graduate in Tourism Management at University of Coimbra, **VITOR DE SÁ MARQUES** is the President of Portuguese Historic Cafés Association. He is responsible for editorial conception of books related with Café Santa Cruz, where he is the manager, and has organized "The Historic Cafés as Cultural Heritage" meeting.



ALESSANDRA VITTORINI, DIRECTOR, FONDAZIONE SCUOLA DEI BENI E DELLE ATTIVITA CULTURALI

Architect PhD in Territorial and Urban Planning, Director of the "Fondazione Scuola dei beni e delle attività culturali" since September 2020. Former Superintendent for Archaeological, Artistic and Architectural Heritage and Landscape for L'Aquila and its Seismic Crater (2012-2020), she has been mainly involved in cultural heritage restoration after the 2009 earthquake, also directing the Superintendence's team in charge of the restoration of the Basilica of Collemaggio in L'Aquila, completed in 2017. She has done research, exhibitions, scientific conferences and publications on architecture, urban planning and restoration, in Italy and abroad.



ERIC SCHMALZ, CITIZEN HISTORY COMMUNITY MANAGER, UNITED STATES HOLOCAUST MEMORIAL MUSEUM

Eric has been the community manager for the History Unfolded: US Newspapers and the Holocaust project since November 2015. He oversees the review of newspaper submissions to the project website, assists participants with their questions, and helps educators effectively incorporate History Unfolded into various learning environments. Eric specializes in developing and deepening authentic human connection through his work. Before taking on his current position at the United States Holocaust Memorial Museum, Eric taught high school social studies in Charlottesville, Virginia.



MONIKA SOMMER, DIRECTOR, HOUSE OF AUSTRIAN HISTORY

Monika has been the director of the House of Austrian History since February 2017. She studied history and museology at the Universities of Graz and Vienna. From 1999-2003 she worked as a research associate at the Institute of Culture Studies and Theatre History at the Austrian Academy of Sciences, before starting at the Wien Museum as an assistant to the former director Wolfgang Kos (2003-2008) and as a curator from 2009 to 2013. Between 2014 and 2016 she curated the cultural programme of the European Forum Alpbach. Since 2006 she has been co-director of the /ecm course at the University of Applied Arts, Vienna.



EMMA MCALEER & NIAMH KELLY

EMMA MCALEER is the Youth Engagement Officer at National Museums Northern Ireland. Her role involves providing opportunities for young people in museums and programming activities in response to collections. Her highlight of the project is seeing young people take ownership of the museum space. **NIAMH KELLY** is the Youth Ambassador on Reimagine, Remake, Replay. Previously a participant, she valued the agency, creativity and alternative way of learning the project enables within museums. Niamh now uses her dual perspective working to further these benefits and implement the project's youth-led ethos.



MUNEER ELBAZ, UNIVERSITY COLLEGE OF APPLIED SCIENCES (UCAS), GAZA, PALESTINE

Muneer has more than 16 years of experience in the cultural heritage field. He acquired a master's degree in the subject of Architectural Conservation from Cairo University in 2007. From 2005-2009, he worked in Historic Cairo and Lahore, Pakistan in different Cultural Heritage projects for the Aga Khan Trust for Culture (AKTC). Since 2010 until now, Mr. Elbaz has worked at the University College of Applied Sciences (UCAS)- Gaza, Palestine. Beside his academic activities, he works as consultant in different Cultural Heritage projects in Palestine and Saudi Arabia.



ITA PAVIČIĆ, PROJECT COORDINATOR, HVAR'S ARSENAL

Ita graduated with a masters degree in Architecture from the Faculty of Architecture, University of Zagreb. Since 2006 she has been employed in the City of Hvar as a Senior Advisor for Public Utilities, Construction and Landscaping, at the Department of Public Utilities, Physical Planning, Construction and Environmental Protection, European Funds and Public Procurement. Ita works on monitoring the city's capital projects and coordinating of all participants in construction, as well as monitoring the implementation of projects funded by EU and national funds, and coordinating the reconstruction and revitalization of cultural monuments.



KAREN BUCHANAN, PHD, CURATOR, GAIRLOCH MUSEUM

Karen is former academic who has been Curator of Gairloch Museum since 2013. She is responsible for the Museum's collections and displays and its events and outreach programmes. Karen oversaw the recent redevelopment of the museum's galleries and the decant of its collection to the new building. The award winning new museum has regenerated a key site in Gairloch village, won the support of the community and expanded visitor audiences.



