



THE BEST IN HERITAGE



Projects of Influence

2022 ONLINE EDITION



THE BEST IN HERITAGE[©]

21ST (ONLINE) EDITION

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

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

ICOM international
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Introduction to TBIH2022

Professor Tomislav S. Šola
DIRECTOR, THE BEST IN HERITAGE

This edition is, for the third time, only online. Though we can again boast rightfully that we have had an excellent response, we crave for, at least, some added hybrid event 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.

In the last two decades we, anyhow, 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 invaluable 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 were provided with 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 at the in-person events). Obviously, we had to omit audience's votes in the digital versions but intend to return to the practice in 2023. 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 successful global event, always a useful, elegant, simple, one-track conference, a mixture of relaxed atmosphere and highest-quality, packed programme and lavish socializing. With all the changes we will assume, we intend to remain such.



TBIH2022 REPORT

The 21st edition of The Best in Heritage was an unmatched online experience, in which we had the privilege to learn about the work of acclaimed colleagues from 24 countries.

The interviews with representatives of 42 museum, heritage, and conservation projects awarded in the past year, provided an extensive overview of best practices from a broad domain of public memory institutions.

In the IMAGINES section, focusing on the use of multimedia and new technologies, we discovered many inventive and cutting-edge achievements: an online national-memory creation project, 5G and AR synergy guided tour, an augmented reality based adventure, an online co-curation platform, animated and virtual reality documentaries, and immersive audiovisual installations. There were also projects reimagining history through the power of VR, enabling digital educational re-

sources, public participation in archaeology, and promoting creativity amongst the youngest through Zoom.

In the 28 core programme interviews we covered a wide span of museum projects: a family founded ethnographic museum, a museum mapping changes in climate for 70.000 years, an exhibition reflecting on the colonial past, a museum of a national literature figure and, among others, museums with participatory and socially engaged work in the Covid era.

Some museums were awarded for giving a “voice” to object donors, some for questioning the role of curators and historians, and some for contemplating on the very concept of the Future. There were institutions presenting the history of agriculture and rural life, others presenting oldest regional dwellings and associated culture, and a peaceful revolution that has transformed the political landscape of a continent.



Outside the museum field we examined projects preserving and protecting the historical and cultural identity of the monuments and the historical housing complexes, saving World Heritage Cities, completing anastylosis of an iconic stone-bridge, revitalization of historic cityscapes after natural or man-made disasters struck, and preserving folklore using contemporary design and interaction.

Among many inspiring examples of high-level professionalism, discovering the work of colleagues operating in difficult environments with extremely limited conditions was definitely one of the highlights of the programme.

The Best in Heritage spreads the work of numerous expert Juries to a wider, professional audience. Annually, we capitalise on this by further selecting laureates that exercised influence and inspired others - the innovators of the heritage sector. Usually the task of conference participants, in the online editions this selection is the responsibility of

the Jury, consisting of interviewers and last year's winners.

The "Project of Influence" recognition is about quality that fascinates and impresses, with the implied claim that such achievements have the potential to generate change, and advance professional practices.

Although all 42 participating projects are winners in their own right, each being awarded in the past year, only 2 are proclaimed as the Best in Heritage "Project of Influence" of the year.

IMAGINES PROJECT OF INFLUENCE 2022

The IMAGINES title of "Project of Influence 2022" goes to the **Anne Frank Video Diary** project, winner of the Heritage in Motion Film & Video Award in 2021.

The Anne Frank Video Diary project asks a simple question: What if Anne Frank had a

camera instead of a diary? In exploring the answer, the Anne Frank House produced a powerful web-series that breathes new life into her story. Backed by a first-rate production and an excellent cast, the series allows viewers, specially younger audiences, to connect with Anne Frank through a realistic, full-fledged, and empathetic portrayal of the teen, her family, and friends. The high educational value of this web-series is strengthened by a deeply human representation of the persecution of Jews and the Nazi occupation.

Alexandra Fernández Coego on behalf of
TBIH2022 IMAGINES Jury

Commended, and second by number of votes, is the **Carriberrie** project by the National Film and Sound Archive, laureate of the MAPDA Best In Show Multimedia Award 2021.



With state-of-the-art filmmaking techniques and storytelling led by Indigenous voices, Carriberrie is a unique celebration of the diversity of Indigenous Australian song and dance. This award-winning VR documentary provides both an immersive platform to extraordinary cultural practices and an excellent example of co-creation and collaboration.

Alexandra Fernández Coego on behalf of
TBIH2022 IMAGINES Jury

The 3rd place is shared by **Planet Word Museum**, winner of the Museums and the Web Gold Award 2021 in the Interactive and Immersive category... and **Changdeok ARirang** project by SK Telecom, Google PI & Nexus Studios, recipient of the 2021 Webby Award for Apps and Software.



Planet Word makes an innovative use of a wide array of cutting-edge technology to engage visitors and all their senses in interacting with the world's languages and the communities who speak them. This creative approach and the unprecedented representation of linguistic diversity makes Planet Word an outstanding project.



Changdeok ARirang is an excellent example of visitor engagement through gamification. Nexus Studios maximised all opportunities augmented reality could offer and unlocked new ways for audiences to interact with the site of Changdeok Palace.



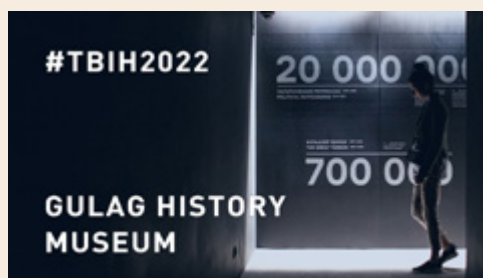
THE CORE PROGRAMME PROJECT OF INFLUENCE 2022

The 2022 Best in Heritage “Project of Influence” title goes to the **Beirut Assist Cultural Heritage** project from Lebanon. It won the ICCROM-Sharjah Grand Prize in the 2021/2022 cycle.

Safeguarding and keeping an important part of Beirut’s history, heritage, culture and memory alive during a devastating and difficult time – outstanding initiative, response and project. Congratulations to Beirut’s heritage/architectural community for bringing so many people together to pinpoint, protect and stabilise Beirut’s cultural heritage. The result has led to positive outcomes for the future despite the destruction, and demonstrated a model that all of us can take learnings from when thinking about ‘disaster’ in our own professional institutions.

Julia Garnaut on behalf of the 2022 Core programme Jury

Commended project with 2nd number of Jury votes is the **GULAG History Museum** from Moscow, winner of the European Museum Forum Council of Europe Museum Prize 2021.



Deeply important work. We commend the concept of moving away from telling such a story through official documents and instead relying on the human stories that shaped and also endured this history. Exposing the secrets, stories and truths of the past is a powerful tool for shaping and creating a

*stronger future that values all human life.
Bold and brave, congratulations.*

Julia Garnaut on behalf of the 2022 Core programme Jury

Also commended, with 3rd number of votes, is the **Dutch Open Air Museum's Restart** programme, laureate of the Children in Museums Award 2021.



A fabulous way of engaging children with the reality of coming to a new country and the many frustrations and disappointments but also opportunities that accompany such a move. This topic is relatable for many people and countries throughout the world and the concept of asking children to step into someone else's shoes as a learning tool is a powerful one.

Julia Garnaut on behalf of the 2022 Core programme Jury

Congratulations to all that took part and especially to the holders of the "Project of Influence" titles, whose representatives will deliver Keynote speeches next year.

For more than 20 years The Best in Heritage conference has been successfully delivering a unique, comprehensive insight into most successful practices.

Those who see the future as predominant-technological will find arguments, as well as those who foresee a grand, united profession of public memory, autonomous and strong enough to become part of the solution for a world in crisis.

Due to our partnerships and support, the conference presents a one-of-a-kind platform where professional and civil societies meet. It offers a rare opportunity of understanding the quality and innovation that the best practices can offer, spreading the influence of the best among us.

Our main partner is the International Council of Museums (ICOM), while Europa Nostra (with support of Creative Europe programme) represents the host continent and the civil society. It is supported by the Ministry of Culture of Croatia and the City of Dubrovnik. So far, the conference has been held every September in Dubrovnik, but from 2020 to 2022 online.

In 2022 the Jury members for *IMAGINES* were Alexandra Fernández Coego (Head, Communications and PR, ICOM), Ciprian Melian (CEO, LIVDEO), Loredana Amenta (Key Account Manager, Orpheo Group Italy). For the core programme Jens Beutmann (Head, Exhibitions and Visitor Service, State Museum of Archaeology Chemnitz), Daphne Becket (Principal, Becket Architects), Alvin Yapp (Owner, The Intan), Tom Loughman (Co-chair, ICOM US), Julia Garnaut (Curator, History & Exhibitions, City of Holdfast Bay) and Lynette Crocker (Senior Kaurna Elder)

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



IMAGINES KEYNOTE

Loredana Amenta
Key Account Manager
ORPHEO

TECHNOLOGIES FOR ART IN A FAST-CHANGING WORLD

Founded in 1992, today Orpheo is a key player in providing cutting-edge guided-tour solutions for culture, heritage and tourism. The company develops innovative visitor experiences for museums and other tourist sites through a combination of hardware and software solutions: mobile applications, audio guides and multimedia guides, and immersive content (audio, video, 3D, augmented reality, etc.).

With nearly 30 years of experience, the company has built a strong international network with 12 subsidiaries around the world, operating in more than 40 countries. Today, Orpheo manufactures in France more than 300,000 devices, produces thousands of hours of cultural content and develops hundreds of mobile applications to visit the world.

As Andy Warhol said “Pop Art is for everyone”: the Unmute Art project

In 2019, the Italian branch of Orpheo developed the project “Unmute Art” for promoting museum accessibility. For the Andy Warhol exhibition at the Pietrasanta basilic in Napoli, Orpheo partnered with the Italian National Deaf Agency and exhibition producer Arthemisia. The collaborative project produced an exciting multimedia guide which revolutionized the industry standard for accessibility.

Unmute Art! truly brought the exhibition to life and created a new means of engagement for deaf and hearing visitors alike.

This innovative project was initially designed to offer the best possible user-experience to deaf people, to access the history of the work without looking away from the painting. In order to achieve this Orpheo developed, in partnership, unique augmented reality con-

tent in which sign language is used to allow the artworks to tell their own story. As a result, audio impaired visitors were not sidelined, but rather brought to the forefront with exciting and engaging accessible content.

Image recognition was identified at the early stage of the project as the key technology for ensuring an immersive visitor experience. Once the painting is recognized by the software, the augmented reality model is initialized so the right video can be displayed on the screen. Our software engineer integrated a transparent video which is automatically calibrated over the artwork to create the magical effect. To the viewer, it seems that the painting comes to life before their eyes and talks to them!

Our goal was to produce high quality video content for augmented reality which would be indiscernible from the original artwork and complimentary to the exhibition. We chose to reproduce Warhol’s most iconic paintings (Marilyn Monroe, Sitting Bull, Mick Jagger, and Liz Taylor). Visitors were able to see them move, speak, and interact with them. We involved four talented deaf actors who collaborated with us on the project in a very creative way.

The actors became the subjects of the paintings through a long process beginning with body painting and make-up art in order to create the perfect rendering. The actors were then filmed in a pose mimicking the composition of the paintings and using sign language to describe the informative content of the exhibition.

The video included subtitles and so it is accessible to a wider audience. Augmented reality technology was then used so that when the multimedia guide was held up to a painting, the guide would recognise it and



the video would bring the painting to life as a character who talks to you in sign language.

In 2020, with “Unmute Art” we won the first prize of the Glami Awards, and, in 2021, we won the Imagines prize of the Best in Heritage.

A changing world

With the outbreak of the Covid 19 pandemic, our industry has certainly undergone changes, some negative, some in some ways positive. And the world we are living in now is different from what we were living before the pandemic.

Today, in our daily work we can see that there is an increasing demand for digital and multimedia solutions, while classical devices are less demanded. We mostly deal with public museums and public institutions, and we can bet that, without the pandemic, the transition from classical to more innovative technologies would have taken many more years.

In a relatively short period of time we have witnessed museums investing in digital solutions. In fact, rather than the classical audio guides, these solutions don't have any distribution issue, nor any cleaning issue and they are easily accessible from all over the world.

Time for real things

After the last few very dark years, we can say out loud that now it is time to return to reality. It is time for experiencing the real things, the ones that you can feel, see or touch. Now it is time to get back to travel and to discover art and culture, and to experience them directly on site. In this regard, what museums and institutions are asking now, more and more, is to offer to the public an “unforgettable experience”. Not only augmented and virtual reality contents, but also video projections and video mapping in super high definition, automated technologies or holograms.

New technologies, even where you don't expect them

One example of a project we recently created in augmented reality is the “Chaise Dieu” project, developed for the Chaise Dieu Monastery in France.

During the tour, through our video guide, visitors can see the technology of superimposing elements on reality. A monk acts as a cicerone guiding visitors to discover the monastery and explaining (in augmented reality) details of the building and curiosities.

Another good example of new technologies in this field is the “Lumi-R” project, where we used video mapping and projections on



buildings. It has been developed for the city of Rennes in France. And we are happy to have been re-confirmed this year (for the 4th year), as technical partner for the night-show at the Caesar Forum in Rome, where visitors walk at night through the ancient ruins being immersed in an ancient world thanks. This time we use projections, video mapping mapping and virtual reconstructions.

There are also many “non-traditional” cultural sites which are asking for these innovative solutions. For example, for the last 2 years we have been running an immersive night show in a vineyard in France. And this is because, now, more and more people are interested in wine tourism and wine tasting.

Telling a story creatively enriches the visitor experience

One can offer the visitors the most virtual or technological experience in the world, but they won't remember it if there isn't any storytelling. You need a creative copywriter who can tell a story behind what the public is watching or listening.

Let's think about the podcast. It's a simple audio track, the most traditional medium in the world! And still, in the last few years it has become a trend thanks to the contents and to the way the stories are told.

We strongly believe that audio as a medium for expressing art won't ever disappear. And that's a sector where companies should keep on investing and on improving.

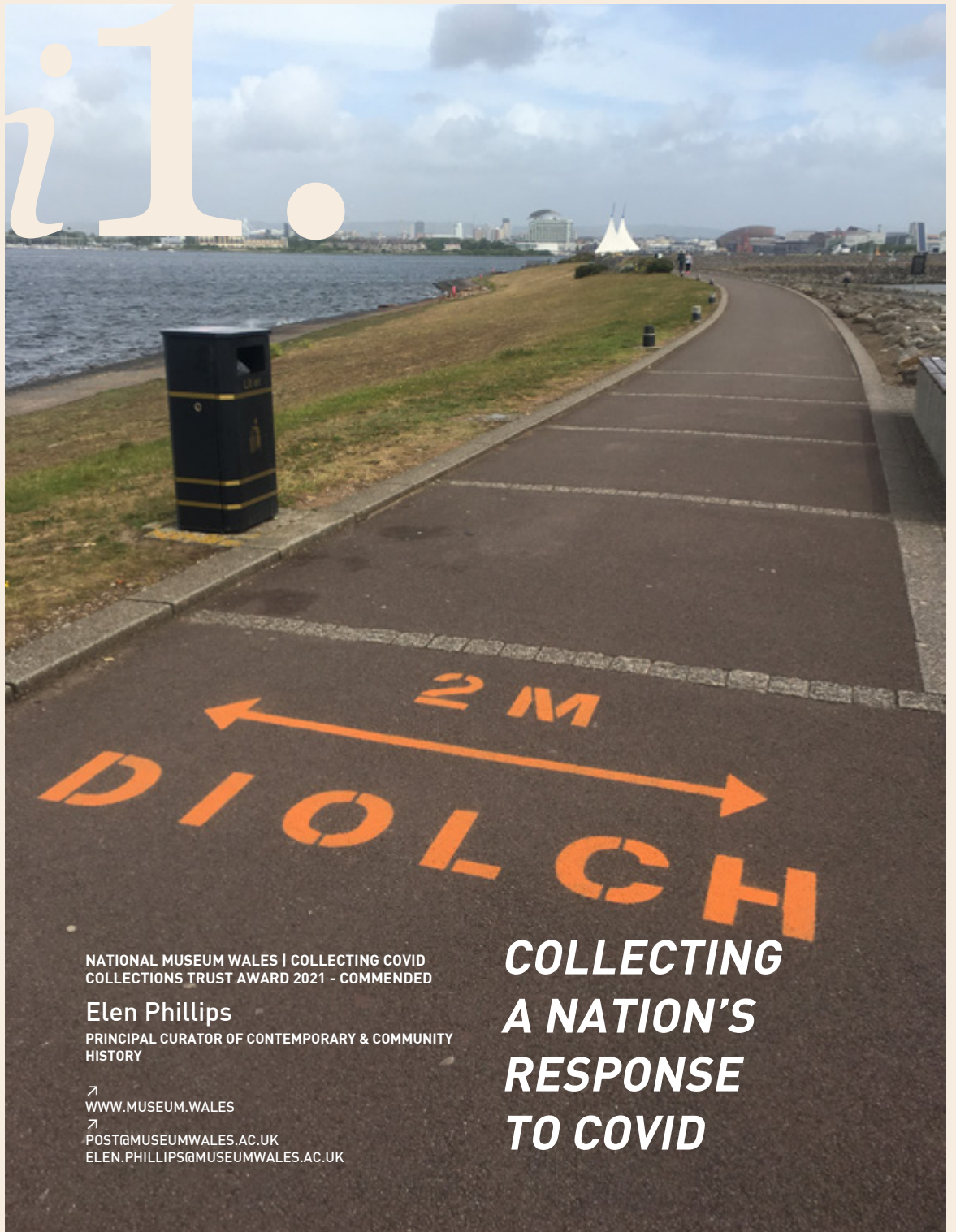
A thought on the future

We think that there are new fields and new for experiencing, discovering and exploring art. One is the use of video games in the art and museum sector. For example, there are some artists who decided to create a virtual archive of their works that can be explored through a video game. And there are so many ways video games and art can interact.

Another example is the digital art displayed through new virtual spaces, like the metaverse. We strongly believe that there are still few people on earth who can have easy access to art, to exhibitions, to museums, and that technologies can help in making art more accessible and democratic.

Both the metaverse and videogames are very similar, because they have one thing in common: the more digital quality you can offer the more the visitors can experience, understand, or buy art.

il.



NATIONAL MUSEUM WALES | COLLECTING COVID
COLLECTIONS TRUST AWARD 2021 - COMMENDED

Elen Phillips

PRINCIPAL CURATOR OF CONTEMPORARY & COMMUNITY
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**COLLECTING
A NATION'S
RESPONSE
TO COVID**



Amgueddfa Cymru – National Museum Wales developed the Collecting Covid project as a response to the rapidly evolving coronavirus crisis. As a museum, we were acutely aware of our responsibility to create a national memory of the pandemic in Wales, recorded as the lived experiences of people living through this extraordinary period in our collective history.


We launched a mass-observation questionnaire on the museum's website, to use as a portal to collect personal stories (written testimony and photographs) from across the country. A section of the questionnaire asked participants to identify objects from their homes and communities that represented their pandemic experiences, with the view of these being collected by the museum following the easing of restrictions.

The project was delivered under lockdown conditions, leading to an emphasis on digital collecting. We devised a way of transform-

ing our established collections management procedures, which are normally dependent on face-to-face contact, into remote ways of working that did not compromise our ethical standards. For this, we were highly commended by the Collections Trust Award in 2021.

We wanted to ensure that the results were visible instantly. The images and objects submitted were catalogued and digitized at the point of entry. These are now available on the museum's online catalogue, tagged 'Covid-19'. Over 1,000 questionnaire responses were received.

In the future, we envisage that this digital survey approach will become a key component of our contemporary collecting strategy, enabling rapid and responsive collecting – underpinned by agile collections management procedures that support this new way of working.

A photograph of three women singing on a stage. They are positioned in front of three microphones on stands. The woman on the left is wearing a green long-sleeved shirt, a beige hijab, and light-colored pants, with her arms outstretched. The woman in the middle is wearing a dark jacket and pants, with her right hand raised. The woman on the right is wearing a black jumpsuit and a denim jacket, with her left hand raised. The background is a blue wall with the word 'MUSIC' and the phrase 'words, rhythm and rhyme' visible. The floor is a light-colored wood.

**THE MUSEUM
WHERE
LANGUAGE
COMES TO LIFE**

words, rhythm and rhyme

PLANET WORD MUSEUM | PLANET WORD: THE WORLD'S
FIRST VOICE-ACTIVATED MUSEUM
MUSEUMS AND THE WEB AWARDS 2021 / INTERACTIVE AND
IMMERSIVE GOLD

Ann B. Friedman
FOUNDER AND CEO, PLANET WORD

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i2.



Planet Word's mission is to renew and inspire a love of words, language, and reading out of the belief that a strong democracy is founded on a literate society. To achieve that mission, we designed the world's first voice-activated museum. Its unique, participatory experiences use cutting-edge technology – such as voice-activation, motion sensors, RFID chips, animation, and multiple projectors – to bring language vividly to life.

Planet Word's galleries expose visitors to important ideas about early childhood language acquisition, the diversity of the world's languages, etymology, songwriting, oratory, poetry, humor writing, copywriting, and storytelling. Its social, surprising, non-linear experiences entrance visitors of all ages, interests, and backgrounds. In addition to its ten main galleries, the museum offers an array of voice-activated digital stations covering word-related topics such as forensic linguistics,

dialect, product-naming, news literacy and words that wound. Taking a descriptive, rather than prescriptive curatorial approach, visitors are encouraged to use their words to talk to the exhibits.

Planet Word is housed in the newly restored Franklin School, a National Historic Landmark built in 1869, as a co-ed public school in Washington, D.C. Every spare surface is devoted to some aspect of words and language, from the tiles in the restrooms to our lobby floor inlaid with symbols showing the history of writing to our lockers numbered with the International Phonetic Alphabet.

Words spill out wherever you step foot at Planet Word, and visitor use their voice and choice to determine their own unique, joyful experience at the museum.

i3.