WANG ZHIQIANG, DIRECTOR, PALACE MUSEUM OF THE MANCHURIAN REGIME

Zhiqiang is a leader of Innovative operation and Chinese Museums & Scenic Spots project and a member of Chinese Museums' Association's council. He serves as Adjunct professor of Northeast Normal University, extramural academic advisor of Jilin University, and as President of Changchun Puyi Research Association. He is the chief editor of a number of cultural and museological works, planned multiple exhibitions in the past few years, and has rich practical experience in preservation of cultural relics, promotion of social education, optimization of public service, and construction of smart-museums. Guided by innovation, he promotes the overall upgrading of the Palace Museum of the Manchurian Regime.



BUSRA ERKARA, EDITORIAL DIRECTOR, OMM - ODUNPAZARI MODERN MUSEUM

Busra is the editorial director at OMM - Odunpazari Modern Museum, as well as the bookkeeper and a board member at the OMM Foundation. With a background in the media industry, Erkara is also a New York Times-published writer.



SARAH COTTON, CREATIVE PRODUCER, SEVEN STORIES

Sarah is Creative Producer at Seven Stories: The National Centre For Children's Books. She leads Seven Stories' creative programmes in community settings, working with external partners to deliver impactful engagement activities with and for children and families. With over 20 years' experience in the museum sector, Sarah is passionate about connecting communities with museum collections to address inequality and social justice.



EUGEN VAIDA, PRESIDENT, NETWORK OF PRIVATE RURAL ETHNOGRAPHIC COLLECTIONS AND MUSEUMS FROM ROMANIA

Eugen is an Architect and owns a vast ethnographic collection, being founder and president of The Network of Private Rural Ethnographic Collections and Museums from Romania. He founded the “Ambulance for monuments” in 2016 and coordinates nowadays on behalf of The Romanian Order of Architects the architecture guideline books for contextual planning for all villages in Romania. Eugen Vaida is a well-known supporter of architecture summer schools and serves at the time as the director of The Prince’s Foundation in Romania.



RATISH NANDA, CEO, AGA KHAN TRUST FOR CULTURE INDIA

Ratish heads the multi-disciplinary AKTC teams presently undertaking the two major urban conservation projects in India: the Nizamuddin Urban Renewal Initiative, Delhi and the Qutb Shahi Heritage Park Conservation, Hyderabad. For AKTC, he was earlier responsible for the Baghe Babur restoration (2002-2006), in Kabul, Afghanistan and the garden restoration of Humayun’s Tomb (1999-2003). He has served as an ICOMOS expert to missions in Iran, Turkey and Nepal and lectured in over 20 countries including at IC-CROM, Rome. He has authored several articles and major publications and is the recipient of many prestigious awards.



CHARLOTTE BISZEWSKI, MANAGER, TYPA

Charlotte is the current manager and board-member of TYPA. Originally from Bristol, UK, where she completed an MA in multidisciplinary printmaking and became involved in letterpress print. Here she began collecting oral history from the Bristol print industry and passing on intangible skills of industry workers to fellow artists. She is completing a PhD at the Academy of Fine Arts Eugeniusz Geppert, Wrocław; continuing her artistic and research practice. Awards include The Rebecca Smith Award for Printmaking, the Jerzy Grotowski Scholarship for Arts, and the David Cantor Memorial fund.

Keynote Speakers and Members of the Jury



HARRI ANNALA, LIBRARIAN, HELSINKI CENTRAL LIBRARY OODI

Harri is a librarian at Helsinki Central Library Oodi. He has over 16 years of experience in the field. He has also contributed to the library's International Unit for nearly 10 years: organizing study tours, conferences, and site visits. His area of speciality at Oodi is arranging and coordinating both professional and public visits. He previously worked at the innovative Library 10 and Cable Book Libraries. He enjoys board gaming and helped to make them a part of the library's general offering.



PAULA BRAY, DX LAB LEADER, STATE LIBRARY OF NSW

Paula has over twenty years' experience working in cultural heritage institutions, including the State Library of NSW, Powerhouse Museum, Art Gallery of NSW and the Australian National Maritime Museum. Paula is currently at the State Library of NSW in the role as DX Lab Leader. Paula develops, manages and promotes an award-winning team that uses existing and emerging technologies to build experiences and exhibitions online and onsite. The DX Lab, Australia's first cultural heritage innovation lab and internationally recognised digital team, is a place where research and collaborative opportunities are explored.

Interviewers and Members of the Jury



MARTA C. LOURENÇO, UNIVERSITY OF LISBON/CHAIR ICOM-UMAC

Marta is the Chair of UMAC, the Committee for University Museums and Collections of ICOM since 2016. She is the director of the National Museum of Natural History and Science of the University of Lisbon (MUHNAC) and the national coordinator of PRISC (Portuguese Research Infrastructure of Scientific Collections). She has background training in Physics, a MA in Museology and a PhD in History of Technology. She teaches material culture of science at the Faculty of Sciences, University of Lisbon.



VINOD KUMAR MM, ARCHITECT, DDARCHITECTS

Vinod is an Architect, running an independent Architectural studio dd Architects in Thrissur, Kerala, India. The work of the studio focuses largely on Urban Revitalization and Heritage restoration projects apart from new design inspired by the art and craft of the region. The studio has also been awarded the UNESCO Asia Pacific Heritage Award twice. Vinod also, currently, holds leadership roles in organizations like INTACH and IIA in Thrissur, and has attended International seminars as both speaker and participant. His interests include nature, conservation and documenting vernacular systems.



BETH REDMOND-JONES, VICE PRESIDENT OF EXHIBITIONS & FACILITIES, MONTEREY BAY AQUARIUM

Beth is an accomplished and award-winning museum professional with a wide range of management, leadership, and design experience. Her strong suits are strategic planning, exhibitions, museum programming, museum operations, facility maintenance, donor cultivation, grant writing, and fiscal management. Over her 30+ year career, she has held a variety of positions at informal learning institutions, including San Diego Natural History Museum, Aquarium of the Pacific and The Exploratorium. In addition, she has consulted for Carnegie Museum of Natural History, National Aquarium, California Academy of Sciences and many other museums in the United States and Canada.



ALEXEY TIKHONOV, DIRECTOR, IT PROJECTS, STATE RUSSIAN MUSEUM AND EXHIBITION CENTRE ROSPHOTO

Alexey is the IT projects director at the State Russian Museum and Exhibition Centre ROSPHOTO in St.Petersburg. He specializes in digital preservation and providing access to digital museum objects, is the main developer of CMS/DAM museum information system "Eidotheque", and lead developer of several award winning multimedia projects. Being a member of The Council for Museum Digital Development under ICOM Russia his main areas of interest are the creation and evangelism of digital preservation and open access methodologies for the Russian museum community.



BRAD DUNN, WEB & DIGITAL ENGAGEMENT DIRECTOR, THE FIELD MUSEUM

Brad is a cultural sector leader with 20 years of experience leading digital strategy and creative direction in design, technology, social media, games, content strategy, filmmaking, advertising, and theatre. His work is informed by user testing and data analysis, creative thinking, and gut instinct. He has led teams that have given voice to dinosaurs, pioneered immersive training environments for Marriott International, and conducted innovation workshops for Singapore's Civil Service College. He is a member of the International Academy of Digital Arts and Sciences.

Interviewer



BRUNO BRULON SOARES, FEDERAL UNIVERSITY OF THE STATE OF RIO DE JANEIRO (UNIRIO)/ CHAIR ICOM-ICOFOM

Bruno is a museologist and anthropologist based in Brazil, professor of museology at the Federal University of the State of Rio de Janeiro (UNIRIO) and professor in the Post-Graduate Program in Museology and Heritage (UNIRIO/ MAST) where he coordinates the Laboratory of Experimental Museology (LAMEX). He is currently chair of the International Committee for Museology (ICOFOM) and co-chair of the Standing Committee for the Museum Definition (ICOM Define).