**MERGING
REALITIES:
ENHANCING
REAL WORLD
LOCATIONS
THROUGH THE
POWER OF 5G**

SK TELECOM / GOOGLE PI / NEXUS STUDIOS | CHANGDEOK
ARIRANG
2021 WEBBY AWARDS / ART, CULTURE, AND EVENTS / APPS
AND SOFTWARE

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Nexus Studios is an award winning company bringing entertainment, branded content and technology together to create groundbreaking stories and unique experiences.

Changdeokgung in Seoul, South Korea, attracts 18 million visitors every year, over 110,000 of those have physical disabilities. However at over 600 years old, the values of preservation and utilisation often clash. Through this ground-breaking experience our client SK Telecom was able to demonstrate the power of 5G technology to democratise and grant greater access for all.

Working closely with Google, The Cultural Heritage Administration and SK Telecom, Nexus Studios digitally mapped the entire cultural site to bring it back to life in AR. Upon entering, visitors 'woke' the mythical Haechi, their AR tour guide to any destination they wished. Visitors simply selected a location, a route was plotted from wherever they stood and Haechi walked them there.

Far more than a way-finder, Haechi would regale visitors in stories of his time living amongst the Joseon and call out location specific trivia as he walked around the grounds. At every destination a unique experience was discovered, from meeting the King and Queen in the throne room to a magical doorway to inaccessible areas of the palace.

Through 4K volumetric captured performances, historically accurate costumes and carefully modelled artefacts, every detail was authentically recreated.

This first-of-its-kind experience immersed visitors in a way traditional tours could never achieve, disrupting the tourism and arts and cultural space by offering a new way to experience, interact and learn.

**MURALS, MASKS
COMMUNITY
STORIES AND
CONVERSATION**

**—A MULTI-
MEDIA
EXHIBITION AND
DIGITAL PROJECT**

i4.



A Concrete Message
After a long period of...
The night of June 30th, 2020,
this statue was removed...
It was quickly removed to...
The museum has made...
We wish we knew more.

GREENSBORO HISTORY MUSEUM | PIECES OF NOW PROJECT
2021 MUSE AWARDS / RESEARCH AND INNOVATION GOLD

Carol Ghorsi Hart
DIRECTOR, GREENSBORO HISTORY MUSEUM

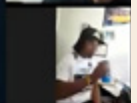
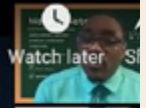
➤
WWW.GREENSBOROHISTORY.ORG
➤
CAROL.HART@GREENSBORO-NC.GOV



Marching Together [Complete]



1/6



5:51 / 47:36

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Pieces of Now: Murals, Masks Community Stories and Conversation was developed in response to the events of May/June 2020 and our community's need for expression, an arena for discussion, and importantly, the need to be heard. Our "History Happening Now" documentation and preservation initiative that had begun in March as primarily a pandemic story, pivoted in June 2020 to become a DEAL project, focusing on issues of racial reckoning and social justice. We began actively gathering stories and virtual programming around our community's response to the murder of George Floyd. This included material culture and oral histories related to the protests and large murals that went up in Greensboro following looting. We provided robust digital content and online programming and following the opening of the physical exhibition, a virtual reality experience available on our website.

We have created spaces, physically and virtually, where conversations that began on the street can continue—about race, equity and inclusion. The artists and protestors participated not only by sharing their stories, clothing and artwork, but through a series of zoom webinars, podcasts and YouTube videos. We have developed experiential spaces of empathy. It is about Now. It is also unfinished, because we are in the middle of the story. People are telling their own narratives and we are making meaning together. By embracing the disruption of our normal procedures we have been able to disrupt the perceptions in our community about what an established city history museum is about. And whose stories it tells.

An illustration in a stylized, graphic style. A woman in a long, dark brown coat and a dark hat stands in the center, holding the hand of a smaller child. The child is wearing a brown jacket and a hat, and is carrying a red suitcase. They are standing on a ship's deck, with a large, dark ship structure in the background. The overall color palette is muted, with browns, greys, and a touch of red. The style is reminiscent of mid-20th-century graphic design or children's book illustrations.

i5.

EMIGRATION MUSEUM OF GDYNIA | DZENNET
MUSEUMS IN SHORT AWARD 2021

Maksymilian Bochenek
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**THE UN-
QUESTIONABLE
POWER GIRL**



Girl Power means independence and staying true to one's convictions, sisterhood and empathy, perseverance and strength of character, courage and determination. Women's strength and power.

The unquestionable Power Girl was Dżeneta Dźbaga-Skibniewska, a Caucasian princess, freedom fighter, a champion for peace, a Gdynian by choice. A Muslim, a refugee, a patriot and a Polish soldier. A superheroine. Sounds incredible, but it's a true story nonetheless. Born in Saint Petersburg, to a Polish Tatar mother and the last ruler of Ingushetia, she made her way to Poland right after it regained independence. Her blonde-haired beauty was unlike the rest of the family, and more was expected of her than of the others. She joined the army and received command of a platoon even before taking her secondary school exams. In

1938 she moved to Gdynia with her husband.

After the outbreak of WWII, along with a group of female volunteers, she helped the wounded, and after the collapse of the Coastal Defence, despite German rulings, she buried the fallen in the Oksywie district. Forced to escape Gdynia, she followed the combat trail from Syria to Italy, to finally return to Communist Poland on the first voyage of the "Batory" in 1947. Underappreciated by the new authorities, she started working as glove maker. Over all these years, she managed to hold onto a family heirloom – a piece of rock from the Caucasus. It was that stone that, just like her father predicted, brought her back to Chechnya near the end of her life. Proudful, in a Polish uniform and a lieutenant's beret.



i6.

**CASA BATLLÓ
IMMERSIVE
EXPERIENCE,
AN INNOVATIVE
PROJECT IN
A WORLD
HERITAGE SITE**

CASA BATLLÓ 10D EXPERIENCE
HERITAGE IN MOTION / BEST ACHIEVEMENT AWARD 2021

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Casa Batlló is a Modernist-style house in Barcelona built by architect Antoni Gaudí between 1904 and 1906 as a result of a total refurbishment of a former building from 1877. In 2005, the UNESCO inscribed Casa Batlló in the World Heritage List as a component of the Works of Antoni Gaudí.

This project began in 2015 after seeing the happiness of the visitors when discovering Casa Batlló with the help of a Smartphone that increased the contents through the use of Augmented Reality. This project merged an outstanding heritage restoration and digital technologies to continue engaging visitors with an emotional storytelling. The exceptional combination of analogue and digital components enhanced the appreciation of a World Heritage site restored using artisan skills with surprising new digital high-tech technologies in two new immersive rooms. The overall aim of the project was to increase

the appreciation of heritage through an original proposal that merged the restoration of cultural heritage using artisan knowledge with new technologies such as Augmented Reality, Virtual Reality and Audiovisual Installations.

The new immersive experience of Casa Batlló is innovative for three main reasons: First, the highly professional restoration using artisanal and ancient techniques combined with an innovative communication campaign. Second, the magnificent and harmonic combination of historical heritage enhanced with digital technologies from a wide range of technological expertise and knowledge. And third, the outstanding staging of a people-centred museology that makes the user the protagonist of an emotionally enriching and aesthetically unforgettable heritage experience.

LESSONS OF AUSCHWITZ VR PROJECT
SHORTY AWARDS 2021 / BEST SOCIAL GOOD CAMPAIGN

Ania Fedorova

RT CREATIVE LAB, PRODUCER OF "LESSONS OF
AUSCHWITZ"



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Уроки Аушвица

VR-ПРОЕКТ



**VR TRIBUTE BY
MOSCOW SCHOOL
STUDENTS**



'Lessons of Auschwitz' is a social experiment that aims to show how history can be reimagined by younger generations through digital art. The project honours the 75th anniversary of the liberation in 1945 of the Auschwitz concentration camp by the Red Army.

To mark it, our team brought nine students from a Moscow high school – aged 13 to 16 – to the Memorial in Poland to personally undergo this experience. After the trip, we asked them to express their reactions in VR under the creative guidance of Russia's leading XR artist, Denis Semionov.

The music score is by Peter Theremin, great-grandson of Leon Theremin – the creator of the theremin, world's first electronic musical instrument controlled without physical contact by the performer.

The students used Tilt Brush to draw their 3D images – a program that among many other features also syncs sound and movement – a perfect match for the eerie vibrations of the theremin, an instrument creating sound from electrical waves.

Teaming up with 'Phygitalism' Studio, we filmed the children using volumetric video – a technique capturing three-dimensional space, allowing for the images to be transformed directly into 3D where these same images would later react to sound waves.

Part of a versatile social media documentary project, 'Lessons of Auschwitz' won numerous awards worldwide including a nomination at the 42nd Annual News and Documentary Emmy Awards.

i8.

NATIONAL SCIENCE AND MEDIA MUSEUM & UNIVERSITY OF
LEICESTER | #SONICFRIDAY
MUSEUMS AND THE WEB AWARDS 2021 / PANDEMIC PIVOT

Stefania Zardini Lacedelli

RESEARCH FELLOW, SCIENCE MUSEUM GROUP

Annie Jamieson

CURATOR OF SOUND TECHNOLOGIES,
NATIONAL SCIENCE AND MEDIA MUSEUM

John Stack

DIGITAL DIRECTOR, SCIENCE MUSEUM GROUP

**#SONICFRIDAY: A
COLLABORATIVE
STORY ON SOUND**

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Fisher Price



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

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

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

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



i9.

**TEACHER
RESOURCES
FOR A MORE
ACCURATE
AND INCLUSIVE
MIGRATION AND
IMMIGRATION
NARRATIVE.**

NATIONAL MUSEUM OF AMERICAN HISTORY | BECOMING US
MUSEWEB AWARDS 2021 / RESOURCES FOR GENERAL
AUDIENCES AND FAMILIES GOLD

Magdalena Mieri

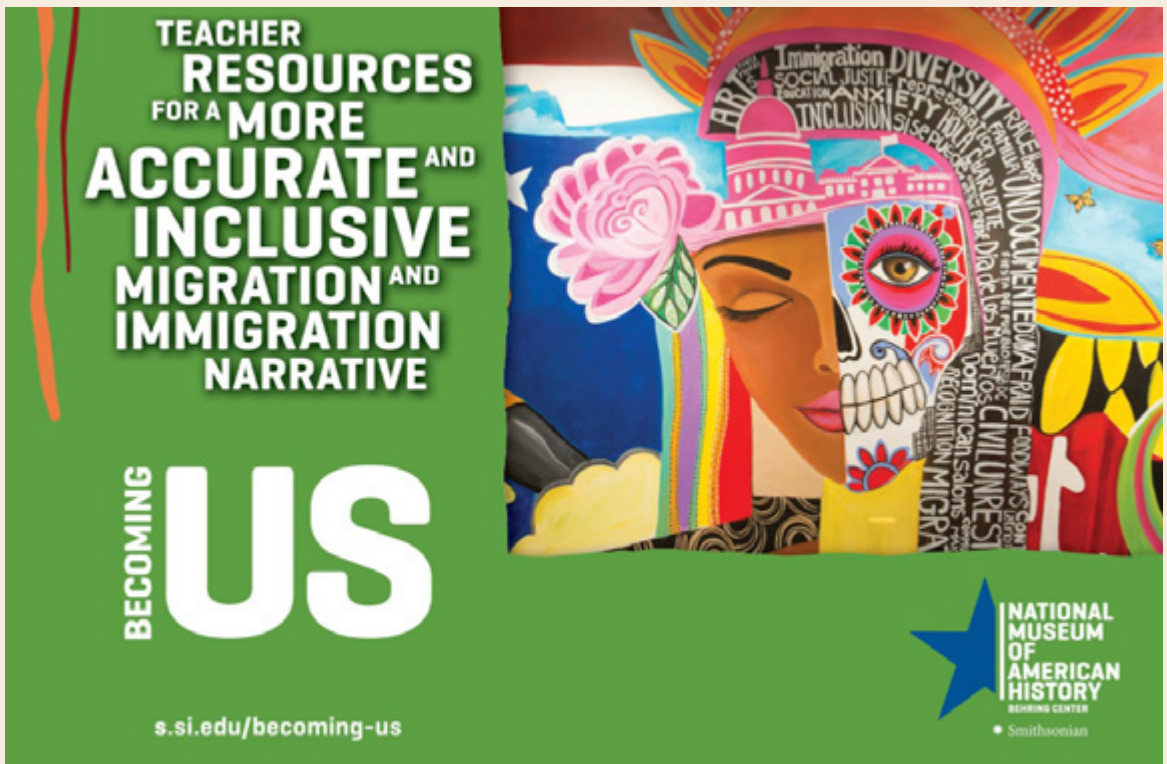
DIRECTOR, PROGRAM IN LATINO HISTORY AND CULTURE

Orlando Serrano

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The National Museum of American History preserves and shares the extraordinary national collection. Its mission is to empower people to create a just and compassionate future by exploring, preserving, and sharing the complexity of our past.

In 2014 the museum embarked on a journey to research, document, interpret, and present the history of the United States through the lens of migration and immigration. This effort resulted in an exhibition; a scholarly companion book and *Becoming US*, a suite of classroom resources based on national education standards.

Despite the nation's history of immigration, incorporation, and importation of people to the United States, most school curricula leave out key truths and themes about how people become American and live in

the nation together. *Becoming US* provides resources that change how migration and immigration are learned. Social justice, cultural responsiveness, and accuracy are at the center. We worked alongside teachers throughout the project's development.

We have experienced professional excellence with this project by receiving the prestigious GLAMi award from Muse Web and gratitude from classroom teachers and administrators at various conference presentations and workshops. Teachers and students were and continue to be our main audiences, their feedback matters most.

10

**ANNE FRANK
VIDEO DIARY:
OLD STORY,
NEW MEDIA**



ANNE FRANK VIDEO DIARY
HERITAGE IN MOTION / FILM & VIDEO AWARD 2021

Tom Brink
HEAD OF COLLECTIONS AND PRESENTATIONS, ANNE FRANK
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The Anne Frank House is the place where the Frank family and four other Jews were hiding from the Nazis during WW2. We are always in search of new ways to keep this story alive.

In 2019 Tim Vloothuis and Frank de Horde (Everymedia) contacted us with the idea of a video diary based on Anne Frank's diary.

The concept is elegant and simple: Anne's diary becomes her video camera; her readers become her viewers.

We decided on professional international market research to test and improve the initial concept. Different panels from three countries were involved.

To reach our target audience (10-20 years olds around the world) we decided on YouTube as its distribution platform and Instagram as the series main marketing channel.

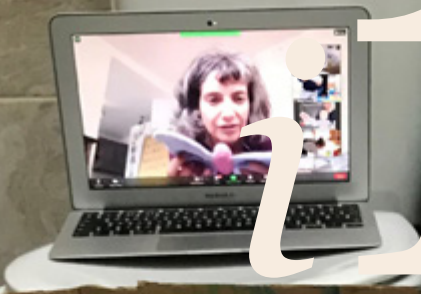
Soon after its launch in March 2020 (Covid-19 had just put the world in lockdown) the series turned out to be a great success. 100,000's of views, 1000's of positive comments, 100's of youngsters in the YouTube live chats when a new episode came online, and many good reviews in traditional media.

This was especially exciting because we were a bit nervous about adapting Anne Frank's story into a video diary, since we are always focused on historical authenticity in our products.

I think it was the rather simple concept, the high quality of execution and the love and care of all people involved, that convinced our viewers and also the jury of the HiM-awards.

→ ANNE FRANK VIDEO DIARY, CAST (PEOPLE IN HIDING) IN LIVING ROOM, COPYRIGHT ANNE FRANK HOUSE, PHOTO RAY VAN DER BAS

111



THE WHITWORTH, MANCHESTER | PLAY LIVE
FAMILY FRIENDLY MUSEUM AWARDS 2021 / BEST DIGITAL
ACTIVITY

Lucy Turner

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**PLAY LIVE AT
THE WHITWORTH**



PLAY Live was created back in 2020 in response to the Covid-19 pandemic as a way of taking the much loved Early Years programme online and into people's homes, schools and nurseries. Throughout the Covid-19 restrictions PLAY Live ran every other week on Zoom and used art and play to promote creativity whilst providing much needed social and physical development opportunities for our youngest children.

"We love joining in these activities at home. It feels like lots of us are doing it 'together' even though we are apart"

PLAY Live parent

At the height of lockdown over 550 people attended each session demonstrating the need for connection and interaction during such challenging times.

The unstructured and child-centred 'play' in PLAY Live is what makes these sessions unique. PLAY Live is pioneering in its approach, striving to maintain a child-led, play-based approach to learning and a focus on process over product even when online.

"One of the best early years sessions I've ever been to, both online and real life. It was such a wonderful mix of art, music, movement and the senses"

PLAY Live parent

Although the building is back open we still feel there's a place for these online sessions. They have provided a bridge that enables us to reach out further and into communities we might not have managed before. So far over 4200 people have benefitted from these online sessions and we hope many more will continue to join us in the future.

ESCAPE ROOM QUEST WHICH EDUCATES!

LIFE CODE. ESCAPE ROOM QUEST IN DARWIN MUSEUM
HERITAGE IN MOTION / APP AWARD 2021

Alexander Lavrov

FOUNDER, NEXT.SPACE

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A photograph of two women in a museum exhibit. The woman on the left is wearing a yellow dress and a grey face mask, looking at a smartphone. The woman on the right is wearing a blue denim jacket, a red face mask, and is looking at a tablet. They are standing in front of a large diorama featuring a zebra, two giraffes, and a large elephant with long tusks. The background shows a modern museum interior with a glass and steel structure.

i12.



The application LIFE CODE is an augmented reality-based adventure story of the Life Code Project allowing users to actively engage in the Darwin Museum of Evolution based in Moscow. The application explores in detail every aspect of the Darwin Museum whilst engaging users in a unique comic background story.

This unique application offers one of the largest indoor quests in the world with over 1,000 meters of the quest to explore in a large museum (20,000 square meters). At the same time, this quest combines entertainment and education.

Parents can set their child off and running with the application with very little support from the outset. Parents will be reassured to know that the application is child friendly and at no point can the child access any unwanted in-app purchases, inappropri-

ate content or in-depth menu systems. Very often parents struggle with museum trips, the educational focus and the overwhelming display of artefacts and exhibits. Parents will be delighted to know that this application focuses in on education and provides the child with a focus for each activity with some wonderful unique features.

Teachers can set their students off and running with the application with very little support from the outset. Teachers could use this application when taking a group of students to the museum. Teachers could advise the student to work in pairs or teams to see who can finish the adventure first. Screenshots can be taken of completed puzzles or the animals discovered and used later when returning to the classroom.



il3.

**THE IMMERSIVE
JOURNEY OF
CARRIBERRIE**

NATIONAL FILM AND SOUND ARCHIVE | CARRIBERRIE
MAPDA AWARDS / BEST IN SHOW - MULTIMEDIA

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Featuring more than 150 Indigenous Australian dancers and more than 25 songs, Carriberrie offers many historical, cultural, artistic and social pathways. It features historically groundbreaking never before filmed cultural songs and practices with significant historical importance and great artistic and cultural merit.

The project represents the theme of dance in an original way by allowing the viewer to be immersed in the environment and close proximity of the Indigenous artists. Multiple camera angles, time lapse, drone photography and other creative techniques are all used to show the authentic immersion of dance.

Carriberrie VR opens to a performance in volumetric motion capture and is introduced by actor and performer David Gulpilil. The film rolls out immersing the viewer in a 14 minute journey through Indigenous Australian song and dance. Beginning with traditional dance

in Uluru the viewer moves progressively over various landscapes and performances towards the contemporary.

Carriberrie team partnered with Museums Victoria and the Melbourne Planetarium to create a fulldome conform of the film. Carriberrie Fulldome exist in 2 versions; the 25 minute edit and the 45 minute edit narrated documentary. The film commences by a performance in volumetric motion capture and takes the viewer on a 360° exploration of Indigenous Australian song and dance.

Experiencing the songs and dances first hand in VR and on Planetarium Fulldome allows the viewer to be immersed in First Nations' practices that are inaccessible otherwise, face to face, beyond the barriers of time and space.

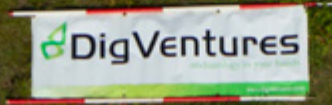
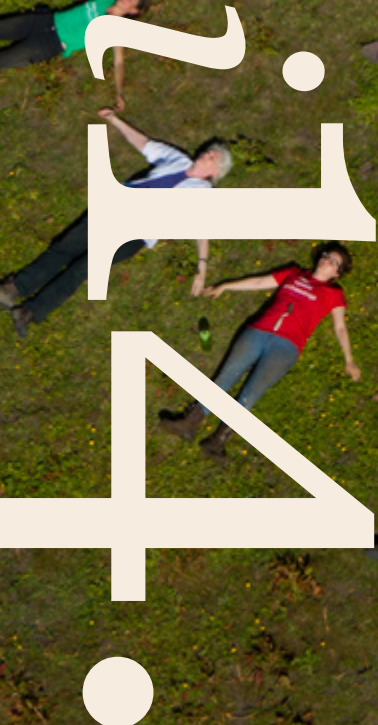
The information conveyed increases the viewers' understanding of the idea. Very much so!