Excellence Club and Our Partnership With EXPONATEC

To be invited for the presentation in Dubrovnik the featured projects must have received an award for the outstanding quality of their achievements in the previous year. To be promoted even further, as "Project of Influence" for the current year by our Jury, they are supposed to be inspiring and convincing in their quality of professional performance. Namely, every year two projects, one from IMAGINES and the other from the core-programme, earn this recognition from the Jury (moderators, last year winners, audience at in-person events)

The overall accumulation of best practices from all over the world, as archived annually, deserved to be named Projects of Influence

(formerly Excellence Club). The collection is now over 500 projects strong.

The online Projects of Influence archive is an indispensable search engine for best practices for all those who wish to explore the changing ideas of what constitutes excellence in museums, heritage and conservation (visit www.presentations.thebestinheritage.com).

Every other year we present four Projects of Influence at the EXPONATEC Cologne fair, Germany. This is probably the most important international fair for museums, conservation and heritage in the world. In 2021 these are: GEED / LIVDEO from France, Unmute Art by Opreho Group from Italy, Minecraft your Museum by the National Museum Wales from the UK, and Aztec Sun 3D video-mapping project by Museum Volkenkunde from the Netherlands.

We appreciate Exponatec as an opportunity of communication and sharing. The suppliers can be well informed about our profession's advancements, and can get inspired. On the other hand, good equipment and technical solutions are important for our professional success. At our spacious stand we present our Projects of Influence and the conference itself. Our partners and supporters regularly join us at the occasion.

VISIT US IN HALL 2.2 from 17-19 November



EXPONATEC COLOGNE



The Trade World Meets Once Again in Cologne, 17-19 November 2021!

The wish of the trade world to once again meet one another intensively and personally is great. Many organisations have therefore announced their support for the upcoming EXPONATEC COLOGNE, International trade fair for museums, preservation and cultural heritage from **17 to 19 November 2021 in Cologne**, Germany. These include the Deutscher Museumsbund (German Museums Association), Europa Nostra, Best in Heritage and the Verband der Restauratoren (Association of Restorers). The Network of European Museum Organisations (NEMO) and the Cologne Institute of Conservation Sciences (CICS) of the Technical University of Cologne will also be participating this year again.

With its offering, EXPONATEC COLOGNE covers current questions revolving around presentation, restoration and documentation. Questions of museum and information management, safety, transport and logistics, as well as multimedia or augmented reality concepts that are also themes of the trade fair.

The exhibitor range is accompanied by an interesting event and congress programme. The lecture programme, which is being set up by various associations and organisations, is already taking shape and will once again discuss the central themes and the latest research results. The presentations of the competitions and the projects that received international or national prizes in the course of the last two years also attract a great deal of attention.

With its successful combination of trade fair and accompanying event and congress programme, EXPONATEC COLOGNE, as Europe's leading information and communication platform, provides ideal conditions for international networking and the transfer of knowledge. EXPONATEC COLOGNE has been taking place every two years in Cologne since 2004 and has developed into the strongest museum event in Europe during this period.

We look forward to welcoming you in Cologne to the upcoming edition in 2021.

26th ICOM
General
Conference

icom.museum

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ICOM PRAGUE 2022

**ICOM:
Reimagining the Future
of Museums**

After almost two years since the beginning of the pandemic, there is still a lot of uncertainty and great challenges ahead. In a scenario marked by the crisis of mass tourism, diminishing resources and persistent health restrictions, many museums are reconsidering their business models and redefining their social and educational role.

Never before has the role of museums been so important in supporting well-being, health, lifelong learning and the creation of social capital. As the representative of the international museum community, ICOM has worked to steady the ship and champion the creative potential of museums as a drivers of recovery and innovation in the post-COVID era.



The year 2021 was guided by the theme of International Museum Day: "The Future of Museums: Recover and Reimagine". This edition, which took place both virtually and on site, invited museums, their professionals, and communities to create, imagine and share new practices of (co-)creation of value, new business models for cultural institutions and innovative solutions for the social, economic, and environmental challenges of the present. For the first time, more than a third of the 5,000 registered Museum Day events were digital or hybrid, opening the door to an unprecedented level of global participation.

This is a pivotal moment for our society, and museums are seizing it to lead change. It is a time to rethink our relationship with the communities we serve, to experiment with new and hybrid models of cultural fruition,

and to strongly reaffirm the essential value of museums in building a just and sustainable future. Through 2021, ICOM voiced these convictions on some of the most important international forums, including the G20.

In 2022, the ICOM General Conference to be held in Prague from 20 to 28 August 2022 will address the theme "The Power of Museums". The topic will interrogate the position and potential of museums in creating a free, democratic, and educated society; demonstrate their ability to respond to the challenges and needs of the 21st century; and show their capacity to respond to the impact of the COVID-19 pandemic, both socially and economically.

This will be the first hybrid General Conference in ICOM's history, providing our Members and the larger international museum community with a new conference experience that is accessible to everyone, everywhere in the world. For museums, it will be a real window on their innovative projects.

See you in ICOM Prague 2022!

www.prague2022.icom.museum/



71 ICOM PRESIDENT, ALBERTO GARLANDINI AT THE G20 ITALY MINISTERIAL MEETING © @MIC_ITALIA / OTHER PHOTOS © ICOM

EUROPA NOSTRA

Civil Society in Action for Europe and its Heritage

Europa Nostra celebrates, safeguards and lobbies for cultural heritage as a strategic resource to shape a more resilient, sustainable and inclusive Europe. Founded in 1963, Europa Nostra has grown to be the most representative network of heritage organisations in Europe. Our network, composed of 350 member and associate organisations, is supported by public bodies, private companies and over 1,300 individual members, including 300 young members. Since 2009, Europa Nostra has been a proud partner of The Best in Heritage Conference, which celebrates its 20th anniversary in 2022.

Europa Nostra hosted the **European Cultural Heritage Summit 2021** from 21 to 24 September in Venice - the first and largest physical event of its kind since the outbreak of the COVID-19 pandemic. The Summit received the support of the European Union and was held under the patronage of the European Parliament, the Slovenian Presidency of the Council of the EU and the Italian Ministry of Culture.

Some 10 events were organised - from an inspiring **European Heritage Awards** Ceremony, co-hosted by the European Commission and Europa Nostra to celebrate the winners of the European Heritage Awards / Europa Nostra Awards 2021 (see photo) and of the ILUCIDARE Special Prizes 2021, to a thought-provoking **European Heritage Policy Agora**, with the participation of high-pro-

file political representatives, including the President of the European Parliament **David Sassoli**, the Vice-Presidents of the European Commission **Margaritis Schinas** and **Dubravka Šuica**, the Slovenian Minister of Culture and Acting Chair of the EU Council of Ministers **Vasko Simoniti**, and the Italian Minister of Culture **Dario Franceschini**.

At the concluding event of the Summit, Europa Nostra launched the **Venice Call to Action “For a New European Renaissance”**. The Venice Call to Action makes a strong plea to European leaders at all levels of governance as well as to all heritage actors to duly integrate the transformative power of culture and cultural heritage among the strategic priorities for the reshaping of our societies. It puts forward **12 concrete and actionable proposals** that aim at unleashing the potential of cultural heritage for the European Green Deal, the New European Bauhaus and the forthcoming 2022 Year of European Youth, among other key priorities of the European Union, as well as the United Nations’ Sustainable Development Goals. Europa Nostra will convey the Venice Call to Action individually to EU leaders and widely disseminate. **We invite you to read the Venice Call to Action on our website and share it.**

Tackling climate change is this generation’s defining task and Europe’s rich and diverse cultural heritage can help. To help lead the



way, Europa Nostra, ICOMOS and the Climate Heritage Network published the **European Cultural Heritage Green Paper** “Putting Europe’s shared heritage at the heart of the European Green Deal” on 22 March. This ground-breaking Paper correlates the contribution of cultural heritage to all key areas of the European Green Deal and proposes a series of concrete recommendations both for policy-makers and heritage stakeholders. This Paper received the support of the European Investment Bank Institute and the EU Creative Europe programme.

Europa Nostra also stepped up its action to **save threatened heritage in Europe**, thanks to the increased support of the European Investment Bank Institute. The 7 Most Endangered monuments and heritage sites in Europe for 2021 were announced on 8 April.

In addition to these flagship initiatives, Europa Nostra has worked on a **wide range of activities** in 2021.

FIND OUT MORE, JOIN US AS A MEMBER AND STAY IN TOUCH WITH EUROPA NOSTRA!
WWW.EUROPANOSTRA.ORG

CREATIVE EUROPE

Creative Europe is the EU programme that supports the cultural and creative sectors, enabling them to increase their contribution to jobs and growth. 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. The **European Heritage Awards / Europa Nostra Awards**, the **Best in Heritage Conference** and **Europa Nostra’s network project “Sharing Heritage - Sharing Values”** have all received the support of Creative Europe..