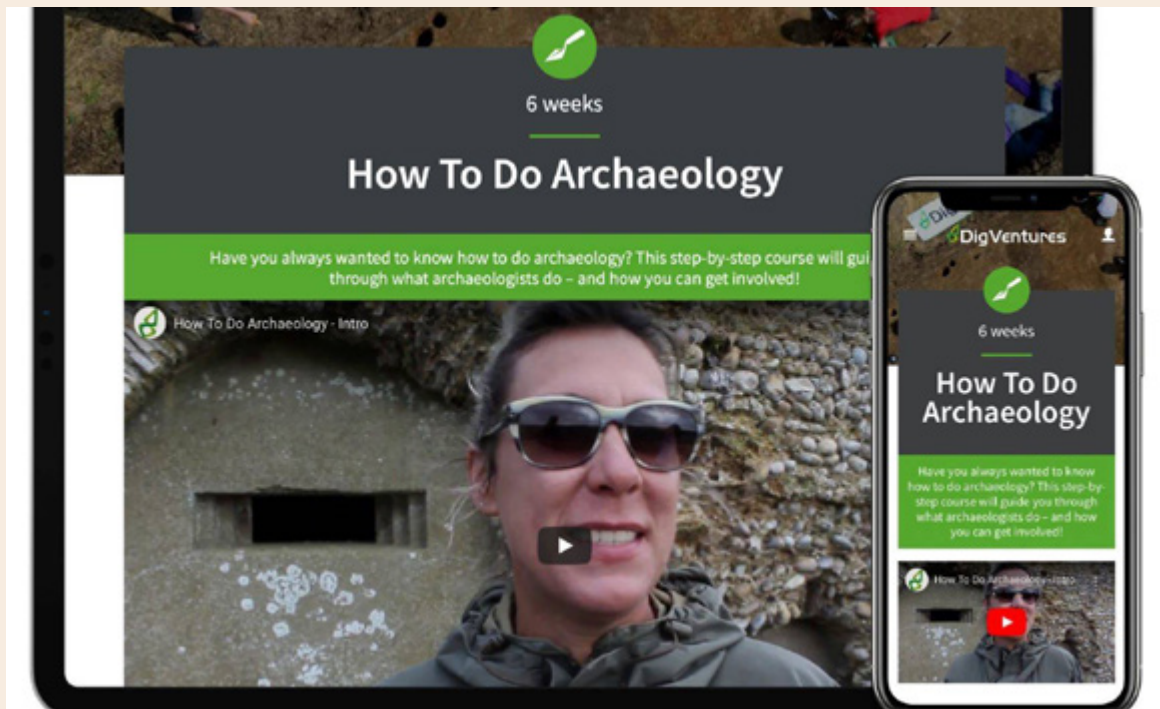
DIGVENTURES AND THE 'ARCHAEOLOGY AT HOME' PROJECT

ARCHAEOLOGY AT HOME
HERITAGE IN MOTION / WEBSITE AWARD 2021

Lisa Westcott Wilkins
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In early March 2020, the world went into lockdown. Our project, 'Archaeology at Home' was launched as an instant response; with field activities almost impossible, we remodeled ourselves, using a digital platform as a means of expansion when most others were confined to working on screens in isolation.

'Archaeology at Home' comprised three activity streams: light-hearted videos including virtual site tours and workshops; an online Virtual Fieldschool; and the two-day virtual DigNation archaeology festival.

We welcomed over 11,000 people from 90 countries across the three streams of the project, and watched as our international colleagues and community made personal connections through the medium of a shared passion for archaeology, across language barriers and time zones, celebrating achievement, expressing fear, and helping

each other cope with circumstances. The international dimension was particularly apparent in the festival open call, resulting in 34 presentations from archaeological teams in 26 countries.

Not only was this an entirely new audience for DigVentures, but a high percentage of participants were new to archaeology in general. 'Archaeology at Home' is potentially the largest and most comprehensively evaluated digital archaeology initiative so far undertaken in Europe, and the long-term impact is the creation of a highly resilient and inclusive model that could mark a new chapter in European heritage practice.

'Archaeology at Home' demonstrates a way forward for others willing to make similar commitments to their audiences and communities, adopting people-powered creative and inventive strategies to keep citizens at the very heart of cultural activities.

→ THE VIRTUAL FIELD SCHOOL PROVIDED BENEFITS TO CULTURAL HERITAGE THROUGH THE KNOWLEDGE ACQUIRED BY PARTICIPANTS OF THE PROCESSES OF DOING ARCHAEOLOGY, INTERNATIONAL LEGISLATIVE FRAMEWORKS, AND ETHICAL CONCERNS

THE DELIBERATE SILENCE: TRUTH-TELLING AND REPATRIATION AS A GLOBAL CONVERSATION

TIATI
Truth
WANGKANTHI
Telling
KUMANGKA
Together



FIRST AUSTRALIANS
The...
KAURNA COUNTRY
The...

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19



CORE PROGRAMME KEYNOTE

Senior Kurna Elder Lynette Crocker, Kurna Elder Jeffrey Newchurch, Kurna Elder Merle Simpson, Keynote Speaker Julia Garnaut.

As always, there are many important conversations happening right now in the museum world. In Australia, one of the most pressing topics facing museums is colonialism and more specifically the de-colonisation of museum spaces. Though truly a national issue, it is also fundamentally a global issue. No country has gone untouched by colonialism, whether you were the victor or the loser. Australia of course, is one of the great crowning jewels of the British Empire.

When thinking about de-colonising museum spaces in the Australian context, there are two issues we believe cultural heritage institutions must tackle in order to move forward; truth-telling and the repatriation of cultural material and old people remains.

What is truth-telling? In Australia, truth-telling has been described as the 'key to liberating Australia from a deliberate silence'. In this instance, the deliberate silence referred to is the period of Australia's systematic and violent colonisation from 1788 and the long lasting effects of this process on our Aboriginal communities. In South Australia, one of the most important topics to fall under the truth-telling banner, is the denial of the Letters Patent, our founding document, signed by King William IV and highlighting the existence of Aboriginal people in South Australia and their legal rights to ownership of their lands. This period of colonisation, and indeed the Letters Patent, is not something often spoke about by Australians. It is not discussed as being violent or as wrong and the long lasting effects are often brushed over or ignored. Quite simply, Australia has ignored the truth.

When Kaurna and the Bay Discovery Centre first started talking about exhibition Tiati Wangkanthi Kumangka, this concept of truth-telling presented to us an opportunity to take the first steps towards acknowledg-



ing South Australia's past. For the museum in particular, Tiati offered opportunity to quite simply tell the truth as uncomfortable as it may be. For Kaurna, Tiati became an opportunity for them in the first time in their history to take control of their narrative in a museum space, speak their truths and present facts about their history that carry the ability to educate. First Nations voices, and First Nation led exhibitions are critical to the decolonising process. As cultural heritage professionals, as educators, as keepers of the past, as story tellers, we all have a pivotal role to play in fostering these opportunities for First Nations and in taking steps towards representing dual narratives.

It was also during Australia's colonisation that museums from across Australia and the world pilfered the cultural material and remains of Aboriginal people. This occurred right up until the 1940s. The true quantity



→ RECEIVING THE BEST IN HERITAGE 2021 PROJECT OF INFLUENCE TROPHY ON DECEMBER 2 2021: MERLE, JULIA, LYNETTE, ANGUS AND JEFFREY

of what was stolen during this period is unknown, however for the Kaurna people, almost no cultural material remains in South Australia. Lutheran missionaries gathered what wasn't privately collected and today this material is housed in museums across Germany. Consequently Kaurna have almost none of their cultural material within their possession. The remains of Kaurna old people were also pilfered, sold and traded within museums across America, Europe and Britain. For decades, Kaurna have lacked the legal rights, authority and resources to ensure the return of this material. In the journey to Tiati and beyond, we have witnessed first-hand the brutal pain and suffering that this knowledge places on the shoulders of Kaurna elders and community members. You must remember that 185 years of colonisation only amounts to a few generations.

The memories of this pilfering is raw and it is real.

The museum sector has much to learn when it comes to the uncomfortable reality behind how we acquired parts of our collections. Whether it be Australia, Europe, the UK, or America, we encourage you all to lean in to the uncomfortable truths. Not only do we all have the ability to stop perpetuating the myths of the British Empire as being only stories of glory, pioneering, exploring and settling but we also have the ability to start returning what was stolen. If you are a collection manager or curator ask yourself or your colleagues about what is within your collection that relates to Australian first nation's history and knowledge? What is it that your museum, big or small, can do to change the conversation? How can you be part of the future?



Right now, many repatriation efforts are spearheaded by Aboriginal communities who lack resources. In Australia much like the rest of the world, there is no law directly governing repatriation, and museums cannot be forced to return either human remains or objects. Few international museums are setting unconditional goals for themselves to return this material, in fact many resist even opening the door to conversation. Why? Politics; fear of more requests, loss of reputation, the view that human remains are 'objects' and they are too valuable to part with. As a profession, it is critical that we step back from these fears and begin to explore 'what could be'. We talked previously of the pain the thought of these old people being left on museum shelves brings to Aboriginal communities. As a result of our work together, we as team can also talk about the healing that can begin when these old peo-

ple and cultural material is returned. We are so focused on the scary parts of repatriation that we do not see that museums can play a vital role in history, we can lead by example on a journey of healing that has been fraught with obstacles for decades.

The Kaurna Nation, like every other Aboriginal group in Australia, have shown resilience, strength and tenacity to face down the barrel of 185 years' worth of oppression and still say 'no'. If they have the strength to do this, so too does the international museum world have the ability to step up to the plate and repatriate.

→ PREMIER STEVEN MARSHALL VISITS TIATI 2021

REVIVING ANATOLIA

KENAN YAVUZ ETHNOGRAPHY MUSEUM
BAYBURT, TURKEY
EUROPEAN MUSEUM FORUM / THE SILLETTO PRIZE 2021

Kenan Yavuz

PRESIDENT, KENAN YAVUZ CULTURAL FOUNDATION

Furkan Yavuz

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Where it all began: The Backyard, far from the City

It was the summer of 2012, when Kenan Yavuz - a businessman who was born and raised in the village of Bospinar located in Bayburt/Turkey - decided to build an amphitheatre in the garden of his family home, from where he had to immigrate to the west in pursuit of his academic and professional career back in 1981.

The amphitheatre was built to facilitate film evenings for the village kids. Mr. Yavuz shares from his memories "It took us three hours to ride on the back of a truck to go to the city centre to watch a movie back in the days, that is if our parents could find the money." Even though the infrastructure of the region has improved significantly since then, Bayburt to date is the city that had suffered the most population loss in Turkey - causing a cultural erosion along with the loss of economic opportunities that even led to the closure of its only cinema.

Along with the amphitheatre, Yavuz family also built a house where the family could unite during summer & host guests as well as a storage/exhibition room in the garden where they began preserving/exhibiting family heirlooms and agricultural tools that had been passed down through generations.

The amphitheatre, being open to the public for free, while entertaining the local kids with many movies in the evenings, started to host cultural events such as traditional concerts, folklore dance evenings, dinner gatherings and educational events for the students of local schools.

Kenan Yavuz Cultural Center

Within a short period of time, the family home with its events & gatherings was named as a cultural center which received the sympathy of the local population and became a popular destination by 2013.

The exhibition of the agricultural tools & heirlooms in the center encouraged many visitors to donate more items that needed preservation. The Yavuz family began exhibiting all items donated along with the name tags and the stories of the items which allowed the collection to grow much faster and help create an ownership mindset for the local community who (including the Yavuz family) did not know that they were laying the foundations of an ethnography museum.

The Village House: What is Lost can be Revived

As the number of visitors at the culture center grew, the Yavuz family decided to build a replica of the village house in which the family was originally located. Following their migration in the past, the house - which was located in the village center, went through construction by its later owners that caused the traditional/original architecture to be lost completely.

The replica was also furnished with the original furniture & clothing that belonged to the family members who had lived in the house. The house quickly became a symbol & a leading example of an Anatolian house which attracted more visitors from neighbouring cities.

The guests then would be offered free tea/coffee from the family home, have conversations with the family members including Alime Yavuz (aged 85) who would (and still to



→ TANDOOR WORKSHOP _ WITH PARTICIPATION OF THE VISITORS, PHOTOGRAPH BY KENAN YAVUZ ETHNOGRAPHY MUSEUM

date) greet everyone as a personal guest and tell stories of how their life was in the past.

History Uncovered

Even Though most items exhibited dated back to the 1950's, the structure/technology of these items would be the same as those of the mid 19th century including the plough, wooden harrow or the making of rope out of wheat stems which was a technique used for thousands of years B.C.

Intangible assets too were desired to be preserved such as the ways of living and the cultural heritage which was enriched through many civilizations and ethnicities who called Bayburt home once including the Roman Empire, Byzantine Empire, Seljuk Empire and Ottoman Empire. Documentation of folk music, traditional dishes, dances became a part of the center's quickly growing projects.

Between 2013 and 2019, the Yavuz family began visiting many homes in each village (170 villages to date in Bayburt) and managed to grow its collection through donations to hundreds of items varying from personal belongings to handcrafting tools as well as growing the number of volunteers from the local community who would take responsibility in the events hosted at the museum as well as helping shape museums vision and mission.

A Museum Born: Kenan Yavuz Ethnography Museum

In 2019, the Ministry of Culture and Tourism registered the cultural center as a private museum, which opened a brand new chapter for the future of the region.

The Museum later built its village square (consisting of traditional village shops that are named after the craftsman who was once

famous for their works in those fields), prayer room, the library, the birds' house (where endemic pigeons of Bayburt are nested and are free to leave/return to the museum whilst being taken care of), water-mill house, the tandoor, expansion of the exhibition room, and the installation of outdoor permanent exhibitions were completed by 2020.

The works carried out by the Museum also included restoration of a 200 y.o Armenian fountain in a neighbouring village, relocation of a watermill whose previous location is now left underwater due to the structure of a local dam, partnership with Bayburt University on research and project development, influencing the initiation of tiles restoration of Bayburt Castle (firstly renovated by Byzantine Emperor Justinian I.) with the museums permanent Cini Macin Tiles exhibition, reviving the Seljuk Empire's courtyard architecture through the building of Loru Han (the accommodation facility of the Museum), and organising an annual harvest festival where locals and visitors participate in reviving all stages of food production with the methods that were being used for centuries until the 20th century including threshing and grinding wheat.

Experience Makes Stronger Memories

The living museum model implemented allowed visitors to not only see items of the past but also experience it through participation which ensures the future of Kenan Yavuz Ethnography museum is bonded with current and future generations.

The visitors can see how a traditional tandoor and an old mill work, savour tea or coffee on an open veranda, pray at the mosque, browse through books at the library, visit a bird den, or just play and relax, immersed

in the local environment and culture. They can also participate in the Kem Festival, Students & Children Festival, Story-Writing Competition, Gastronomic Competitions and daily workshops on local music, dance and art classes.

Winner of Silletto Prize 2021, European Museum of the Year Awards

The success in engaging the local community and demonstrating how cultural projects can regenerate rural social and economic life has been recognized by the European Museum Forum, awarding the Museum with Silletto Prize 2021.

The success story of the Museum has also been documented in 2022 (Bir Sahiplenme Hikayesi / Journey to Cultural Heritage), which premiered at a gala event in Istanbul on 24th of February 2022 and is being streamed in various leading TV channels.

The Future of Bayburt

The museum's goal is to maintain its core values and vision on creating a social mindset that protects the historical/cultural values of its region and transfers to the next generations with an "owner" mindset whilst encouraging future generations to set roots in the area and create an opportunistic environment in the east.

The museum also wishes Bayburt to become a tourist destination in Turkey, through continuing projects and collaborations with museums/entities within the EU and around the World.

2.

MAS ANTWERPEN | 100 X CONGO. A CENTURY OF
CONGOLESE ART IN ANTWERP
ANTWERPEN, BELGIUM
MUSEUMS + HERITAGE AWARDS / INTERNATIONAL
EXHIBITION OF THE YEAR 2021

Els De Palmenaer

CURATOR, KEEPER OF THE AFRICA COLLECTION



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**MULTIPLE
VOICES**

Antwerp is a port city on the river Scheldt and has for centuries been a meeting place for peoples and cultures. The MAS|Museum aan de Stroom presents exhibitions that are related to the history and reality of the city. One hundred years ago, at the height of the colonial era, Congolese art and artefacts came into the possession of the city of Antwerp for the first time. Time to look back, but also to look ahead.

Assuming a cultural-historical Antwerp perspective and with ample attention to representation and diversity of voices, the temporary exhibition focuses on one hundred Congolese highlights. How did these Congolese cultural objects end up in an Antwerp museum? What was their significance for the Congolese peoples? And how did Belgian colonization and missionary activity impact Congolese cultures? For this exhibition the museum collaborated with Belgian and Congolese artists, filmmakers and researchers.

100 Highlights

At the heart of the exhibition is a selection of 100 classic Congolese cultural objects from the MAS African collection. Today, the African collection numbers over 15,000 objects. Over one third of these originate from the Democratic Republic of Congo (Kinshasa). These highlights are framed by a historical overview that starts in Europe, more specifically with the early contacts with Africa. It explores the representation of black people from the sixteenth century onward and traces the evolution of this representation until the end of the colonial era. At this point more insight is provided into how, from the 16th century onward, Africans in the cosmopolitan port city were portrayed by Antwerp masters such as Jacob Jordaens (1593-1678).

Revisiting the Antwerp World Exhibitions

At the Berlin Conference (1884-85), European countries acknowledged the Belgian monarch Leopold II (1835-1909) as head of Congo Free State. The sovereign exploited the conquered African territory as a personal colony until 1908. For the port city of Antwerp as well, colonization became a 'golden deal'. Antwerp politicians, the bourgeoisie and businessmen supported the colonial project and made fortunes from the plundering of Congolese resources such as ivory, rubber and palm oil. In 1885, Antwerp hosted Belgium's first World Fair, and in 1894 the port city once again became the setting for the grand event. On both occasions, the colonial exhibitions were an excellent propaganda tool to make the 'work of civilization' of Leopold II more widely known, and to attract investors to the port of Antwerp. The colonial exhibitions helped to shape the European perception of Africans.

Forgotten tragedy of 1894

Respectively 12 and 144 Congolese persons were temporarily shipped to the city of the Scheldt for the Antwerp World Fairs of 1885 and 1894. As an attraction for the European public, Congolese women, men and children were then staged in a human zoo. In order to showcase the colonial 'work of civilization', a fictitious Congolese village was set up in which daily African life was to be simulated. People paddled in canoes on constructed ponds whilst others played musical instruments.

During the short stay in 1894, at least 44 Congolese fell seriously ill. At least seven young people did not live to see the return trip to the Congo. For many years this tragic event was erased from the collective memory. The



→ INSTALLATION VIEW OF 100XCONGO WITH 100 HIGHLIGHTS IN THE CENTER AND HISTORICAL REFERENCES TO THE WALLS. INSTALLATION DESIGN: HENDRIK DE LEEUW © MAS, PHOTOGRAPHER TOM VAN GHENT

names of the Congolese who died - Sabo, Bitio, Isokoyé, Manguesse, Binda, Mangwanda and Pezo - are commemorated in the exhibition with an 'in memoriam' plaque.

1920. First Congolese cultural objects in an Antwerp Museum

From the early 20th century onward, the reign of terror of Leopold II's Congo Free State came under criticism and his colony was transferred to the Belgian state. From 1908 to 1960 the Belgian Congo was an official colony. Ever more frequently, 'Congo-boats' moored in the city of the Scheldt, carrying passengers and raw materials from the colony, as well as weapons, art objects and utensils from the Congolese peoples. These were brought back by military campaigns, Christian missions and scientific expeditions.

It was not until thirty years after the foundation of Congo Free State that an Antwerp museum came into possession of its first Congolese collection. At that time the city council bought some 1600 Congolese objects from Antwerp-based art dealer Henri Pareyn (1869-1928) for the Museum of Antiquities located in the Vleeshuis. In the same

year Louis Franck (1868-1937), founder of the Colonial College of Antwerp and Minister of Colonies, made an inspection trip to the Belgian Congo. Upon his return he donated the objects he had to the Museum Vleeshuis. This donation included Congolese objects among which a number of unique Kongo statues, in addition to weapons, ivory carvings and pottery. The Pareyn purchase and the Franck donation laid the foundation of the city of Antwerp's African collection.

Multiple voices

The exhibition is taking place at a point in time when the debate about the colonial past and its legacies is topical. Thanks to the collaboration between Belgian and Congolese partners, multiple voices are heard and current social issues such as restitution are approached from various perspectives. These contemporary artistic interventions invite reflection and above all, dialog. Patrick Mudekereza, for example, a Congolese artist-author, engaged in conversation with Congolese artists, (art) historians, anthropologists and activists about the various values of Congolese artworks. The poems, such as the one shown here, are illuminated on-

and-off on the glass panes of the cabinets in which the 100 highlights are displayed.

*"I want history, I want history!
Not the rites I cannot perform anymore,
Nor the prices I cannot afford.
I want to relive the journey from the origins,
From hand to hand to the reserves
I want to be a part again of that history!
#Kasau (Congo).*

*But history can break your heart"
#Patrick Mudekereza, 2020*

During the Belgian colonial period (1908-1960) and at the mission stations, the classic Kuba fabrics, the so-called "velours du Kasai" manufactured according to ancient techniques, underwent changes over time. Among other things, the complex imagery of the application and embroidery became more rigid. This evolution is outlined and actualized in the exhibition with the project "Futur.Velours.com" by artist Bren Heymans. He responds to the Kuba fabrics with his own designs in collaboration with contemporary Congolese embroiderers from Ilebo in Kasai.

In view of the 1958 World Fair in Brussels, Belgian filmmaker Paul Haesaerts (1901-1974) created the art documentary *Sous le masque noir*. (Under the black mask). In this film he highlighted numerous Congolese artworks from the former Ethnographic Museum Antwerp and other European museums as well as from several private collections. Although Haesaert's art documentary was innovative on several levels, its content stereotyped African art and people.

In response, Matthias De Groof made the short film 'Sous le masque blanc' (Under the white mask), the movie he believes Haesaerts could have made. In De Groof's re-edited film the same images of Haesaerts are shown but the French commentary voice is

replaced by text fragments from Aimée Césaire's 'Discours sur le colonialisme' from 1950. This critical and provocative French text was translated into Lingala and voiced by slam poet Maravilha Munto.

In the film 'In many hands' by the Belgo-Congolese film collective Faire-Part, 25 people shine their light on an object of their choice from the hundred highlights. The narrators are Antwerp citizens or people who have a connection with the city of the Scheldt, as well as inhabitants and artists from Kinshasa. At times, they share their deepest feelings. Who were the artists of this Congolese legacy? What role did the works of art originally have in Congolese communities? What do they signify in the past or the present? What is their future? Whose many hands have touched them?