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

EUROPEAN HERITAGE ASSOCIATION

Based in Zagreb and established in 2001, European Heritage Association is now a tiny non-governmental, non-profit organisation, dedicated to promoting professional excellence in heritage sector by publishing books & articles authored by the Association's founder and director, Professor Tomislav S. Šola.

Professor Šola posts one-slide lectures on the blog / web-site www.mnemosophy.com ...on which his printed books and articles are made available freely.

MNEMOSOPHIA Dedicated to Kenneth Surin and Georges Deleuze
... Mnemosophy? Just upgrading the proposal of Heidegger as the Science of Public Memory - by Tomislav Šola

One-Slide Lectures About The West Solutions More

One-Slide Lectures
Our attentiveness is being reduced to blips of pictures and clippings of text. I am adjusting to it by proposing one-slide-lecture format. Some of the five thousand digital slides that I have accumulated during the decades of lecturing may thus find a way to live. Most have been published in some way or will be. As a museum addict and reformer, I have proposed heritology (1992) instead of museology and, to radicalize my solitary endeavour, - mnemosophy (1997). I wish to continue this far-reaching suggestion, hoping to be pardoned for the use of Global English and personal attitudes.
Any potential material obtained by the copyright owner will be promptly returned.

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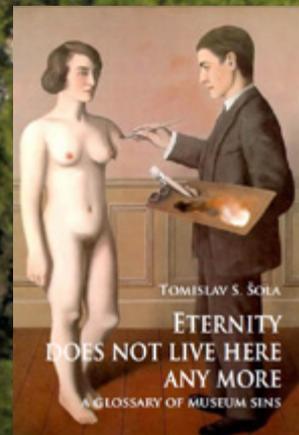
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Mnemosophy on dedicated episode of "Ma ruba znanost" TV show
Ma Ruba Znanost...



BOOKS PUBLISHED BY THE ASSOCIATION

ONE-SLIDE LECTURES PAGE AT WWW.MNEMOSOPHY.COM

In paraphrasing the famous formula that changed the world, we wish to emphasize that public quality is decisive for the excellence in heritage sector. The "m" may stand also for monuments and (public) memory in general. Proposed in 2005 as our contribution to Einstein's year, it still attracts attention, so we continue using it as reminder how communication of heritage matters.