On the occasion of sixty years of Congolese independence and the centenary of the Congolese collection under the care of the MAS, the book '100xCongo. A Century of Congolese Art in Antwerp' was published in a Dutch and French edition. In this publication, Congolese and Belgian researchers together look back for the first time on the historical ties between Antwerp and the Congo. The result is a special series of contributions on a shared and emotionally fraught history.

The exhibition was accompanied by a fascinating and instructive fringe program, including lectures on decolonization, workshops for children and (digital) learning material for schools. Guided tours were available in Dutch, French, English, Lingala and Swahili.

Realization: the MAS team led by former director Marieke van Bommel. Curator Els De Palmenaer (Keeper of the Africa collection of the MAS), co-curator Nadia Nsayi (MAS Curator Representation)

WORKING WITH YOUNG PEOPLE AND FAMILIES

3

BAILIFFGATE MUSEUM & GALLERY
ALNWICK, UNITED KINGDOM
FAMILY FRIENDLY MUSEUM AWARD 2021

Jean Humphrys

CHAIR OF TRUSTEES



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Bailiffgate Museum & Gallery is a small independent, volunteer run, accredited museum, housed in an old Church in Alnwick. It first opened twenty years ago to capture and tell the story of Alnwick and its people. Volunteers train to interview, edit and digitise materials collected, ensure they handle and maintain the collection professionally and learn to mount first class exhibitions in collaboration with local artists, other national organisations and individuals. Our awards demonstrate that we run a museum and gallery that is exciting, welcoming and often rivals those run by professionals.

The Kids in Museums Award was very special for us because families in the United Kingdom can nominate any museum in the country they have visited for this award. It celebrates museums, galleries and heritage attractions that go the extra mile to provide an excellent family friendly experience. Once museums are nominated, they receive visits from families from across the country and these families act as judges. Museums do not know who they are or when they will come. The museums are judged on the experience they provide for families and against the children's manifesto published by Kids in Museums.

Our volunteers applied, once the museum had been nominated. The work we do for children and families has been part of our development since we started. Financial support comes from Friends of Bailiffgate who pay a small fee that enables them to visit the Museum any time in the year. We make a small entry charge for those who are not friends, we run a shop and get commission on gallery sales. All other funding comes from grants. Everything is created and organised by our volunteers.

We believe that we should be looking to the future of museums and making them ready

for the next generation which is why we often focus on families. Visitors, including children have really good suggestions to make about what we do so we seek their views when they visit. We give talks about our work to museums across the United Kingdom. These are some of the projects judges heard about from our application:

We have 40 loans boxes relating to the school curriculum. Our volunteers dress up and take them into schools, or schools are allowed to borrow them for two weeks at a time. They are also used in Care homes as memory boxes for people with dementia.

Mice characters

We make mice characters in period costume for our permanent collection and for each new major exhibition. The characters are researched and a biography created for each mouse. Families have to find them in the museum and also in the town shops to encourage visitors to buy there. Each year, the new mice are available for sale to families who want to buy them.

We asked our local school design images for our website when we wanted to encourage 'friends' of the museum to renew their subscription. This is what they designed for us to use.

Art Competition

We hold an art competition for each of our main exhibitions and 463 entries, including a short film and cartoon were displayed on a screen as part of the Viking exhibition. Our volunteers chose to show the images above the interactive area they created, (Viking story tent, which is part of a village with some of the costumes we have for children and



adults) as part of our Viking exhibition in 2021.

The judges were impressed by the way our volunteers go to extraordinary lengths to create an inspiring museum experience for friends and visitors. The professional judges who work for Kids in Museums thought we had lots of strategies that led to high quality, meaningful interactions with families and that we made the visit such a joyous occasion.

Our work is different because we learn from children and families and work with the community to provide a Museum & Gallery that makes everyone proud of what has been achieved. We were the only volunteer run Museum & Gallery to be short listed for this award and we competed against some of our very best national museums.

We have over 50 dedicated volunteers, including Trustees, who are passionate about what we do. Most of the work for exhibitions is completed by a team of 12 volunteers. The volunteers who welcome people to the museum play a special part in making sure families know how to enjoy what we offer. After a major exhibition, which we start to prepare for two years in advance, the volunteers feel exhausted, but very proud and fulfilled. They are all modest people who love the museum and awards, especially this one, make them begin to realise how good they are.

In the last two years Covid was the main difficulty, but we learned to use zoom so that we could meet virtually; we made better use of our website and digital technology; posted parts of our collection on line, made costumes and artefacts at home and cheered one another up with a weekly newsletter. Funding is also a difficulty each year, but this year one of our regular providers of

Loans boxes



New mice



Heritage from home

We gave people directions for completing and submitting a home made 'phone diary. They sent in dance, painting, music, poetry and this is Fred making his diary climbing the house with dad supervising.



Graphics designed by local secondary school



funds gave us a little more and we found a new organisation willing to help. Many of our volunteers are elderly, and we are trying to recruit younger people so that the museum is sustainable and resilient.

Each year is different, but every year we meet for a day as volunteers to look at what has been achieved, what worked well and what we could have done better. The outcomes of the discussions are used to help us to plan our next programme. Over the years we have become more ambitious so there is always a new challenge.

Excellence for our funders is measured in increased numbers of visitors and good ratings from them. We have been able to increase our visitor numbers each year, apart from the times we were forced to close because of Covid and our feedback shows that at we are judged to be good or better by 98% of visitors. We have a good following on social media and we have a good reputation in the

region. For our volunteers, excellence is in the smiles, laughter and joy from families that come to Bailiffgate.

Our advice to those who want to excel is to plan well ahead, talk to your volunteers, visitors and local communities about their experiences and act on their advice.



HENAN MUSEUM
ZHENGZHOU, CHINA
CHINESE MUSEUMS ASSOCIATION / MOST INNOVATIVE
MUSEUMS IN CHINA AWARD 2021

Ma Xiaolin

DIRECTOR, HENAN MUSEUM



WWW.CHNMUS.NET

LEADING TRENDS WITH INNOVATIVE PRODUCTS AND EXCELLENT ACHIEVEMENTS



Henan Museum

Founded in 1927, Henan Museum is a time-honored museum in China. Henan Museum, as a state-level museum, was selected as one of the first museums jointly constructed by the central and local governments in 2009. The Museum has collected about 170,000 artifacts, including a large quantity of diversified treasures, and is a treasure-house of culture and art showcasing the development of Chinese civilization.

Concept and innovation of cultural and creative projects in Henan Museum

Henan Museum stays committed to its purpose to “develop intrinsic culture, advocate academic research, improve people’s knowledge, promote social civilization” and takes efforts to explore a brand-new cultural and creative mode with the features of Henan Museum based on the culture and history of the Central Plains. Henan Museum also works to build a “Great cultural and creative industry” in response to the call to “make cultural relics come alive”. It makes an all-out effort to figure out how to take its advantage in collection resources, perseveres in win-win cooperation, and innovates the incentive system of the cultural and creative industry. By carrying out these measures, Henan Museum has achieved much in the cultural and creative industry, and has developed its popularity in museums nationwide.

Our project gives priority to research on cultural relics and museums, and marketing, leading the development of the cultural and creative industry of the whole province. And our sub-brand “Meet Guochao in Henan” has entered various municipal museums. Furthermore, our production base of Archaeological Mystery Boxes is built in rural areas

of Luoyang city, Henan province, and we try to facilitate rural revitalization through our projects. We have combined traditional cultural elements and the popular “blind box” toy, and have launched “Archaeological Mystery Boxes”, “The Lost Treasure” series and “Rubbing Mystery Boxes”, which have become known as “The three musketeers of Mystery Boxes”. Meanwhile, we are trying to pay our respects to archaeological, cultural and museum undertakings. Particularly worth mentioning is that Henan Museum first puts forward the concept of “dynamic cultural and creative industry”, and keeps upgrading our products. Moreover, we accurately grasp children’s requirements and their psychology of being curious and striving for knowledge. Meanwhile, we try to explore cultural elements which are more likely to be understood and accepted behind the cultural relics, making them more interesting both in forms and in contents. Our cultural and creative team, with a staff of 24, keep managing their operations by themselves. We set up various positions in the team, including brand building, warehousing, marketing, and finance as well as on-line operations, and they have a clear division of work. Besides, our cultural and creative team runs online platforms for promotion independently, including an official Wechat account “R&D center of cultural and creative team, Henan Museum” and a microblog account, and they have accumulated rich experience in practice.

Experience, professional excellence and suggestions

There are still gaps to be bridged between our cultural and creative work and that of advanced models in the same industry, due to macro policy, and problems existing in our views, values, business models as well as management styles. However, supported



by powerful cultural resources and teams of experts, it is not complicated for us to analyze and refine cultural elements for project creation.

In future, we shall continue to build a cultural and creative brand matrix, develop and grow the current brand "Meet Guochao in Henan", and what's more, we shall keep making efforts to drive the development of the cultural and creative industry of the whole province encompassing cities and counties. We aim to develop a chain of cultural industry and undertake the important mission of rural revitalization.

It did not always run smoothly when carrying forward the project. There are some mistakes that we would never repeat: for ex-

ample, we tried to figure out how to develop products before analyzing basic elements or launched new products before the promotion plans get ready. We should avoid these kinds of mistakes in the future.

Concerning professional excellence achieved in the project, we created new types of cultural and creative products, built a bridge which connected traditional culture and the trend of the times.

If you plan to get into this industry, we suggest from our experience that the development of cultural and creative products needs to be rooted in local culture and take on strong local features. You are supposed to activate and make full use of archaeological and historical research achievements,

考/古/盲/盒



失傳的寶物
考古 / 探索 / 宝物

and promote their effective communication by analyzing local outstanding culture. Except for fundamental cultural elements, it is necessary for your team to be equipped with the perfect management system as well as innovation ability.

CONSERVATION OF A DUBLIN MERCHANT BUILDING

18 ORMOND QUAY UPPER
DUBLIN, IRELAND
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARD
2021/ CONSERVATION

Graham Hickey

CONSERVATION DIRECTOR, DUBLIN CIVIC TRUST

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5.

Introduction

The conservation of 18 Ormond Quay Upper, a merchant building located in the centre of Ireland's capital city, was undertaken by Dublin Civic Trust, an independent built heritage organisation. The aim was to undertake a flagship demonstration project of best conservation practice and rehabilitation of an historic urban building as an example to citizens, policy makers and the wider property, investment and conservation sectors. It represents the seventh building saved and restored by Dublin Civic Trust over the past 30 years.

Dublin is a city whose physical identity and primary architectural heritage is defined by buildings and streets dating from the 18th and 19th centuries. The city hosts celebrated districts of brick-built Georgian squares and radiating streets, punctuated by important public buildings of the European neoclassical tradition. Less valued are its modest commercial streets and river quays, composed of merchant building types dating from three centuries of development. These buildings conform to a terraced pattern of neighbouring premises with living accommodation over shops. Individually, many are unremarkable, but collectively they represent a rich accumulation of a city's building tradition and physical identity - part of a shared urban patrimony recognisable across Europe.

Description & History

18 Ormond Quay Upper is the ideal manifestation of a Dublin street building, whose attributes and qualities represent the essence of the city's culture and materiality. Its highly prominent location on the River Liffey in central Dublin, coupled with unique surviving features and patina of age, made it the ideal

demonstration project for Dublin Civic Trust as an educational built heritage organisation.

18 Ormond Quay Upper is a four-storey over basement merchant building constructed in 1843. The building replaced at least two structures previously on the same site since development first started on Ormond Quay Upper in the 1680s. Interconnected to the rear of Number 18 is a house dating to the 1750s that was amalgamated into the premises during its 1840s reconstruction, retaining important Georgian fabric. The building therefore reflects the successive layers of Dublin's modern evolution and the mercantile culture and heritage of the surrounding district practiced over centuries.

Number 18 was occupied in 1843 by a grocer's shop by the name of Graham & Berry, wine, tea and spirit merchants. The upper floors were occupied by a solicitor's chambers and residence. This was a use common to the upper floors of many quayside buildings in Dublin on account of their proximity to the Four Courts, the city's signature neoclassical building designed in the 1780s by the noted architect James Gandon.

Throughout the 19th century, the ground floor shop was occupied by successive grocers until the building's conversion to a family hotel and restaurant in 1912. It continued to serve this use until the 1970s, when it reverted to retailing use as a famous hunting, shooting and fishing tackle shop by the name of Watts Brothers. The building became vacant in the year 2000 and experienced intermittent use and vacancy until Dublin Civic Trust's acquisition of the premises in 2016.

18 Ormond Quay Upper is an excellent example of an early/mid-19th century merchant street building with earlier layers of fabric dating to the 1760s. The building is a designated Protected Structure under Irish his-



toric building law and is rated a building of Regional Significance by Ireland's National Inventory of Architectural Heritage.

Conservation Project

The core aims for the Trust in acquiring and restoring the building were to:

- 1) Save and restore a vulnerable period building of significant heritage value
- 2) Educate by example in sensitively refurbishing and finding a new use for an historic urban building
- 3) Revive and sustain traditional craft skills and promote sustainable building practice
- 4) Engage the community, practitioners and specifiers in all aspects of building conservation

The project was undertaken solely by Dublin Civic Trust over four years. This included 18 months of planning, documentary research and acquiring building/planning consents, and two and a half years of construction,

decoration and finishing. The conservation work was publicly charted through open access days, seminars and lectures delivered to the general public, architects, specifiers and craftspeople to showcase conservation practice and solutions being applied. This educational information exchange was a core part of the project.

Works involved major structural consolidation of the four-storey side wall of the building which was vulnerable to collapse, achieved through sensitive conservation engineering techniques that did not impact on the visual appearance of the building. The entire exterior envelope of the building was stripped of cement-based, dashed render using carefully controlled hand tools, and the original brickwork was restored using a traditional brick pointing technique called 'wiggling', a brick joint finish unique to Ireland. The important granite shopfront was restored to its original 1843 appearance using a forensic level of fabric analysis and documentary evidence to reinstate missing elements, including windows and doors. New lamps were commissioned to precisely replicate oil lamps used in Dublin in the early 19th century. Internally, all original fabric was carefully retained and repaired, with new services discreetly concealed in floors and stud walls. Lime plaster and decorative plasterwork was repaired and authentic decoration was deployed throughout the building using handcrafted wallpapers and finishes. The original merchant residence was reinstated in the upper floors, comprising two rooms per floor.

The majority of the project cost, approximately 90%, was funded by Dublin Civic Trust's 'Revolving Fund' mechanism, where the same fund is revolved from one building conservation project to another, and by support from Dublin City Council. The remainder was funded by government heritage grants

and private benefactors. To save costs and control operations, the Trust staff worked inside the decayed building and remained on site throughout the construction project.

The conservation of 18 Ormond Quay Upper has had a transformative impact on its local environment and on the wider historic centre of Dublin. The project has visibly demonstrated the beauty of Dublin's historic street buildings, their inherent resource value – architectural, social, cultural – and the latent potential that these buildings embody for sustainable urban living and reinforcing civic identity. Dublin Civic Trust's current use of the building and its ground floor shop as a centre for seminars, lectures and public engagement on building conservation and urban policy continues to successfully engage the city community with its cultural inheritance.

18 Ormond Quay is a modest slice of historic Dublin and an outstanding beacon for the beauty and utility of Europe's urban street buildings. It is a project of universal cultural value.

Conclusion

Conservation of traditional Dublin street buildings to a good standard is not very common. The project at 18 Ormond Quay Upper has served as a local and national demonstration of historic building rehabilitation, applicable to thousands of structures in the capital and around Ireland. This was achieved by operating regular seminars and professional exchanges in the building as the work was ongoing, training architects, specifiers and craftspeople in the traditional techniques being used.

The building has featured as a case study by Dublin City Council and is endorsed by The

Heritage Council and the prestigious Apollo Foundation. Dublin Civic Trust has used the project to inform the drafting of national government policy regarding fiscal incentives for historic buildings, known as the Living City Initiative. The project has been used as a case study by the Royal Institute of Architects in Ireland in its new guidance document for converting historic buildings to residential use. The project has been a highly visible influencer of professional and public education through open days, seminars, lectures and courses focusing on the conservation of the building's fabric.



➤ 18 ORMOND QUAY BEFORE (2016) AND AFTER (2020)

WORKS UNDERTAKEN INCLUDED REMOVAL OF CEMENTITIOUS PEBBLE-DASHED RENDER, REPAIR OF ORIGINAL BRICKWORK AND 'WIGGED' LIME POINTING, REINSTATEMENT OF TIMBER SASH WINDOWS, AND COMPREHENSIVE REPAIR AND REASSEMBLY OF HISTORIC BLIND-ARCADED SHOPFRONT WITH TRADITIONAL JOINERY. CHIMNEYS REBUILT, CAST-IRON ELEMENTS REMADE AND AUTHENTIC PAINT FINISHES USED.

SHAPING THE ACMI'S NEW CENTREPIECE EXHIBITION

ACMI | 'THE STORY OF THE MOVING IMAGE' EXHIBITION
MELBOURNE, AUSTRALIA
THE AMAGA VICTORIA AWARD FOR LARGE MUSEUMS/
GALLERIES 2021

Chris Harris

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6.

ACMI's The Story of the Moving Image exhibition is unique for a permanent museum exhibition in that it is constituted almost entirely of loaned items and licenced digital content. These loans, which come from the word over, are combined with digital and physical experiences created specifically for the exhibition. Although ACMI does have a collection of over 45,000 moving image items, it does not have a permanent collection of objects. While this seems like a limitation for a museum, in fact it allowed a freedom for the exhibition makers to tell a unique global story, a story which was our particular curated version of this history of the moving image, selected from the world of the moving image itself. The exhibition is by no means definitive, and it is designed to change constantly.

Given that the stories we could tell about the moving image was as broad as the entire world of that moving imagery, a co-design co-curatorial process was developed from the outset by ACMI which allowed for the maximum creativity in developing the exhibition. ACMI believes fundamentally in collaborative practice and The Story of The Moving Image was the ideal project to put that practice in to reality. So, it's important that ACMI's key staff team of exhibition makers consisted of technologists, curators, designers, writers, experience specialists and included marketing and other outward looking teams too. And it's important that a process and timeline was devised allowing maximum input into the co-creative process from all the diverse players involved.

As an example of how a collaborative approach from the outset can bring new ideas, the ACMI Lens resulted in a desire from some teams for our visitors to engage with our new exhibition and its stories long after they have left the museum. This presented a real technical challenge – developing a new tool (The Lens) which allowed visitors to

'collect' exhibition stories and objects and tie them into a whole digital ecology of stories and links on a newly created ACMI website. The collaborative and technical effort in linking object records and digital signage with a tool that could collect everything in the exhibition and embed that into a website that linked the collected object to more curated stories was enormous – but the results are unique and powerful, allowing visitors genuinely deep interpretation and engagement with the exhibition.

Exhibition Design

The Story of The Moving Image was designed collaboratively with many contributors across a range of disciplines, but primarily with Exhibition and Experience Design partner Second Story (now Razorfish). The gestation of this partnership was a lengthy one, starting four or more years ago when ACMI commissioned the Art of Fact firm to develop a Master Plan for a renewed permanent exhibition and a renewed ACMI building. We wanted to bring our permanent exhibition into the 21st century and better represent the ever-evolving world of digital technology and moving image storytelling. We also wanted to make our difficult building more workable, more user-friendly and more social, for today's visitors.

Finding a design firm

The Master Plan helped us clarify our direction with the new exhibition and align it with our overall future strategy for the organisation. We used it to raise funding and generate excitement around the redevelopment. We put the design of the new exhibition out to market, seeking expressions of interest, and then went to international tender. We chose Second Story based on their deep knowledge



of technology, their understanding of building experiences, and their approach to telling stories through design. We also loved their preferred collaborative approach. 12 months or more and working with our curators, technologists and exhibition makers, Second Story have designed the physical exhibition spaces and displays, as well as the visitor's journey through the new spaces and their encounters with ACMI-curated stories and objects. Sometimes the stories came first, sometimes key objects or interactive experiences, or sometimes physical design led the way with simply great ideas for how an idea might look.

Much of what has been conceived and designed with Second Story has been intentionally developed to enable further input from our collaborators. There are many other design and developer firms involved in finalising these designs and delivering individual exhibition elements. Local Victorian and Australian designers and interactive developers like Grumpy Sailor, Megafun, Arterial and Mosster, as well as joiners and fabricators like Arete and Show Works all have a role to play in realising the concepts. Companies such as these are working with

us to enhance the deep design development with their specialised expertise. This is a particularly rewarding phase of the process as it allows for renewed fresh ways of seeing our concepts and delivering on their full potential. Throughout the process of design all our partners and contractors are encouraged to contribute to the design and making the overall experience as good as it can be.

Challenges and opportunities

Our curators and exhibition makers are sourcing objects and other content from collections around the world. Creating an exciting and consistent narrative that makes sense for audiences – physically, conceptually and aesthetically – and not allowing either the stories or the experience design to dominate, is the challenge for our teams. The opportunity to start from scratch with the world of the moving image and make stories come to life is so exciting. Conceptually, almost anything is possible.



Unpacking exhibition experience

The process of developing the exhibition experience has been complex and great fun. It has involved audience research and testing (what do people expect, want, understand, bring to the experience), consultations with key industry players like filmmakers and videogame developers, ACMI staff workshops and brainstorms, and lengthy development workshops with Second Story. Second Story bring a range of specialists to the table, including creative producers, 2D and 3D designers, interpreters and story makers. ACMI put together our core team: curators, exhibition design and production specialists, digital and visitor experience experts, technologists as well as our educators and film programmers. Second Story wrangled all the knowledge and ideas and, ultimately, we all shaped them into an unforgettable exhibition experience.

A unique, down-to-earth sensibility

At the heart of all our exhibitions is a love of our subject matter and a desire to bring it to life for audiences. Key to this is a non-hi-

erarchical approach – we value the craft of a videogame developer, a big film studio’s special effects animator, a world-renowned or emerging video artist, a TV producer or a great costume designer, equally. We love exploring and celebrating the processes and final product of all these artists.

We like to have fun in making exhibitions and allow our audiences to participate in that sense of play. We can achieve this while being respectful to the works, allowing the discovery of process and craft to uncover a new understanding of our world through the moving image. As a result, our exhibitions often look very different from each other. We don’t have a house style; just a way of making which is collaborative and hopefully deeply engaging for our visitors.

The Story of The Moving Image succeeds so well because it brings together so many disciplines, experiences and styles of storytelling into a cohesive whole which feels rich, engaging and entertaining. And because through The Lens we have given a life to the exhibition beyond the walls of our museum and allowed it to exist within the moving image ecology of the world itself.

TOMORROW STARTS TODAY

FUTURIUM
BERLIN, GERMANY
EUROPEAN MUSEUM ACADEMY / LUIGI MICHELETTI AWARD
2020/21

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ALLE UMSTEIGEN
ALL CHANGE



About Futurium

How do we want to live? And what challenges are we facing in the present? We can either wait for the future – or we can confront it now.

It is undeniable that we will have major challenges to overcome in the future. Nevertheless, we are living in times in which the future is considered to be shapeable. In past eras, this was different: until well into the 20th century, many people regarded the future as something unalterable rolling towards them, something which, at best, they could hope to endure. Today, by contrast, many creative minds are engaged in coming up with a multitude of ideas and visions; and the desire of ordinary citizens to have a say and participate is huge. The problem is that we often find ourselves talking at cross purposes and hiding away in our own mental bunkers, unaware of the brilliant ideas that others might have – ideas that are worth sharing. After all, at this point, we cannot know which of the many possible futures will ultimately become part of our actual future.

Getting to know what is new, questioning the familiar and picking up on stimuli that lead to action: Futurium allows its visitors a glimpse into the world of tomorrow. Science and culture, politics, business and society come together here – in the exhibition and in experiments, in discussions and in concerts, in workshops and in debates. Our “House of Futures”, which opened in September 2019, is a place where visitors can inform themselves about different concepts, ideas and visions of the future, where they can exchange ideas and argue about them, where they can approach the topics of the future in a way that is both experimental and playful.

Under a single roof, Futurium houses an exhibition with its vivid scenarios in three

“thinking spaces” (Nature, Human, Technology), the Lab for experimenting and trying things out, and the Forum for debates and dialogues in various formats. The Digital Futurium communicates contents of all three programmatic pillars and also sets its own accents.

Fostering, practising and exercising democratic principles, while making individuals realise the extent of their potential – this is at the heart of Futurium’s work. To this end, it provides space for discussion and pluralistic ideas. Moreover, Futurium wants to empower and enlighten its visitors – and, indeed, all members of society – in the hope of lessening feelings of anxiety about the future by means of exposing its visitors to concrete ideas, technologies, the results of scientific research, and even utopias, in an educational yet artistic way. In doing so, Futurium is by no means setting itself up as a “centre for rose-tinted glasses”: it draws attention to both the opportunities and the risks of potential future developments and thus wants to initiate an open dialogue across the boundaries of sectors and disciplines.

In its current form, Futurium is the first museum of its kind in Europe, although various other projects are either in the making or have already been launched elsewhere – for instance, the museum of the future in Nuremberg (Deutsches Museum Nürnberg). Outside of Europe, there are already some pioneering institutions such as the Museu do Amanha in Rio de Janeiro and the Miraikan in Tokyo. Futurium has managed to establish intensive contact with these and other international institutions that deal with questions of the future.

Just recently, Futurium was awarded the European Luigi Micheletti Award 2020/2021. In its reasoning, the jury emphasised that Futurium presented “the great challenges of the



future in a stunning and ideologically neutral way” and concluded that every country should “have its own Futurium”. The prize is considered to be one of the most prestigious European awards for innovative museums in the fields of science and technology.

Challenges and achievements during the Coronavirus pandemic

Especially for an institution like Futurium, which is interactive and participatory in all pillars of its programme, the COVID-19 pandemic has been quite challenging. In pre-COVID times, there was little distance, neither between visitors and exhibits, nor among visitors themselves, who often got into conversation with each other about issues of the future. However, Futurium quickly adapted to the “new normal” and has been received well by the public despite the temporary restrictions imposed by COVID-19: in 2021, the House of Futures welcomed about 200,000 visitors and its digital offerings received millions of clicks.

During the pandemic, new digital formats were created at short notice, for instance a discussion series with opinion leaders from

various parts of society who shared the impact of COVID-19 on their fields of expertise.

Project “On the Move” (Futures of Mobility)

It is our aim to continuously develop our content and themes. This applies to all pillars of our programme, including our permanent exhibition, which we have designed as a “living exhibition”. Mobility, introduced in late 2021, was the first new theme to be added to the exhibition since Futurium’s opening. From the very beginning, we had planned not to limit our thoughts on mobility just to infrastructures and means of transport. So we moved from the obvious question of “How are we going to be moving around?” to questions that touch on our very understanding of ourselves as human beings. Questions like “Why do we actually want to move around?” or “What will limit our movements?”. Mobility is a basic human need that permeates all areas of life. And it is interwoven closely with the major issues of the future that we need to face globally – such as the fight against climate change.

Within the three “thinking spaces” of our exhibition we explore many different approaches and views on mobility.

In the thinking space Human, we highlight different aspects of human mobilities. The search for better living conditions or work opportunities or love, the need to visit relatives scattered around the world, the flight from war, violence, hunger and the consequences of climate change – all these are causes of human mobility. The countries that we come from and the ones to which we want to go, our personal financial possibilities, and our own social status all determine the mobility opportunities possessed by each of us. This is often unfair. For even in a supposedly globalised world, new borders are constantly being erected, and passport and visa requirements are being tightened.

Transport, one of the big topics of the future, has made its way into the thinking space Technology and addresses the question of how we can transform traffic in our cities, in the countryside, and to destinations far away in a manner that is not only climate-neutral but also equitable. Researchers agree that by 2050 transport must be free from fossil fuels. Since new technologies will bring about lots of changes in this area, we are interested in questions such as: how will fossil-free transport affect our everyday lives and our involvement in communal activities? And how can we achieve the transition to fossil-free transport in a way that is socially fair? The fact that transport is always tied up with questions of social justice is particularly noticeable when it comes to long-distance travel. After all, how many people really have the opportunity to fly long-distance? And generally: which values will be shaping our culture of travel in the future?

As of 2022, the thinking space Nature will explore how we humans influence the mobility

of other living beings. Our heavy encroachment on nature – through farming, urban development or the extraction of raw materials – has far-reaching consequences: some animal species are put to flight as their habitats are circumscribed or even destroyed. Other living beings, in turn, are being dispersed as a result of the climate change caused by us humans: they descend upon new habitats and use changing living conditions to their advantage. This can rapidly change the composition and function of entire ecosystems and allow pathogens to spread more easily. Clearly, an important solution to this is to improve the conservation of nature. And overall, we must ask ourselves: what are we willing to change to give nature more space?

Like the exhibition, the analogue and digital events programme in our Forum reflects our broad understanding of mobility. For example, we developed a YouTube series in which we invite scientists every month to discuss topics ranging from the transport revolution to the mobility of knowledge and ideas.

Our Futurium Lab, by contrast, concentrates its engagement with mobility on a single area, namely urban mobility. Here our visitors are invited upfront to participate – because we think the topic of the sustainable development of mobility in cities (and in the countryside, too, of course) lends itself particularly well to this type of approach. After all, it is ultimately a matter of improving our quality of life – and that is something that concerns us all.

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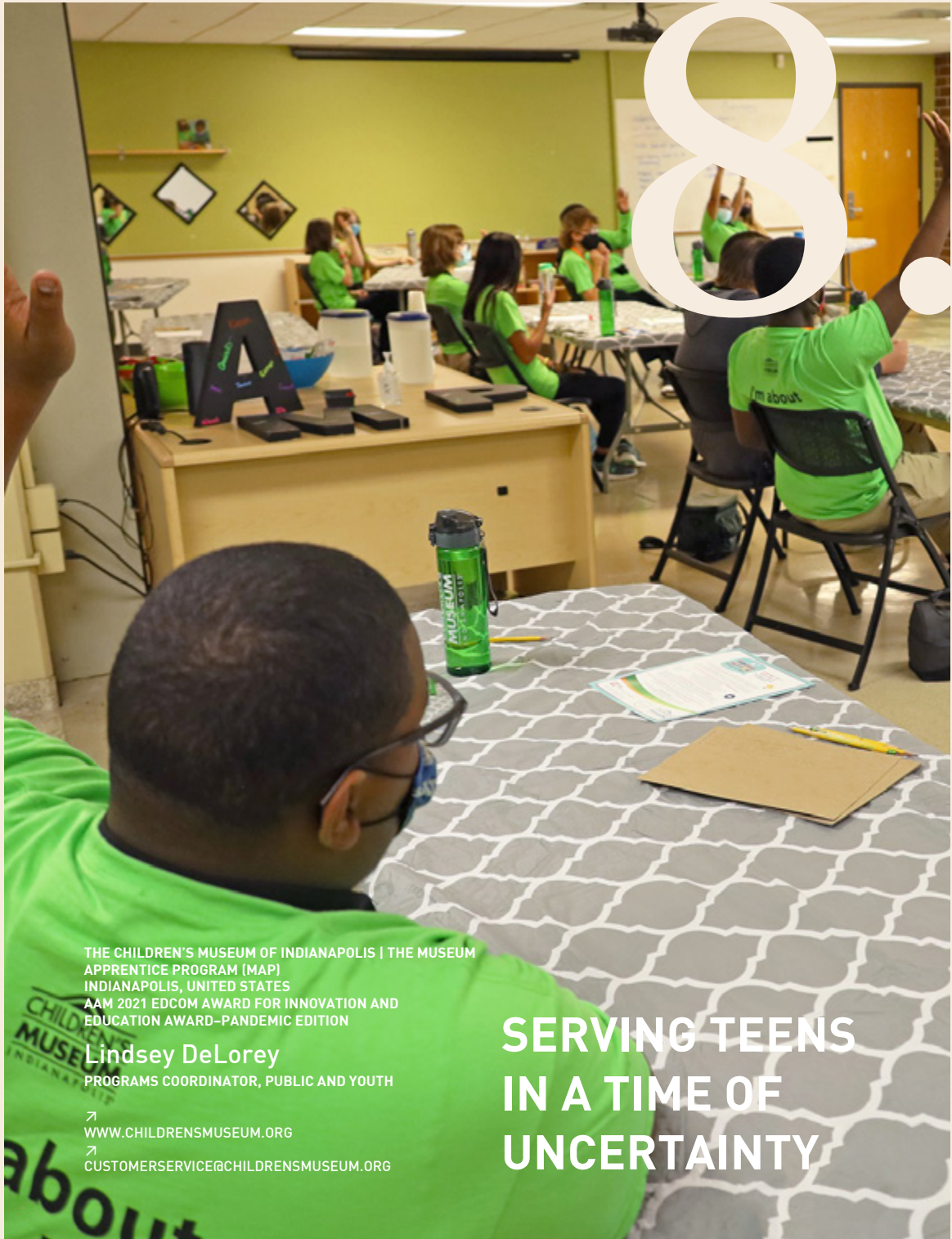
THE CHILDREN'S MUSEUM OF INDIANAPOLIS | THE MUSEUM
APPRENTICE PROGRAM (MAP)
INDIANAPOLIS, UNITED STATES
AAM 2021 EDCOM AWARD FOR INNOVATION AND
EDUCATION AWARD-PANDEMIC EDITION

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SERVING TEENS
IN A TIME OF
UNCERTAINTY



The Museum Apprentice Program (MAP) aims to develop well-rounded thinkers and active citizens, which requires competency, empathy, responsibility, and community. MAP brings together passionate, hardworking, curious, and innovative teens and gives teens a chance to be creative, meet and work with museum staff, get a behind-the-scenes look at the Museum in action, and most of all, have fun. It serves 30 youth ages 13-18 each year. After starting in the 1960s as a Jr. Docent experience, the focus and curriculum have evolved from training youth to volunteer in the museum to a holistic youth development program centered on project-based learning.

Due to the COVID-19 pandemic, MAP moved to a virtual format for the first time. The program shifted to support individualized, personal development and well-being. MAP has always included a career exploration component and relied on museum staff as guest experts. In the virtual format, staff provided even more behind the scenes video tours to help youth feel connected to the museum. They planned activities aimed to help youth become socially, morally, emotionally, and cognitively competent. After noting repeated mentions of struggle with mental health and isolation from the teens, staff brought in a social worker to discuss healthy coping mechanisms and strategies for maintaining relationships during a pandemic.

Mindful that youth were witnessing historical events without a space to process and reflect, Adult staff sought out PD on leading difficult conversations in order to provide real-world program content that is timely and relevant. For the 2020-2021 program, staff have led teens in discussions about the Black Lives Matter Protests, the 2020 Presidential Election, and the January Capitol Riots. Program plans often changed the day before or day-of to respond to current events.

Youth Voice at Our Foundation

Simultaneous to these changes in response to the COVID-19 pandemic, youth voice has been integrated in every aspect of program development. Over the summer, a small group of teens workshopped the fall program theme and decided that the pandemic project product should be videos. This group called MAP Leaders was first brought together in summer 2019 as an annual summer youth leadership program.

Ten exceptional members of the Museum Apprentice Program are eligible to participate in MAP Leaders, an intensive leadership development program. MAP Leaders is a crash-course intensive program spanning four consecutive days where a small cohort of youth learn from various museum staff how to lead and support their peers. These youth participate in professional training sessions typically provided for staff to develop customer service, mentoring, and project management skills. They are given opportunities to provide feedback, advocate for teen involvement throughout the museum, and create workshops to lead during the following school year. The MAP Leaders then planned and led virtual group interviews for applicants wishing to join the Museum Apprentice Program for the 2021-2022 program year.

Documenting the Pandemic

The 2020-2021 program theme focused on documenting the pandemic, including recording oral histories, surveys, interviews, photography, and videography. Through this work, MAP participants learned about careers both inside and beyond the museum field and practicing important project planning. Youth learned time management skills and set short and long-term deadlines for



→ MAP PARTICIPANTS IN A MEETING

themselves and their peers with support from adult staff. Youth were responsible for every step of the project to create mini documentaries. They identified an angle to focus on when discussing the effects of the pandemic. One group focused on how the pandemic has affected the arts ranging from local professional artists to high school performance groups. Another group focused on telling the pandemic story from the point of view of young children. Innovative and resourceful, MAP participants interviewed subjects through recorded zoom calls, which were included in their documentaries. MAP participants learned how to conduct an interview and drafted questions to ask subjects while also including data and metrics they sourced and filtered for credibility. A handful of participants expressed interest in sound and video editing so they took on the task of editing the documentaries into their final products. Staff designed movie posters for each documentary and awarded prints of

these to each program participant. This project culminated in a Film Festival held inside the Lilly Theater at The Children’s Museum of Indianapolis. MAP participants planned the event showcasing their mini documentaries for family and friends. After viewing the documentaries, there was a panel Q&A session and film awards including best video editing and most creative. It was crucial to staff to celebrate and recognize participant’s work at this festival which was also recorded for later viewing.

Metrics Reinforce Impact

Through extensive program evaluation, staff noted positive outcomes from these changes to the program. Average meeting attendance increased from 66% of program participants to 76% for the 2020-2021 program year. This has continued to increase to an average of 88% of program participants attending each



meeting. Youth feedback surveys were conducted in May, Aug, and Dec of 2020 where youth gave timely feedback on meeting length, content, and platforms that highly influenced the virtual program plans and project. Youth leaders now annually lead a focus group of their peers in the program to collect further feedback and brainstorm program topics for future years.

Advice for Working with Teens

Teen programming in a museum setting has shifted drastically as well as the needs of the teens we serve in the last few years. It is all too easy as adult staff to decide what teens need in a program, but the key is to ask them directly, frequently, and respond to their feedback promptly. As a youth-serving professional, I am often faced with unique circumstances and must make difficult decisions when heightened emotions are

present. I frequently return to my tried and true method of asking myself what I needed most from adults when I was a teen. This simplistic approach has yet to fail me. I was fortunate to have many adults in my life that recognized my potential and allowed me to autonomously grow and thrive while also always being present with support and compassion. The pandemic caused uncertainty and sometimes fear in all of us. I attempted to be transparent and “real” with the teens even if that meant shifting the meeting agenda last minute to give the teens space to talk through current events and complicated emotions. Overall, this program re-design ensured MAP participants were able to exercise agency and have space to process their own experiences while documenting history at a time of uncertainty.

→ MAP PARTICIPANTS ENGAGE WITH FAMILIES DURING EVENTS.

A HOME FOR LITERATURE

9

CASA FERNANDO PESSOA
LISBOA, PORTUGAL
ASSOCIAÇÃO PORTUGUESA DE MUSEOLOGIA (APOM) AWARD
2021

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Casa Fernando Pessoa is a museum of literature in Lisbon, Portugal, responsible for preserving, studying, and promoting the legacy of the poet Fernando Pessoa (1888-1935), recognised worldwide as one of the greatest writers of the 20th century.

It was inaugurated in 1993, in the building where Pessoa lived his last 15 years. It is located at Campo de Ourique, a bustling neighbourhood with a diverse and active local community and known for its traditional commerce.

Casa Fernando Pessoa is a municipal museum, not for profit, managed by EGEAC - the municipal company of Lisbon City Council, responsible for managing most of the city's cultural public venues.

In 2019-2020, Casa Fernando Pessoa went through relevant renovation works, which have led to the complete requalification of its public areas: exhibition rooms, library, auditorium, ticket-office, gift shop, bathrooms, and the entrance to the museum. The building became more accessible and sustainable, the circulation of visitors was improved, and the exhibition area was increased.

It reopened to the public in August 2020 with a new long-term exhibition and now has new spaces, services, products, and stories to share.

Casa Fernando Pessoa's renovation project benefited from support of Turismo de Portugal (Tourism of Portugal: line for accessible tourism). José Adriaio Arquitectos are the authors of the architecture project; designers Nuno Quá and Cláudio Silva sign the museography project, together with the directors of the museum, based on a curatorial proposal by Paulo Pires do Vale, with the assessment of the museologist Ana Car-

valho. Access Culture was the accessibility consultant.

Casa Fernando Pessoa has a team of 18 professionals. The team interacts with visitors in a friendly and attentive way to their personal needs and requests. All staff received training in accessibility and diversity issues.

Hospitality is the keyword: Casa Fernando Pessoa houses the apartment where Fernando Pessoa lived from 1920 till 1935 and we look forward to giving visitors the sense of being welcome at Pessoa's address, a genius writer indeed, and a human being fascinated by poetry and literature, like us.

The educational content of the exhibition is accurate and accessible. All the wall texts and captions are written in plain language and are bilingual Portuguese-English. We believe both an expert in literature and a person with not so frequent reading habits can enjoy the exhibition and find points of interest and curiosity in it.

We are very honoured to have won the Best Portuguese Museum Award for 2021, from the Portuguese Association of Museology (APOM), a recognition that gives us daily motivation to interact with visitors. As stated by Joao Neto, president of APOM, Casa Fernando Pessoa stood out among more than 200 candidates as: "a museum that reformulated itself, believing it was able to change into another dimension".

We received as well as the Integrated Access (physical, social, intellectual) Award and the Plain Language Award, both from Access Culture, a Portuguese association that promotes access to cultural participation.

These prizes contribute to raise the visibility of the museum and are a great recognition from experts we admire.



The new museography provides a feeling of intimacy and uniqueness, as we visit the poet's address and get to know exciting stories we can relate to. At the same time, it opens the door to Pessoa's writings, allowing them to keep resonating in the visitor's mind after one leaves the Museum. Taking a book from the bookstore, or a short verse learned by heart, is a way to continue the experience of the visit, while talking about it to family and friends. The power of literature can be surprising.

The collection comprises a wide variety of items: books, manuscripts, periodicals, original furniture, works of art, personal and work objects used by Pessoa and his family members.

It is now arranged to engage and follow the visitor from the first known written record of Pessoa at the age of six, to the last sentence he drafted on the eve of his death.

It is organised around three major themes, one for each floor.

The exhibition starts at the 3rd Floor: Pessoa as a writer, focusing on one of his major distinctive features in world literature: the creation of an entangled system of literary characters, more than 100, to whom Pessoa attributed different styles and amounts of texts. This is also when we unveil to the non-Portuguese speaker visitor that "Pessoa" means "person" in Portuguese, a symbolic coincidence concerning someone who imagined so many different characters.

At the 2nd Floor we present Pessoa as a reader, and we highlight the tight connection between reading and writing. Pessoa's Private Library is the most valuable resource of our collections: it comprises approximately 1200 books from all ranges of knowledge, from sciences to religion, philosophy, mathematics, and literature, among other interests. Pessoa was a voracious reader and left numerous handwritten notes in the pages of his books. These books are now on display, conveniently preserved but finally accessible, while before they had to be kept in the deposit, due to conservation matters. It is important to mention that Pessoa's Private Library was entirely digitised and has been



accessible online on the Museum's website for more than 10 years, mainly free of copyright. The temporary exhibition room can be found on this same floor.

The journey ends at the 1st Floor – the apartment where Pessoa lived for his last 15 years. The areas of the rooms are drawn on the floor, as in a blueprint of an architecture project: the kitchen, the living-room, the poet's room, and the children's room where his nephew and niece were born in the 1920's. It was his niece, a lady who is now 96 years old, who helped us to reconstruct the layout of the flat, with her prodigious memory and her incredible generosity. Here, we talk with visitors about the man Pessoa was and the time in which he lived, his childhood in South Africa, his adult life in Lisbon at the outbreak of modernism, his friends, his affective relationships, what he published and all he left unpublished, and his eagerness for international recognition that only came after his death. The exhibition's last manuscript on display shows Pessoa's last words, written already at the hospital: the day before he died, he jotted down, in English, a single

sentence on the top of a page: "I know not what tomorrow will bring."