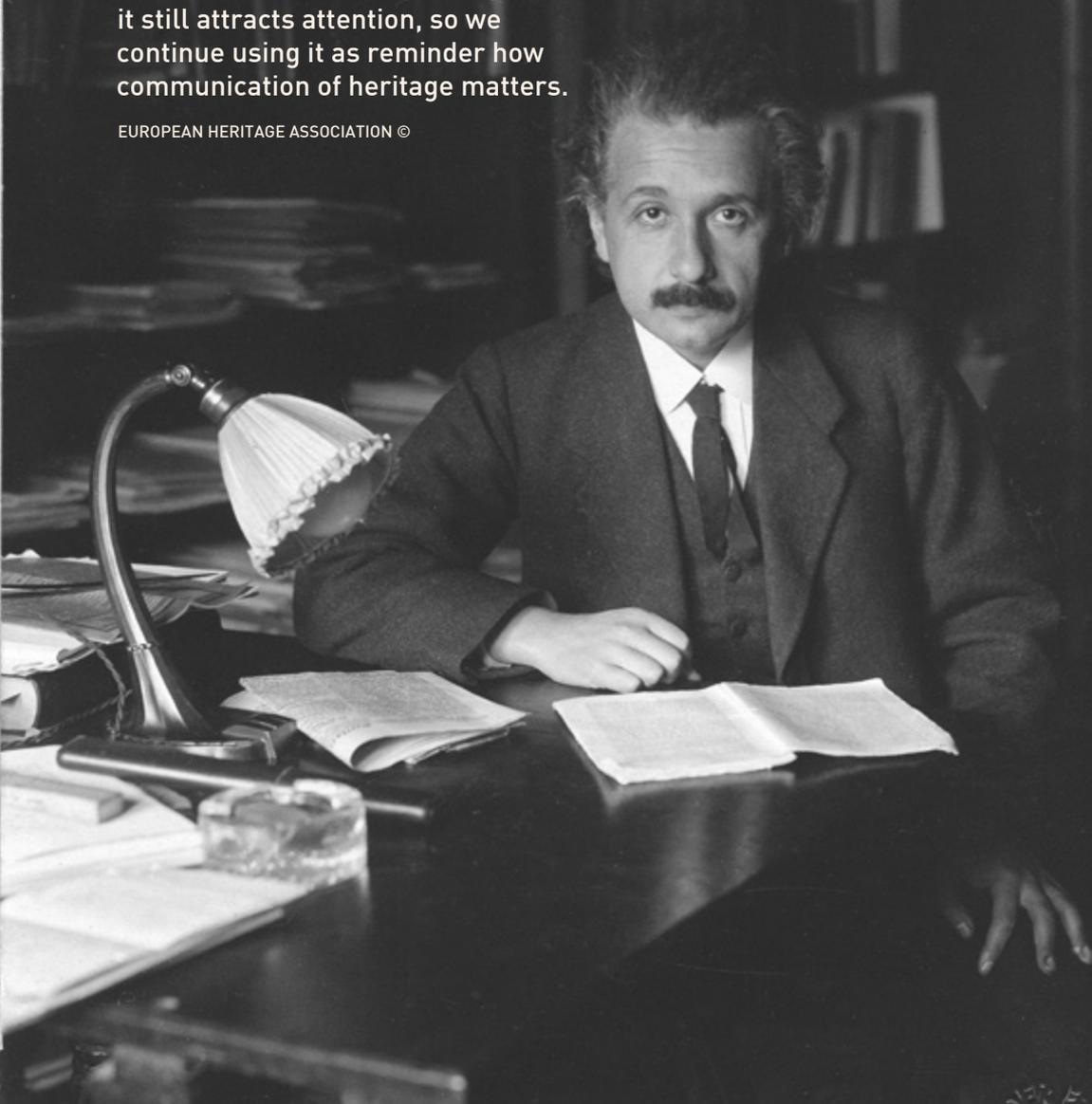
EUROPEAN HERITAGE ASSOCIATION ©

$$E = m \cdot c^2$$

E = excellence

m = memory

c = communication





THE GHENT ALTARPIECE BY THE BROTHERS VAN EYCK - SAINT BAVO'S CATHEDRAL - GHENT, BELGIUM



HANS CHRISTIAN ANDERSEN MUSEUM - ODENSE, DENMARK

MEYVAERT.

Established in 1826, Meyvaert has been delivering high-quality display cases and glass solutions ever since. In order to meet and exceed customer needs, we continuously improve and innovate.

We translate your vision into a structural & technical design. Based on your requirements, our team of creative and highly-skilled experts will work with you to help shape the solution that best suits your needs.

For the Ghent Altarpiece, we created a controlled environment within the cathedral. Inside the display case, temperature and humidity remain constant throughout the year thanks to an advanced climate control system that features heated glass. Pneumatic controls open and close the polyptych daily, leaving visitors in awe. Burglar proof doors provide access control to the restoration specialists. Thanks to extra clear glass and carefully selected lighting, the public can admire the true colours of the restored panels in all their splendour.

In the Hans Christian Andersen museum, visitors immerse themselves in fairytales as they admire the belongings of the beloved author, perfectly preserved in conservation grade cylindrical cases.

These are just two of the projects that illustrate how our creative and highly-skilled experts will work with you to shape the solutions that best present, preserve and protect your artefacts.

The materials we use, the sealing techniques we apply, the climate control options and the tests performed by our teams and by independent third parties ensure that we meet the strictest conservation requirements that benefit your heritage. To explore how we can help you, please get in touch.



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THE BEST IN HERITAGE ©

EUROPEAN HERITAGE ASSOCIATION

based in Zagreb is a non-governmental, non-profit organisation, member of Europa Nostra, dedicated to promoting every aspect of professional excellence in heritage professions and doing it "by power of example". The Association is tiny and will grow only through its own programme and those who assist it. "The Best in Heritage -Excellence Club" (Exponatec), "Global Love Museum" and the website www.mnemosophy.com being our foremost activities.

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