The museum also has, since its foundation, a library specialising in poetry, as a working place for students and researchers. The catalogue of Portuguese and international poetry, texts on literary theory and criticism and, of course, the works by and about Pessoa in several languages are now more accessible.

The auditorium has been moved to the ground floor and is better equipped from the technical and acoustic points of view. At the rate of once a week, we organise heritage-based programmes regarding our collections, as well as programmes generally connected to the book circuit: readings, book presentations, debates on relevant current issues.

Sharing stories and facts about Pessoa's genius and exceptionality with visitors is our everyday work. As a home for literature, our mission is to promote reflection and debate on the power of literature and the transformative effects of reading.

10.

FOLLOWING IN THE STEPS OF BULGARIAN FOLKLORE
SOFIA, BULGARIA
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARD
2021/ EDUCATION, TRAINING AND AWARENESS-RAISING

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**FOKLORE
IS ALIVE**

Did you know that in Bulgaria we play horo instead of dancing it?

This phrase made a group of young enthusiasts so curious that a few years ago they founded an organization dedicated to the study of Bulgarian folk dance and its attractive presentation.

Taratanci Foundation is a cultural organization whose mission is to preserve and promote Bulgarian folklore through contemporary design and innovative presentation. By arousing people's curiosity, it integrates folklore into today's life. The word taratanci means "nonsense" in Bulgarian, but the team gives it a new meaning - starting from "nothing", they want to achieve meaningful change in the field of culture and folklore.

In 2021, Taratanci Foundation was awarded the European Heritage Awards / Europa Nostra Awards in the Education, Training Awareness-raising category. The Jury praised Taratanci's innovative approach to Bulgaria's intangible heritage, saying, "The research at the basis of the project has shown surprising links between the dances and natural patterns. It shows the value of taking intangible heritage elements and turning them into a social entrepreneurial project, with a holistic approach to create several cultural experiences starting from one cultural element. This represents how cultural beings are holistic - all of our cultural production carries the traces of earlier cultural expressions."

The Beginning

The idea for Taratanci was born during a three-day social entrepreneurship forum in 2014. In order to increase the popularity of folk dances in Bulgaria, even among people who do not normally dance, a group of enthusiasts decided to present a well-known

Bulgarian horo visually through its steps and invite everyone in the nearby park to try and join in. This became the Taratanci Foundation's first focus - presenting dances digitally through graphics.

Horo is a traditional Bulgarian folk dance and an important national symbol, connected to all aspects and beliefs of the community's life and closely linked to people's identity. Taratanci has created a graphical representation of the horo based on its circular symbolic image. They represent the unique patterns that dancers create with their steps as they dance. These images generate great interest both from dancers, who have never viewed dance as a "static" visualization, and from non-dancers, who can better connect to the dance movements and perceive the balance and symmetry of the dances by viewing the patterns.

So far, Taratanci has used this method to digitize and preserve the steps of 40 Bulgarian dances. They develop two different images for each dance - the first image is a learning graphic with steps coloured in two colours for the right and left foot and numbers on each step representing the dance sequence. The second represents the dance through its steps in a perfect circle shape.

Inspired by the variety of horo dances and their unique graphic representations, Taratanci presented them to the public in an exhibition that soon began to "travel" as people from different areas wanted to see them. Until now, the exhibition has visited more than 20 places in Bulgaria and a few abroad. During the pandemic lockdown, all graphics were available in an online edition of the exhibition.



Dancing as a game

In 2015, the team received a financial grant to produce a series of their first game - the "Dance Puzzle" for learning the basic dance moves of 8 horo dances at home. They created another game, "Memory Puzzle", which helps concentration and trains memory while teaching children folk dances in a very entertaining way. In 2021, following feedback and analysis, the Dance Puzzle was updated and given a new name and design.

The good response and interest in the game and exhibitions encouraged Taratanci to open an online shop with games, books and merchandising products with images of folk dances to give sustainability to the organisation.

Graphic images of dances receive exceptionally positive responses, and the more popular they become, the more often viewers ask a question: "How can we learn to dance using these images?" To satisfy this need, the team decided to "animate" the graphics using a mixed reality (MR) mobile game. The Taratanci Dance App allows people to learn folk dances in an entertaining way, regard-

less of where they are. The game shows the steps of a dance, places them on the floor and guides the player through the dance step by step, movement by movement.

Folk tales as exciting learning projects

In 2019, Taratanci began working on another aspect of folklore - folk tales. They developed an educational programme for children "Tintiri-mintiri" based on Bulgarian folk tales and novels as a source of wisdom and inspiration from the past, developing skills that children need in today's life. The expression tintiri-mintiri comes from the folk vocabulary and is close in meaning to "empty tales".

Folk tales are brought to life as exciting learning projects for children aged 7-12, mixed with the modern education model STREAM (science, technology, reading, engineering, arts and maths). Through re-enacting and experiencing folk tales, children see how life in the past is connected to life in the present and how such a connection will exist in the future.



The programme has two forms in terms of the setting in which the experiences are had - in a family or at school. They differ in focus and in the skills they develop. Experiences in the family focus on socio-emotional learning and help parents to talk casually with their children about complex life issues derived from the plots of folk tales. Experiences in the school environment, on the other hand, are based on the modern educational approach STREAM and promote logical thinking, problem-solving skills and digital literacy.

Folklore is alive

Bulgaria is divided into six ethnographic regions: Moesia (Northern Bulgaria), Dobrudzha, Trakia (Thrace), Shopluk (Shop), Pirin (Bulgarian Macedonia) and Rhodopes. Each region has its own distinctive dance style.

A knowledgeable observer can often tell which region a group of Bulgarians is from when they perform a traditional folk dance popular in all regions, such as Pravo horo.

According to the National System "Living Human Treasures - Bulgaria", there are more than 300 Bulgarian folk dances. Some researchers even go as far as 600. Bulgarian folk dance literature describes up to 80 variants of some of the famous folk dances. The immense variety of folk dances typical of certain villages and regions of the country has led Taratanci to improve the step representation to become more accurate and authentic.

In 2022, they started a tour of the country to digitize 60 lesser-known dances in collaboration with local dancers and collect information on why, when, where and how they dance. This information is very rare and will soon be lost if it is not documented.

Folklore is like a string that connects us to our past, strengthens our identity and equips us with wisdom and confidence to face daily challenges. And in a global world, a strong connection to our roots is necessary to preserve the identities of nations and the diversity of cultures. With small steps, Taratanci moves toward the future, taking care not to lose the connection to the past, trying to find meaning and joy in the process.



REVITALIZING KEENNUMA HISTORIC CITYSCAPE AFTER THE 2011 GREAT EAST JAPAN EARTHQUAKE AND TSUNAMI

11.

KEENNUMA HISTORIC CITYSCAPE
MIYAGI, JAPAN
2021 UNESCO ASIA-PACIFIC AWARDS FOR CULTURAL
HERITAGE CONSERVATION / SPECIAL RECOGNITION FOR
SUSTAINABLE DEVELOPMENT

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World Monuments Fund and Cultural Heritage in Japan

Founded in 1965, World Monuments Fund (WMF) is the leading independent organization devoted to safeguarding the world's most treasured places to enrich people's lives and build mutual understanding across cultures and communities. Partnering with global teams of experts, local communities, funders, and governments, WMF has worked at more than 700 sites in 112 countries to preserve the world's diverse cultural heritage using the highest international conservation standards. Through the World Monuments Watch—a biennial, nomination-based program—WMF uses cultural heritage conservation to amplify voices of local communities and improve human well-being and resilience.

WMF has been active in Japan since 2002, initiating the concept of public/private partnerships in the country, expanding the vision for cultural heritage and local significance, and undertaking award-winning restoration projects. In collaboration with the religious community members, local machiya townhouse owners, community groups, and local and national government entities, WMF has implemented initiatives that include providing partners with technical and financial support, preserving historic sites at risk, and advocating for Japan's architectural heritage at local, national, and international levels.

Responding to the Great East Japan Earthquake of 2011

In March 2011, a powerful earthquake triggered a catastrophic tsunami that struck the northeast coast of Japan. According to Japan's Agency for Cultural Affairs, more than 700 national landmarks were damaged or destroyed. WMF responded quickly, part-

nering with Japan's Foundation for Cultural Heritage and Art Research to launch the Save Our Culture initiative in 2012. Incorporating both international cooperation and a private/public partnership, the initiative focused on a five-year plan to raise funds for the preservation of historic buildings, art objects and collections, and intangible heritage, all of which were at risk in the east and northeast regions of Japan.

WMF also included the East Japan Earthquake Heritage Sites to the World Monuments Watch in 2012 and 2014 to catalyze the necessary funding and technical expertise for the restoration of damaged historic architecture.

The Kesennuma Historic Cityscape Project

Kesennuma's long-standing historic significance dates back to medieval times, when the town served as a shipping port for the gold produced along Japan's Golden Trail. Kesennuma continued to prosper during the Edo period (from the seventeenth to the nineteenth century) as a post station and a fishing port. Fires devastated the town in the twentieth century, but with relentless effort, most of Kesennuma's historic structures were recovered or rebuilt, and it became a leading commercial coastal town in Japan.

When a devastating earthquake and tsunami hit Japan in 2011, the town's historic structures and fishing port were almost completely destroyed. Urgent action was needed.

WMF's regional representative in Japan immediately reached out to national and local contacts to gather and analyze information about the situation on the ground, helping to identify short- and long-term challenges to recovery and organize resources to set up a



→ ONOKEN STOREHOUSE WALL UNDER RESTORATION

strategic action plan to both protect cultural heritage and revitalize the local community. Encouraging collective action and calling for global attention and support, WMF included Kesennuma among the East Japan Earthquake Heritage Sites on the 2012 and 2014 World Monuments Watch.

While recovery efforts in Kesennuma in response to the humanitarian crisis caused by the earthquake and tsunami were prompt, it was expected to be several years before most of the affected community could return to stable conditions and restore the damage to the town's built environment. Through the Save Our Culture initiative, WMF was able to begin raising funds to assist local residents and business owners in their recovery efforts.

WMF's immediate engagement and commitment through this initiative served as the key to encourage historic building owners to contribute to efforts to save Kesennuma's built heritage. It also provided the impetus for the Kesennuma Kazamachi Cityscape Preservation Association for Community Recovery (KKCPA), a local community organization, to take part in the protection and promotion of the town's cityscape.

Revitalizing Community Spirit through Heritage Restoration

With the full support and cooperation of stakeholders and community members, the physical repair and restoration of cultural heritage developed into an important social element in Kesennuma's recovery.

Starting in 2013, WMF worked with KKCPA on the restoration of six historic buildings, including machiya (traditional townhouses), dozo (traditional storehouses), and examples of Kesennuma's landmark early modern architecture. The focus of the project was not only to preserve cultural heritage but also to revitalize the local economy and improve resilience against future disasters. The restoration of the six selected endangered historic buildings, all nationally registered Cultural Properties owned and maintained by the same families since their original construction, aimed to restore their cultural heritage value, create new opportunities for community gathering, business, and tourism, and serve as an example of best practices implementing seismic reinforcement measures and enhancing emergency preparedness.

Among the six historic buildings included in the Kesennuma Historic Cityscape project,

Kakuboshi Store, the first to be restored, was completed in 2016. The restoration of Onoken Store Dozo and Sanji-do Sasaki Store was subsequently completed in the summer of 2017, with Takeyama Rice Store completed in 2018, Otokoyama Headquarters in June 2020, and Chida House in fall 2020.

The owners of these historic buildings were not only able to resume their businesses as before, but also put part or all of the restored buildings' space to public use, transforming them into galleries, museums, or even community event venues. The restored historic structures became community hubs, showcasing the history of the district and encouraging its post-disaster vitality.

Recognition by UNESCO

By 2019, Kesennuma's fishing industry had recovered by 80%, and the tourism economy had resumed with about 2.5 million tourists visiting annually—as many as during the town's prosperous time before the earthquake.

A decade after the devastating tsunami, in December 2021, the Kesennuma Historic Cityscape project was honored with the Award of Distinction at the UNESCO Asia-Pacific Awards for Cultural Heritage Conservation. The Asia-Pacific Awards, which recognize efforts of private individuals and organizations in preserving structures of distinct heritage value in the region, honored WMF and KKCPA in recognition of the project's extraordinary technical achievements and skill in setting up seismic retrofitting, recovering building components washed away by the tsunami, and using vernacular construction techniques.



7 KAKUBOSHI STORE_BEFORE

Noting the project's focus on economic revitalization and disaster risk reduction, the jury also awarded the project with a Special Recognition for Sustainable Development, praising its potential to encourage rehabilitation in cities like Kesennuma by making use of cultural heritage to build urban resilience and sustainable development.

Conclusion

World Monuments Fund aims to safeguard cultural heritage around the globe, ensuring that treasured places are preserved for present and future generations. The restoration of Kesennuma serves as a model for community recovery from disasters not only for Japan but other countries in the world.

12.

TRAPHOLT MUSEUM OF MODERN ART, CRAFT AND DESIGN
KOLDING, DENMARK
EUROPEAN MUSEUM ACADEMY / ART MUSEUM AWARD
2021

Karen Grøn
DIRECTOR

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**TRAPHOLT
NEVER CLOSED
DURING CORONA
LOCKDOWNS
2020-21**

Trapholt Museum of Modern Art, Craft and Design believes museums must respond to an ever-changing world, create diverse communities, stimulate creativity and creative thinking, as well as empower people with the experience of being able to both act and participate in public conversations. Trapholt's participatory and socially engaged work is an essential developmental engine, where new methods and ideas are conceived and translated into changing the institution of art museums overall.

Participatory and user-oriented initiatives are rooted in the organization in order to become sustainable with the strong commitment of the management. For this Trapholt received the EMA Art Museum Award 2022. The judges considered Trapholt a role model and extraordinary cultural agent because of the way the Museum puts the social challenges of our society in the centre of its work, and how this is embedded in the organization. The judges said: Museums change lives! Trapholt really does!

Crocheting Hope During Lockdown Spring 2020

Trapholt never closed during the first corona lockdown in Denmark spring 2020. Instead, Trapholt speeded up. Trapholt is very dependent on income from ticket sales, and the lockdowns indeed caused many worries. However, we chose to put our own concerns aside and focus on how to contribute positively to help people through the crisis and the fear, isolation and loneliness. We wanted to bring people together in a project centred on hope, creativity and community. We wanted to empower people and give them the opportunity to do something, contribute and give creative form to their thoughts. Thus, Trapholt immediately created the participatory art/craft project LIGHTHOPE in cooper-

ation with textile artist Hanne G. and conceptual designer Rasmus Bäckel Fex.

April 1, 2020 we launched LIGHTHOPE on the Trapholt SOME platforms and in the national media by inviting people to crochet "lightbulbs" that could bring light into dark times. Hanne G. created instructions based on yarn in popular colours many people might have in their drawers: beige, white and yellow. A toilet roll core was the socket, with ironic reference to the initial hoarding of toilet paper in the first days of the lockdown. We asked participants to follow very simple rules and inspired them to be as innovative as they wanted to be in the crochet pattern, mix of colours etc. With these lightbulbs, Rasmus Bäckel Fex created the LIGHTHOPE installation structure for Trapholt's central gallery, a 50-meter long corridor that all visitors enter. It was like a pergola, signifying a tunnel with light at the end, which we all had to go through during the lock-down. Overall, 2000 people participated on the Facebook platform and 987 participants from Denmark, Iceland, Germany and Faroe Islands contributed with 1629 crocheted lightbulbs. It became a poetic installation down the central corridor gallery welcoming visitors as Trapholt reopened June 1.

LIGHTHOPE was a project full of risk. We had no idea how long the lock-down would be, how many contributions we would receive, and how big the pergola construction was to become. We boldly announced that we would continue the project until the day Trapholt could reopen. Through Zoom, we shared the process of constructing the pergola and mounting the lightbulbs with our participants through real time museum visits. We used Zoom to invite the participants to visit the artists in their homes and studios, and the participants could join conversations and ask questions. We created online crochet clubs in Zoom breakout rooms, where peo-



ple would join in and crochet together across the country. Zoom was a new tool for many, and we had a telephone hotline to help people learn to use it.

Facebook became an important platform for community building. We created a specific Facebook page for the project, where the participants shared thoughts, ideas, yarn, crochet needles etc. 27 people all over Denmark volunteered to gather lightbulbs from their local area. People began to crochet lightbulb earrings and other accessories and shared their contributions, thoughts and stories on Facebook.

When the participants delivered their lightbulbs, we asked them to share thoughts about lock-down. In most testimonials, they expressed gratitude for the LIGHTHOPE community and being part of a meaningful-shared activity during the lock-down. Many commented that they had taken up craft and crochet because of the project, either after many years or as a new hobby. Small daily joys, less stress and few close family relations had replaced busy daily life for some, whereas others felt isolated and

lonely. For most people LIGHTHOPE gave them a sense of community and belonging.

The final art piece is a poetic and beautiful artistic expression of the corona lock-down 2020. A pergola of lightbulbs that sway for 50 metres down the Trapholt central corridor gallery. To celebrate the art piece, we created a music video in the installation, for the participants to share with friends and family.

The participants represent a broad spectrum of the Danish population. Geographically the participants came from the same parts of Denmark, as visitors to Trapholt normally do; the Copenhagen area (18%), the local region (45%) and the rest from other regions in Denmark. In this sense, Trapholt had a normal flow of visitors during lock-down, just in a different way.

LIGHTHOPE became the culmination of many years of work with participatory art. The project demonstrated to us that we are an agile organization that was able to transform our previous practice into a virtual format overnight. The positive response from participants gave us the experience of relevance



and of being able to contribute to the well-being of our surrounding society, and further rooted this kind of work in the organization.

A Polyvocal Museum

Trapholt has a strong tradition of working with participation and engaging the community in a world of isolation and immateriality. The overall aim with a project is always:

- To support community across the participants' different social and personal backgrounds
- To stimulate creativity and support creative thinking among our participants.
- To empower participants to act and take part in the public conversation.

The target group for the art/craft projects at Trapholt is so-called "normal people". We invite people doing something (crochet, knitting, woodturning, quilt etc.) rather than people being something (minority). Most of the participants are women 50+ with inter-

est in craft, whose voices are normally not heard in the public debate. This has enabled a number of outstanding art works, which neither artist nor participants could have created alone. In January-March 2020 textile artist Iben Høj invited 778 participants to embroider their social, physical, legal, emotional etc. borders as a part of the national centenary celebration of the reunification of North Schleswig with Denmark. The Danish Arts Foundation awarded the final artwork Stiches Beyond Borders.

During the lockdown in 2021, 740 citizens quilted the artwork Among the Trees commenting on the climate crisis together with textile artist Tina Ratzer. 67% experienced that the project improved their lockdown-wellbeing. For the 2022 collaborative artwork Datamirror, artist Astrid Skibsted invited citizens to download their personal data from Google and Facebook, and through a transition machine transform their personal data into embroidery, while discussing the role of data in our current and future lives. The final artwork Datamirror will become a 6x4 metre artwork presented at Trapholt in November 2022.

13.



CUTTING TO A TENSION AT THE HEART OF MUSEUM PRACTICE

NEWCASTLE MUSEUM | 1X4
NEWCASTLE, AUSTRALIA
2021 MUSEUMS AND GALLERIES NATIONAL AWARDS
(MAGNA) / NATIONAL WINNER

Julie Baird
DIRECTOR

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At Newcastle Museum, a rusted 1923 Model T Ford, layered with dust and spotted with generations of possum footprints, rests at the center of 'A Newcastle Story' – our permanent social history exhibition. Standing next to this 99-year-old car is a label featuring five different interpretations of its history, with a two-sentence introduction:

There are many stories that this car and the museum can tell. What story would you have told?

This question cuts to a tension at the heart of museum practice. Curators choose an interpretation of an object, and visitors engage with this story as the truth. But museum objects are a widening gyre of stories, experience, and perspective. They contain a multitude of truths, all valid but all different. Acknowledging this tension has become part of a carefully seeded philosophy at Newcastle Museum, reflected not just in the label for the Model T Ford but across our collecting, exhibition, and programming practice.

This core value of Newcastle Museum inspired us to produce 1X4, an exhibition that highlights the role of curators and historians in shaping how we perceive significance and acknowledges that each person's view of an object or event is different. It opened in December 2020, was chosen as the National Winner of the 2021 MAGNAs, and is now touring NSW. So, how did Newcastle Museum craft this challenging idea into a finished exhibition with a budget of less than \$18,000 in the middle of a global pandemic?

1X4 started as a conversation between Audience Engagement Officer Bree Rooney and Director Julie Baird – "You know how you are always saying that every object tells multiple stories? How about we do an exhibition like that?". A core creative team that comprised Julie and Bree and Exhibition Support

Officer Grant Hall and Curator and Collection Coordinator David Hampton was brought together in March 2020 to begin developing this conversation into a fully realised exhibition.

Working through the early uncertainty of the 2020 lockdown, Julie Baird developed the Internal Project Plan for 1X4. In essence, an IPP is our god document that outlines everything from the responsibilities of individual staff to the key exhibition takeaway messages. In dialogue with the rest of the creative team, Julie crafted an overview that set the structural and philosophical bones of the exhibition. 1X4 would be an innovative, collection-rich, social history exhibition exploring the multiplicity of narratives by having each object featured tell four different stories. It would begin as many conversations as it concludes, allowing visitors to enjoy deeper engagement and a more philosophical view on rare, beautiful, and ordinary objects. It would also be designed with a flexible layout, low rental fees, and reasonable environmental controls to allow the exhibition to tour regional museums in NSW. With the path set, we began making 1X4 a reality.

Having newly started at Newcastle Museum after a 3-year stint as curator at The Workshops Rail Museum, David Hampton began exploring the museum collection and selecting objects that were compelling in both their physical presence and the stories they could tell. With the intention of traveling the exhibition and sharing it with smaller institutions, object selection was also informed by ease of preparation, transport, and minimal crating. This commitment meant no traction engines or refrigerators for this show! Staying on the topic of size, 1X4's multiple stories for each object inspired a strict economy of words. Fifty for each label, and less if we could get away with it.

The Newcastle Museum collection focuses on local significance, so to tell 1X4's expansive stories, David explored the selected objects from various new perspectives. Inspiration for the research came from eclectic sources. A fake book called *A History of Screaming*, glimpsed in the sitcom *Black Books*, inspired investigating the brain chemistry of anger for one object. Childhood memories of the smell generated by a Sunbeam Mixmasters's motor led to researching how the graphite in old electric motors vaporises when hot.

To contrast these whimsical themes were stories highlighting the inherent power and bias employed by museums, particularly regarding Aboriginal perspectives. One object was a convict-made brick, chosen to reflect on and acknowledge past injustices. Drawing links between the brick, the owner of the estate it was from (Henry Dangar), and his role in the Myall Creek Massacre. The four labels presented together highlight how benign object labels have erased the frontier wars from the public consciousness for more than a century. 1X4's themes also celebrate the strong and continuous culture of Aboriginal people. A Stone Axe represents trade routes, language, material handling expertise, and global innovation in flour production. A Racing Saddle discusses the 20th-century Aboriginal civil rights movement, international Aboriginal achievement, and the amazing career of Worimi man Merv Maynard. We developed the language and nature of stories representing First Nations stories in consultation with local cultural experts and knowledge keepers, another value long embedded into Newcastle Museum practice that has strengthened the museum's connection to its community.

As the research into 1X4's objects continued, that ever-widening gyre yielded themes that explore history, art, philosophy, and science.



Careful considerations of Aboriginal perspectives were joined by Feminist, Multicultural, and Class readings of the chosen objects and their significance. Stories that reflect on women's experiences, highlight the roles of migrants, and explore the struggles of working people emerged from the final 23 objects selected for display. The result is an exhibition providing challenging, creative, and engaging interpretations about the chosen objects.

Bree Rooney designed the exhibition's distinctive Art Deco inspired graphics. Conventional case and wall-mounted labels were discarded early in the creative process. With 94 labels for 23 objects, we were mindful of presenting the audience with large amounts of text and overwhelming the objects. As 2020 progressed and QR codes became an essential part of navigating day-to-day life, we decided to develop a dedicated website to act as 1X4's interpretive platform. Exhibition Coordinator Paul Dear designed the website using the assets Bree created, and he ensured 1x4.com.au was formatted for use on smartphones and tablets as well as desktop computers. Visitors are encouraged to bring their phones or wifi-enabled devices to the museum to engage with the exhibition's content. Feedback from visitors on this choice was overwhelmingly positive, with loaner tablets available for those who didn't have access to their own devices. The reli-

ance on handheld devices rather than wall labeling also had the surprising result of a high satisfaction rate for Autistic Spectrum and teenage visitors who engaged with the technology for longer periods.

A creative solution was needed that emphasised the spirit of 1X4 when developing the exhibition's interpretive aids. To break down notions of order or hierarchy, Bree created illustrations of each artifact, which were printed as labels and used as an alternative website navigation aid to letters, numbers, or titles. Visitors match the picture next to the object with the picture on the website to hear or read that object's stories. This avoids the narrative and hierarchy implied by using numbers or letters to identify each object. The exhibition can be viewed in any order and does not place visitors on a linear path. Using these illustrations in place of written language improved accessibility for visitors with lower literacy levels to engage with 1X4.

The exhibition's use of illustrations is just one aspect of how we expanded 1X4's accessibility to a broader audience. Not everyone reads an exhibition in the same way, and with the website established as 1X4's primary interpretive platform, we could cater to various communication methods. One of our Visitor Service Officers - Ken O'Regan - was redeployed to collections during the museum closure and set about photographing each object in glorious detail for the website, allowing visitors to inspect the artifacts even closer. We wanted to include an audio tour, and our colleagues at Newcastle Libraries had just opened a brand new community podcasting studio. Four museum staff members lent their voices to the project, reading one label for each object and emphasising the varying perspectives inherent in each object's interpretation. Julie and David worked together to choose a song that reflected on the object's themes, and these

would play in a pop-up window on the website when selected. For certain objects, we also provide links to articles and websites that explored the themes discussed in the labels in more detail, encouraging visitors to use the exhibition as the beginning of their learning, not the end. Vision Australia evaluated the exhibition before going live. The dark blue background with silver-white text provided accessibility for low-vision visitors. The audio descriptive images, audio labeling, videos, songs, and Newcastle Museum's incorporation of vision-impaired mapping through Bindi Maps allowed us to have significant vision-impaired tourism through the exhibition.

The ability to tour this exhibition around regional areas was a major priority. The types of exhibitions available for touring in Australia are often inaccessible to regional museums. Beyond the obvious challenges of cost, smaller museums often find they can't meet larger institutions' environmental and security requirements or have the necessary storage for crates over the period the exhibition would be displayed. Throughout the development process, we remained conscious of supporting our regional colleagues. The choice of objects and design of cases means a team of any two Newcastle Museum staff can pack the exhibition and objects into a 3-ton rental truck and take it anywhere in NSW, and then install it and drive home, taking the object crates with them. The curatorial rejection of placing the objects in a specific order allows the layout to be adapted to various spaces. The choice of objects means that the environmental conditions are sympathetic to the resources available in regional museums. At the time of writing, 1X4 is now displayed at La Perouse Museum, where pleasingly, the team there has embraced the exhibition's core concept by interpreting and adding an object from their own collection to the display.

GARE MARITIME THE COVERED SUSTAINABLE CITY WHERE IT NEVER RAINS

GARE MARITIME
BRUSSELS, BELGIUM
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2021 - CONSERVATION

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TOUR&TAXIS

From industrial goods station to energy-neutral urban hub. Gare Maritime was once Europe's biggest goods station. But by the 1990s the imposing station halls stood vacant. After complete renovation, the complex is now the go-to circular city destination in Brussels. This one-time commodities hub has been transformed into an impactful idea platform.

Tour Taxis is a go-ahead neighbourhood in the dynamic Brussels canal district. A home for trailblazers: creative forward-looking people and businesses who are focused on making a positive difference. At Tour Taxis they find an inspiring place to live, work and play. A place where doers and dreamers feed and accelerate each other's ideas to take them to the next level. Gare Maritime is a new, ground-breaking Tour Taxis destination: an indoor village – covering more than six football pitches – with plenty of space for innovative, sustainable retail concepts.

Buzzing indoor village

Gare Maritime is imposing and inviting. The traditional spirit of the station halls has been retained. But the design is resolutely modern. This buzzing indoor village is the ideal home for emerging and established brands and businesses. The oaken pavilions create a covered network of boulevards, streets, squares and gardens. Perfectly suited to use as offices, shops, showrooms and production spaces. The show windows on the ground floor form the balconies of the offices above. The pavilions are linked by sculptural timber stairways that intersect and overlap. The architectural eye-catcher is the monumental central atrium, which is bathed in natural daylight. Ideal for events of all sizes. The food hall is the natural place to meet for residents, visitors and workers alike. It's home to bustling bars, hip restaurants, tempting

terraces and delightful eateries. The green pedestrianized boulevards on either side of the central atrium are lined with 10 themed gardens and numerous tall trees. It's as if the adjacent park flows into the building. The impressive mosaic floors of the eight inner squares are designed by the Brussels-based visual artist Henri Jacobs.

Gare Maritime is attractive, innovative, and ambitious. A buzzing hub for discovery and interaction. Your new favourite destination for shopping, tasting, working and fun.

Some impressive figures

- 9,700 m2 of retail opportunities: 30 unique spaces in various shapes and sizes, including 10 kiosks overlooking the green pedestrianized boulevards
- 7,500 m2 of public space
- A 2500 m2 food hall
- 10 themed gardens with lots of tall trees
- 8 squares, each with its own impressive mosaic floor inspired by regional Belgian products. Wall of fame
- Winner of the Res Award 2020 in the Best Commercial Development category

Circular construction

The industrial station halls were retained but fully renovated. The imposing steel bearing structure was reinforced where needed. The steel columns were given a coat of fire-resistant paint and the historical timber roofs were sandblasted and restored on site. The station's original cobblestones were recovered and flattened out for use in the building. Sustainability was a constant concern during the renovation. Rotterdam-based architecture firm Neutelings Riedijk Architects prioritized the principles of circular construction. They opted for cross-laminated timber (CLT) with an (FSC) oak facade cladding for the pa-



vilions in the station halls. This saved 3,500 tonnes in CO2 emissions during construction. Integrating some 10,000 m3 of timber, Gare Maritime is Europe's biggest timber construction project.

Some impressive figures

- More than 40,000 m2 of available floor space
- Recovery and integration of 7500 m2 of historical cobblestones and 350 m2 of blue-stone from the original platforms
- 10,000 m3 of timber for 12 units that can be used as office or retail space

Wall of fame

- Winner of the ARC20 Architecture Award
- Winner of the Belgian Timber Construction Award in the Non-residential Buildings category
- Winner of the Fireforum Award 2019 in the Fire-safety in Construction Projects - New-build, Building Renovation, Infrastructure... category
- Nominated for the EU Mies Award 2022
- Europa Nostra Award 2021

Innovative and CO2-neutral Gare Maritime produces more renewable energy than it consumes, making it CO2-neutral. That directly benefits our Brussels neighbours in Molenbeek, who get to consume our surplus energy. The glass facades on Rue Picard are equipped with solar cells and on the highest roofs there are sufficient solar cells to produce 3,000 MWh of electricity a year. That's enough for 850 households. The timber pavilions are heated and cooled by geothermal heat pumps. The station halls are equipped with natural ventilation. Some windows incorporate innovative Halio smart glass technology, which helps regulate incoming light and temperature in the building. But there's more, because rainwater is collected in two large tanks for use in the inner gardens and to flush the toilets.

Some impressive figures

- 10,000 solar panels spread over an area of 17,000 m2
- 2 geothermal wells 140 m under the building
- 2 rainwater tanks of 1300 m3
- Winner of the WPP Symposium Award



2020 in the Most Innovative Heat Pump category

• Tour Taxis targets BREEAM Excellent certification for Gare Maritime – a hallmark for sustainable buildings with a minimal environmental footprint.

- Landscape architect: OMGEVING, Antwerp
- Applied art: Henri Jacobs
- Cost advisor: Bureau Bouwtechniek, Antwerp
- Acoustics: Venac, Brussels
- Fire safety: FPC Risk, Antwerp

With thanks to our construction trailblazers

Designers:

- Architects: Neutelings Riedijk Architecten, Rotterdam in association with Bureau Bouwtechniek, Antwerp
- Design team: Michiel Riedijk, Willem Jan Neutelings, Dieter de Vos, Kenny Tang, Alejandro Mosquera Garcia, Alexey Boev, Anselmo Nižić, Frank Venhorst and Pietro Manara
- Restoration architect: Jan de Moffarts in association with Bureau Bouwtechniek
- Renovation stability study: Ney Partners BXL
- New pavilion stability study: Ney Partners WOW
- Building services engineering advice: Boydens engineering, Bruges
- Building physics firm: Boydens engineering, Bruges

Builders:

- Main contractor: MBG
- Timber construction contractor: Züblin
- Systems contractors: Cegelec, VMA, NTSA, Van Hoey IFTech
- Project management, safety coordination and BREEAM assessor: Bopro

Developer:

Nextensa is a leading Belgian Real Estate investor and developer. We uncover opportunities and turn them into valuable growth for all stakeholders. Besides creating pioneering neighbourhoods, we contribute to the community by anticipating trends and creating sustainable and lively spaces to live, work, relax and shop

A close-up portrait of Laura Raicovich, a woman with wavy blonde hair and green eyes, wearing a black top and a gold necklace with various colorful charms. The background is dark and textured.

**SPOTLIGHT:
CULTURE STRIKE
ART AND
MUSEUMS IN THE
AGE OF PROTEST**

Review by Tomislav S. Šola

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Book by Laura Raicovich

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In the age of protest, as the author calls our time, culture and museums have come under fire, or should we add also, - got rebellious.

Laura Raicovich wrote a book by that title, published in 2021 (Verso). It is an excellent read and useful book written by an art professional blessed with considerable museum experience. Our small planet is a giant world when it comes to information. Paradoxically, our insight has become ever-increasing while, at the same time, reduced to our own “clouds” of experience, rather personalized though still relevant in range and conclusions. The author, much younger than myself has thus been unaware of a book of the same inclination and similar experiences published in The States in 1999, “Displays of Power” authored by Steven Dubin. We don’t share many of the referenced sources, especially the “museological” literature that theorises the subjects of her book. What we do share is the frustration of curators with the failed mission of museums and directors with their omnipotent Boards; these are long-time conditions for cultural production. The results are the same too, as we shall learn, but the turmoil is bigger and the pressure is rising. With adequate experience, I claim that being in love with a profession, makes up for a bunch of boring or, to be sincere, redundant readings. Choosing the project of relevance to be presented in the “Spotlight” of The Best in Heritage Conference may be left to the director’s preference, as it happened to be this time. I also concluded that the book deserves to be presented by its chapters— a challenge that, I admit, may have taken more space but the book deserves it.

By now the public protests are notorious. While though still more specific to the USA and UK but, I would dare say, spreading in parallel to the excessive privatisation that turns the world still deeper into crisis. Some-

times they are protests of museum funding, for example, the Metropolitan Museum accepting Sackler family money. At other times it is about the corporate presence on the boards, as Raicovich also elaborates in the book, especially by the example of the Whitney appointing tear gas manufacturer Warren Kanders to their board of trustees. Protests spread into demonstrations over exhibitions and artworks. Many protests called for museums to work for social change, or, as it becomes obvious in the book, there is an implied claim for a strong role of public memory in developmental strategies. Our conference is founded upon that conviction.

Raicovich’s book is highly appreciated by the buyers at Kindle store and she was briefly presented to the readers at Google Books: “As director of the Queens Museum, 2015, Laura Raicovich helped turn that New York municipal institution into a public commons for art and activism, organizing high-powered exhibitions that were also political protests. Then in January 2018, she resigned, after a dispute with the Queens Museum board and city officials became a public controversy--she had objected to the Israeli government using the museum for an event featuring vice president Mike Pence”.

Revelations

She starts with a chapter titled “Revelations” in which she unpacks for herself and the readers the different motivations and arguments for the museum critique. She rightfully stays at the best historical (museological?) precedent of John Cotton Dana’s writings. He not only described all the inherent sins of museum institution but also implicitly predicted the fate of the entire memory sector. She also quotes a contemporary author from Turkey, Vasif Kortun, who pleads “for a better world” not by becoming political, but

reacting to the challenges as an act of “simple decency.” Museums still refrain from admitting that, like any other public service (as they are, even when they are declared private by status like in the USA) are politically committed by definition. Ms. Raicovich finds supportive arguments in the more advanced sector of public libraries and quotes the 28th Amendment project by the Brooklyn Public Library which allows the library to be “subversive by being engaged in democratic processes.” She also relies upon the inspiring power of the 60s movements and their trust in progress and so tries to provide historical context for our “age of protest”. The theme is a lucky revival coming from art and art museums.

Art and context

In the chapter “Art and Context” the often hypocritical position of art and its museums brings a paradox to the cultural spaces which are declaratively “open to all.” Raicovich openly claims that as many as 46 000 objects from “Musée du quai Branly” could be subject to repatriation. The reality differs so much from the triumphant announcements on “art primaire,” great pomp and prestigious architecture as a much-glorified French presidents’ tradition of “grand projects.” Her book preceded Dan Hick’s “Brutish Museums,” a masterpiece upon colonialism and repatriation, of returning to the humanist consciousness, but she is finely elaborating the same paradigmatic example of Benin bronzes, the central subject to that book.

With her art background the author analyses the Whitney museum public controversy about “Open Casket” the 2016 painting by Dana Schutz, whose subject is Emmett Till, a black 14-year-old boy lynched in Mississippi in 1955. What are the rights and ethics

of representing strong identity narratives? A similar controversy happened when another artist, Sam Durant, was re-writing and re-interpreting history (what daring art sometimes does) at the Walker Art Center by representing, in part crimes against Indigenous Lakota people. In the latter case, both the museum and the artist confronted the dilemma by offering a genuine and formidable apologies to the protesting communities. Further, Raicovich discusses the postponement of Philip Guston touring exhibition (2020), by four major museums due to a reluctance to expose publics to “incendiary and toxic racial imagery in art” although this time it was about the display of images of the perpetrators of racism.

By any of the numerous examples, Ms. Raicovich affirms the increasing responsibility and delicacy of presenting the memory as the “curators fear of retribution and public failure.”

Show me the money

In the chapter “Show me the Money” the author deals with the “market world,” which can be probably called, due to its excessive and endless privatisation the “age of the great greed” (T. Sola). Insatiable and invasive as it is, it increasingly subdues culture to prioritize interests— for the time being more so in The States than in Europe, so the book is quite an alarming testimony for colleagues overseas. Ms. Raicovich claims that these troublesome circumstances are reflected in culture, with museum values, and professional standards. She concludes that museums should be conceived of as the collective enterprises they are, denouncing the system that relies fatally upon billionaires who are (as she quotes Ocasio Cortez) “policy failures” of the system. She also adds that the autonomy and independence of museums

should be based upon extremely diversified financing. I personally prefer a wider view that is, alas, a self-disqualifying utopia, of forming the public memory into a true profession of any welfare state. Why should the way we remember be less important than public health or public education, well functioning only recently in Northern Europe, - to localize the achievement? Ms. Raicovich may however be right as it is quite unlikely that total privatisation would somehow reverse its trend and make other extremes possible. So, maybe only diversifying corrections have some chance. The Europeans found that museums should find it stimulating for the benefit of programme and its relevance if earning some third of their income "at the market".

Unlearning, undoing, remaking

Her chapter "Unlearning, Undoing, Remaking" proposes the reform of museum practices including the very mission of museums. What has been done so far within the public memory institutions should be revised as learning and the effects undone so that harm caused does not stain present and future generations. The iconic front of the Museum of Natural History in New York City which until recently featured a towering bronze statue depicting Roosevelt riding a horse, as two nameless African and Native American men who flank him on foot.

F. D. Roosevelt, besides being President of the United States and devoted naturalist, was a white supremacist. The statue has provoked strong debate in the city, as many criticized the apparent subservience of the pair, calling the scene a symbol of racism and colonialism.

Ms. Raicovich hoped that the statue would be removed and indeed, it had, a year later. That

being just the most outstanding example, she claimed in the book that an evaluation of public statuary should be undertaken, comprising in fact that that transfer of societal memory is itself a museum process or phenomenon no matter how or where it happens is a museum experience.

Neutrality problem

Much of the museological literature tends to either discretely question the supposed neutrality of museums, or seeks to prolong a safe haven for curatorial social apathy. So, this book, which takes a very critical stance, is welcome and provides some precious arguments for social responsibility. Again, this is more familiar to the European readers but as the "velvet totalitarianism" increases disguised as democracy, we owe the author for some arguments (denying the historical claim of R. Barthes supposing neutrality) and quoting her colleague Rebecca Solnit (who quotes Ben Bagdikian): "You cannot be objective but you can be fair." The author proposes an elegant formula for the profession: Fairness, accuracy and honesty. She finds a humble Truth always awaits her worshippers, in plain devotion, love for their users and in social responsibility. Kenneth Hudson (EMF/EMYA, one of my mentors) while writing extensively and preaching on the public value of museums, called that particular sort of relevance "an honest museum".

Going forward

While many might add or comment on her choice for future developments, one of her arguments for a viable future hits precisely the traumatized reality of the ambitious contemporary museums. She claims: "the single, most impactful way to make changes would be to slow down...". The metricist,



quantitatively fascinated world adores big numbers and takes them seriously, preferring them to the elusive idea of quality. So the nightmare that started in the 70s or 80s of the last century seems only to swell. One might have thought we would know better by now. Popular wisdom says that more is always better, be it the number of visitors or cash-flow from the museum shop. Exhausted, frustrated curators and useless attraction-driven, selfie-motivated visitors are the visible results of increasing aggression upon culture and museums within them. It seems to be the consequence of the same mindset that turns democracy into ochlocracy, that transforms the world of work into the casino-like stock exchange serving the corporate and political elite who only live by their own rules.

Liberation Serif

This chapter seems to me an extension of the previous one, even by its name "Liberation

Serif." An interested reader like myself could comment extensively on this subject but, interestingly, three aspects seem to be dominant. Without mentioning the huge frustration of dealing with an unrealized and therefore frustrated or slightly neurotic profession, the author sees a constructive future through its "fearlessness" (obviously in protest-quality activities) which comes "from conviction and commitment and also from abundance of love." A love for community and visitors, is clearly necessary. But then again, she might also be speaking to the love for the work itself, its norms, criteria and social responsibility because, why would she otherwise mention the need for "unionisation." I would personally add:.... together with the other public memory occupations which are acting like a dismembered army. Though the "love" which may seem a sort of 60s romanticist revival, it does not lack its proper context when Ms. Raicovich advocates that museums might be places to "rest, laugh and heal," because she continues to say that we need to "create spaces for contemplation,

connection and perhaps even for revolution.” Revolution in the “quality” of life and that of the place of the profession is what she means, I am sure.

This brave book is largely about museums but is generous enough to strike as widely as culture while, ever since its publishing, “the age” is rightfully becoming that of protest.

For the interview with Laura and all the other contents of this and previous editions head on to The Best in Heritage YouTube channel, and make sure to subscribe to stay up-to-date with the latest releases.



HOW TO PRESERVE CONTESTED HISTORY AND IMPLEMENT INNOVATIONS IN MUSEUM SPACE

GULAG HISTORY MUSEUM
MOSCOW, RUSSIAN FEDERATION
EUROPEAN MUSEUM FORUM / THE COUNCIL OF EUROPE
MUSEUM PRIZE 2021

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20 000 000

ПОЛИТИЧЕСКИЕ РЕПРЕССИИ 1927–1956
POLITICAL REPRESSIONS 1927–1956

БОЛЬШОЙ ТЕРРОР 1937–1958
THE GREAT TERROR 1937–1958

700 000

15.

The GULAG History Museum is aimed at drawing the attention of as many people in Russia as possible to the history of mass repression, forced labor, and political unfreedom in the USSR. With the support from the state, special grants and philanthropists, at the end of 2018 the Museum opened a new permanent exhibition The GULAG in People's Lives and National History. The history of the GULAG has never been presented in one museum space as a single and integrated whole, thus making the GULAG History Museum absolutely unique among Russia's national museums.

In 2021 the GULAG History Museum became the winner of the Council of Europe Museum Prize. Being the winner of this Prize highlights the core principles of the Museum's approach: the promotion of respect for human rights, bridging cultures, broadening visitors' knowledge and understanding of contemporary societal issues.

According to the committee representative for the Museum Prize, Roberto Rampi (Italy, SOC), "the Gulag History Museum tackles with rare honesty some of the very difficult issues about human rights, democracy and the rule of law in the 20th century, while establishing clear links with the challenging democratic and human rights issues we face today in Europe. This museum can serve as a model to other museums in Europe to create a well-documented and moving memory of the past and stimulate reflection on democratic citizenship, particularly for younger generations."

GULAG History Museum exposition

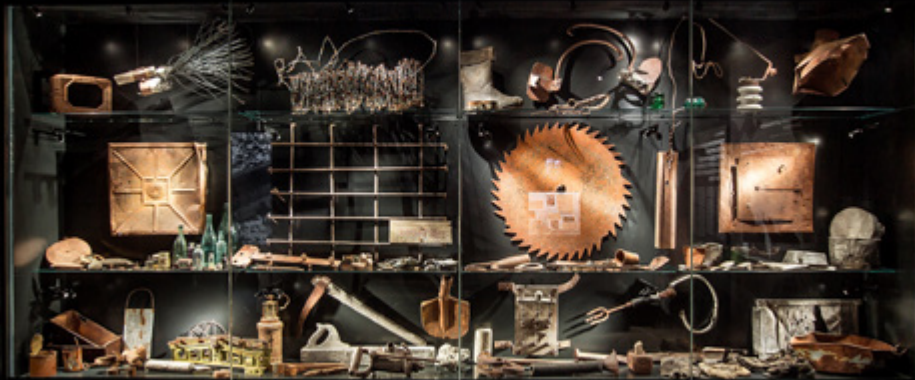
Re-thinking History: The GULAG in People's Lives and National History The new permanent exhibition The GULAG in People's Lives and National History is the first in-depth rep-

resentation of the history of the repressive system in the USSR between 1918 and 1956, starting from the first concentration camps and covering until the closure of camps after Stalin's death. The exhibition approaches GULAG history through the human perspective. In contrast to the official historical narrative presented in documents, statistics, and chronicles, here one can see the personal lives of people who went through the repression. The interactive multimedia format creates the effect of involvement and enables a visitor to experience what witnesses of the epoch felt and experienced.

Certain halls are dedicated to work, life, and death in camps; they show the everyday life of prisoners and their survival strategies. In addition, the Museum exhibition illuminates issues implicitly related to the GULAG, for instance, the Great Terror and forced deportations. Moreover, it shows the exponential development of the NKVD (People's Commissariat of Internal Affairs). The exhibition tells about the fates of children during the times of repression – those whose parents were executed by shooting or sent to camps and those who found themselves behind barbed wire got under tremendous pressure from both their peers and staff members in children's institutions.

Implementing Innovations and Technologies: GULAG Interactive Map and VR

Being a part of the exhibition, the GULAG interactive map provides a view on the GULAG's geography. This map enables a visitor to trace the development of the whole system and each camp in time and space. Regularly updated, Russian and English versions of the Map are available online at gulagmap.ru



VR-technology is vastly used within the walls of the permanent exhibition. It is not just a tool for the gimmicky information transmission, but the curator's language. Sound, moving pictures, and light are as important as architecture or graphic design. One can say that without these mediums the representation of the GULAG history would not be possible. The history itself had been hidden for half of the century, and today it is physically represented by corroded parts of machinery and nondescript personal items, but there are hundreds of interviews and testimonies, books and memoirs that require quite elaborate methods of demonstration.

Preserving Memory: My GULAG

Witnesses of the tragic events of Russian history are fewer in number with each passing year. They rarely share their accounts therefore recording their memories is an extremely important and urgent task. My GULAG is the Museum's ongoing project aimed at creating an archive of video interviews with people who went through the repression and the GULAG. The Museum's Visual Anthropology Studio interviews former GULAG prison-

ers and employees as well as their families and anyone who has access to memories of the GULAG through documents, archive materials, family chronicles, and other artifacts. The Studio creates films based on these recordings which are then screened at the permanent exhibition and Museum's cinema. They become a basis for traveling exhibitions and are also available online.

Each film is a story of a person, or family member of someone, who went through arrests, investigations, and sentencing. However, each film also is a firsthand account of the personal tragedy – sometimes revealed for the very first time. These interviews allow us to preserve the most important pages of family history and view them within the context of national history.

Contributing to Family History: Documentation Centre

Dossiers and investigation files of people convicted during the mass repression are still kept in state archives and archives of different institutions in Russia and other post-Soviet countries. These files contain



unique information. Firstly, it helps to understand the real mechanism of repression. Secondly, these documents contain important genealogical data. Archival files or repressed relatives may contain photographs, personal documents, and correspondence. In view of the generation gap left by the Soviet period, this data is invaluable.

In 2018, the Museum established the Documentation Centre, a service providing consultations, regular seminars, and workshops on how to find information about persecuted relatives. The Museum staff consults where to look for information and how to write an archival request, what documents to provide and how to translate them into Russian (for foreign citizens). For the initial search, an applicant should know the full name, date of birth, place of residence at the moment of the repression.

Growing Professional Community: Association of the Memory Museums in Russia

As the GULAG network covered many parts of the USSR, regional museums can also

contribute to the history of soviet mass repression. Since 2015, the GULAG History Museum has sought to unite regional museums in the Association of the Memory Museums in Russia to spread the knowledge about the GULAG. The Association engages state, private, and public foundations as well as individuals in supporting the memory preservation, research, and rethinking related to the tragic past of Soviet history.

The mission of the project is to collect evidence of the GULAG system and popularize knowledge on this tragic part of Soviet history all over the country. As a consequence, the Association is aimed at providing public space for museum collaboration as well as advancing modern principles, methods, and technologies of preserving the cultural heritage in the field of memory. In other words, the Association enables the museums to correspond to the modern social agenda. The GULAG History Museum arranges annual meetings for Association members to find new ideas for collaboration and discuss ways of exploring the complicated past. At present, the Association consists of 36 members.



REVIVING HERITAGE, REBUILDING LIVES

NIZAMUDDIN BASTI
NEW DELHI, INDIA
2021 UNESCO ASIA-PACIFIC AWARDS FOR CULTURAL
HERITAGE CONSERVATION / AWARD OF EXCELLENCE

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16.

Aga Khan Trust for Culture efforts in Nizamuddin Basti

In the 14th century, the revered Sufi saint, Hazrat Nizamuddin Auliya lived, and was later buried, in an area on the banks of the river Yamuna; the area came to be known after him as the Hazrat Nizamuddin Basti. Since it was considered auspicious to be buried near the revered saint's mausoleum or Dargah, over a hundred mausolea were built in close proximity to the Dargah over five centuries- including the UNESCO designated World Heritage Site of Humayun's Tomb - making it one of the densest ensembles of medieval monuments in India. Over four million pilgrims visit here annually and the compact Basti, spread over only 0.17 sq km, has a resident population of 25,000 - also making it the most densely populated area in the national capital of Delhi and possibly in India.

In 2007, Aga Khan Trust for Culture (AKTC) signed an MoU with several government agencies including the South Delhi Municipal Corporation and the Archaeological Survey of India. This MoU, signed after two years of discussion and negotiation, enabled AKTC to couple conservation of monuments with urban improvements and major improvements to the health, education and sanitation infrastructure to improve quality of life. Simultaneously, efforts at creating economic opportunities, creating cultural venues, and establishing self-help groups have demonstrated that conservation and development in India can and should be part of the same process.

Within the Nizamuddin Basti area, AKTC aimed to conserve the several national monuments as well as the unprotected heritage buildings. With focus on enabling the conservation effort to improve quality of life, the project fulfilled 15 of the 17 SDG's- benefitting 99% of local residents. In addressing needs of the heritage precinct, the effort at

Nizamuddin aimed to demonstrate the Historic Urban Landscape approach. From the onset, the project aimed to empower, upgrading the skills of the local community as one way to ensure long term sustainability of project components - recognising that the built and living heritage of the Nizamuddin Basti are significant economic assets and their conservation and associated development measures should serve a larger objective, beyond conservation of the built heritage.

All the interventions address the need to better integrate and frame urban heritage conservation strategies with the larger goals of overall sustainable development in order to combine public and private intervention- resulting in improved quality of life and the urban environment.

To achieve the above-mentioned objectives required simultaneous actions on several fronts including:

- Establishing an Inter-disciplinary approach - To address the challenges of undertaking a conservation- development project in a complex heritage precinct required an-interdisciplinary team working closely with the community groups and municipal corporation.
- Engaging with the local community - To understand the diverse needs of the resident groups, AKTC commenced the project with hundreds of street meetings followed by a baseline survey. Training to empower local residents to ensure programme sustainability was also critical.
- Conservation Cultural Revival activities - The Nizamuddin Basti boasts of several significant monuments built from the 14th - 19th centuries. Conservation of all the Protected monuments as well as of many held in private ownership was a principal objec-



→ THE 14TH CENTURY DARGAH COMPLEX IS AT THE HEART OF THE NIZAMUDDIN BASTI

tive from the onset. Involving youth and other local groups to earn livelihoods with activities such as sale of craft products, heritage walks and in turn have a stake in preserving their heritage was similarly set in place from the onset with a local youth led cultural mapping exercise. The famed Quwwali music genre was established here in Nizamuddin in the 14th century and required revival in its birthplace.

- Socio-Economic development - From the onset, the project has included essential development initiatives including building health and education infrastructure as well as implementing both health and education programmes. The high unemployment rate especially amongst youth and women also needed to be addressed by establishing diverse training programmes towards economic opportunities as per individual aspirations. To win trust of the community, the health, education and vocational training initiatives preceded the conservation of the built heritage.

- Urban Improvements - It was clear from the onset that the effort at Nizamuddin Basti required housing improvements, building

community toilets - with 25% of the community not possessing in-home toilets - removing encroachments and landscaping 5 acres of parks along the edge of the neighbourhood, laying sewerage network and building waste management infrastructure as well as creating cultural venues.

The projects thus aimed to demonstrate a model for conservation and development of historic city centres in the Indian context with a not-for-profit People - Public-Private Partnership model.

Socio-economic conditions

In the Nizamuddin Basti reside 25,000 people, with a significant population of marginalized groups of Muslims and immigrants with deprived economic conditions surrounded by monuments. In addition, a minimum of 10,000 pilgrims visit daily and up to 100,000 per day during festivals, putting further pressure on available services and urban space.

It was a matter of great concern that the resident population of a settlement so rich with built heritage and associated cultural

and intangible heritage is itself so deprived and suffers enormous hardship. Thus, here was the opportunity to demonstrate that the cultural heritage could be leveraged for socio-economic gain and improvement of quality of life amongst the resident population. In turn, with livelihoods and economic opportunities dependent on cultural heritage, the resident community can be expected to value and make an effort for its care and maintenance. The Aga Khan Development Network's (AKDN) Quality of Life (QoL) framework that measures household economy, health, and education, natural and built environment, community and associational life and voice and representation was used.

Amongst the first interventions in the Basti following the July 2007 MoU was the upgrading of the dilapidated three storied primary school. Comprehensive building renovation works were coupled with several other measures such as placing community teachers, teacher training, establishing a parent – teachers association, introducing mandatory computer education and arts in education. This led to an increased enrolment from 60 students to 600 within two years of project activities.

As with the education infrastructure, the health Polyclinic was provided with a lab with the capacity to do 30 tests. Though the facility was built and operated – free of cost – for the local resident population – in ten years it has been accessed by over 600,000 individuals from across the city. A major community health programme – amongst the first in an urban environment in India – was also launched with the training of 50 health workers. This programme, focussed on women and children, has saved lives and is valued by the local community.

Similar efforts were undertaken to improve sanitation, waste disposal, housing and ur-

ban improvements, landscaping neighbourhood parks, providing vocational training for economic opportunities, amongst others.

Conservation of Monuments

Path breaking conservation works on significant monuments has been undertaken, such as the Chaunsath Khambha – requiring dismantling all 25 domes, repairing each block of stone and re-fixing with stainless steel dowels at its original place. The conservation of the structure was coupled with creation of a performance area for the famed Quwwali musicians associated with the shrine.

Similarly, the 14th century Baoli, Tilangani's Tomb, the 16th century Atgah Khan's tomb have been conserved with significant effort. Conservation works here have aimed to establish a model conservation process, preceded by a systematic and scientific documentation as well as archival research and detailed condition mapping. Traditional craftsmen have been an integral part of the conservation approach and long-term preservation is achieved using traditional materials and skilled craftsmanship.

The AKTC effort has leveraged economic opportunities by empowering needy resident community groups to earn through heritage walks, sale of crafts and cuisine. In the process, heritage buildings, local cuisine and crafts have all been revived and revitalised. Creation of several performance venues have also provided opportunities to local musicians and in revival of the music traditions.

The project website – www.nizamuddinrenewal.org – will gradually include all documentation required to replicate the urban conservation effort undertaken here.



RESTART, A GAME ABOUT MIGRATION

DUTCH OPEN AIR MUSEUM | RESTART
ARNHEM, THE NETHERLANDS
CHILDREN IN MUSEUMS AWARD 2021

Gitta Paans

CONCEPT DEVELOPER, EDUCATION, DUTCH OPEN AIR
MUSEUM

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The Dutch Open Air Museum brings the past 400 years of every-day life in the Netherlands to life. The Canon of Dutch History is presented in an interactive exhibition and a 44-hectare museum park with some 100 authentic historical buildings.

The Museum aims to reflect the changes in Dutch society which has a history of welcoming newcomers from all over the world. This is witnessed by our presentations about former immigrants from Turkey, The Moluccas, Indonesia, Surinam and China, as well as our stories of other immigrants.

Migration is a current and topical theme in the Netherlands. Young people experience both the positive and negative effects of migration in their daily lives. The Restart programme introduces this important topic to teenagers in an easy-to-understand manner by reflecting their own lives and experiences, and turning it into an entertaining yet serious game.

Restart is a school programme for 11 to 15-year olds about universal aspects immigrants experience when they try to settle in a new country. The aim of the programme is to teach students that migration is:

1. understandable,
2. not easy, and
3. is also part of our history.

The programme is introduced at school, where students examine the reasons why people decide to migrate. This results in a personal passport for the Museum, now named *Anderland / 'Otherland'* and the pupils are immigrants. They have to get a residence permit. As 'families' the children experience the challenges people who try to start a new life somewhere else encounter: finding a job, learning the language, making new friends and more. Just like in real life, the students'

success is determined by an unpredictable mix of factors. Their knowledge, persistence and adaptability are tested, as is their ability to provide for themselves and find happiness. They get their instructions on a tablet computer after which they need to interact with museum staff, visitors and each other. The tablet computer also keeps the test scores. Back at school, the students reflect on their experiences and look at the history of migration.

For real immigrants, success is by no means guaranteed and setbacks are inevitable. After consulting teachers and migrants, it was decided to make feelings of frustration or disappointment an integral part of the game. Students may often be rejected when trying to find a job; having to eat 'foreign' food or trying to make new friends can be very scary and uncomfortable experiences. Only when the students have actually experienced these emotions for themselves do they truly understand the situation that migrants are in.

How we developed Restart

We developed the programme in collaboration with an immigrant organisation and a group of schoolteachers. We soon decided that the starting point had to be the pupils themselves and not figures and facts about migration. We talked to the immigrants in our design team about what it feels like to be completely new to a country, which challenges they faced and which qualities are needed to be able to build a new life.

We also talked to the teachers about how we could get certain feelings across to the children. It turned out that teachers had no qualms about letting their students experience problems and have setbacks during the programme. They actually encouraged it.



From the jury report:

"The jury looks for things that make the winner stand out from other candidates. The Restart programme's focus on empathy made the difference. Restart provides evidence for how crucial empathy is for the overall functioning of democracy and prompted museums to do their part to breach the empathy deficit. During the programme the whole of the Museum transforms into an imaginary country, where children have to find their way as young migrants. Children are faced with challenges which can lead to frustration and disappointment, but which may also create opportunities. The ingenuity of solutions and particularly the decision not to avoid negative emotions but to build on them in order to get some understanding, no matter how little, of what it means to be an immigrant in another country is what convinced the jurors."

We collaborated with IJsfontijn, an entertaining learning design agency. We quickly concluded that a tablet computer might be

a good resource for this programme. Young people want to be able to decide things for themselves. The iPad, with its carefully developed game structure, guides them through the park like a 'game master'. It helps them with their journey and their tasks and allows them to make strategic decisions themselves. The feelings of freedom and autonomy are very important and have a particularly inspiring effect. The combination of the digital 'game' and the real-life, analogue experiences makes this a unique serious game.

The challenge offered by Restart is that visitor-facing employees in the museum park also participate in the game. They help and supervise the children as they cook and work. However, many of the staff have to reject children too, e.g. by not giving them a job when they ask for it. The staff understand the purpose behind Restart and play their part in the game.

Another exciting aspect of the game is that the students have to approach other visitors and ask if they can have their photos taken



with them. This is for an assignment which requires them to make new friends. In general, individual groups of visitors to a museum seldom interact with each other. But this assignment works really well. If the children clearly explain what they are doing, most other visitors are happy to play along.

If we were to do this again, we would create a multi-level game accessible for multiple target groups. The current game is not suitable for young children or families. Making it suitable for them would be a good addition.

The development and especially the use of the programme, i.e. a digital serious game running on tablet computers, has taught us a lot in terms of technology. For example, the content management system we used does not make it easy to change any content. Much more customer-friendly systems are available nowadays.

The Dutch Open Air Museum wants to be an inclusive museum which is open to topical issues and social challenges which are relevant to today's society. The museum wants

to be a place where young and old can experience history, culture and heritage emotionally, theoretically and hands-on and where people can exchange ideas and feelings and discover different perspectives. The Restart programme fully embodies this and puts this into practice. Evaluations have shown that it really touches the hearts and minds of participants and has changed their perceptions of immigrants and immigration.

Advice for others: get together with, and work with, people who are actively involved with the target group and with people from the actual target group. They are the true experts. Define your goals in advance and consider whether they are appropriate for the target group. We did a lot of interim testing and verifying with the target group and that proved to be highly worthwhile. And it prevented us from making many mistakes. Do not shy away from trying new things or going off the beaten track: decide what will work the best in terms of content – leave out the traditional story or use of space if need be – to make your programme stronger.

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MUSEUMS AND COMMUNITY: CONCEPTS, EXPERIENCES AND SUSTAINABILITY IN EUROPE, LATIN AMERICA AND THE CARIBBEAN

EU-LAC MUSEUMS – MUSEUMS, COMMUNITY &
SUSTAINABILITY IN EUROPE, LATIN AMERICA AND THE
CARIBBEAN
UNITED KINGDOM
ILUCIDARE SPECIAL PRIZES 2021

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Abstract

Museums hold an unequalled responsibility to communicate the shared history and “cultural, political and economic ties” between Europe, Latin America and the Caribbean. Museums have enormous capacity to reach all levels of community, from towns to remote villages, and can be neutral spaces for building social cohesion and reconciliation in a variety of contexts. The EU-LAC Museums project created a common vision for community-based museums, and reinforced mutual understanding and cooperation between regions in line with the aims of Horizon 2020 INT12 (2015), and the EU-CELAC Action Plan.

Project description

The University of St Andrews-led research project EU-LAC Museums - Museums, Community Sustainability in Europe, Latin America and the Caribbean, was awarded a Europa Nostra Ilucidare Award for Cultural Heritage-led International Relations in autumn 2021. EU-LAC Museums (2016-2021) was an international team of 35 museum professionals, researchers and policy makers across the European Union (EU) and Latin America and the Caribbean (LAC). Since its inception in 2014 by Dr Karen Brown of the University of St Andrews in discussion with the EU and LAC Regional Alliances of the International Council of Museums (ICOM), this international collaboration has jointly developed new wisdom about museum community development, youth work, and digital curation, to examine and promote a vision of museums focused on community needs. To date, this project has successfully set-up exchanges and improved relations between 154 countries with 108,365 people engaging in person or online with the project activities and its primary web portal managed by the

Portuguese partner (<http://www.eulacmuseums.net>).

The impressive scale of the initiative is ensured by funding of the Horizon 2020 EU Research and Innovation programme, under Grant Agreement number 693669. Project partners include the University of St Andrews in Scotland (Coordinator), International Council of Museums, the Pontifical Catholic University of Peru, National Museum of Costa Rica, Austral University in Chile, University of the West Indies, University of Valencia in Spain, and National Archaeology Museum in Lisbon, Portugal.

The European Heritage-Europa Nostra Ilucidare Jury praised the value of the intercultural, intercontinental and international relations created and sustained by EU-LAC Museums:

“EU-LAC is a well-established international network that shares cultural values through the management and care for cultural buildings and monuments. Not only do they represent an international collaboration between expert organisations, the network gradually built a community with many smaller organisations in several cultural sectors in different parts of the world, creating a common language through the identification of a common goal.”

One of EU-LAC Museums’s many achievements has been their own international and interdisciplinary museum education programme. In this area, we have delivered to policy makers — including UNESCO and EU-level organisations — new scenarios for re-thinking the definition of museums and community museums in ways that accentuate their social role and potential for local development. This is increasingly relevant in the context of the current health crisis and for post-crisis recovery. Such scenarios



were co-created by 125 community workshops held between September 2016 and July 2020 in all partner countries. Notably, these community workshops focused on the importance of intangible or 'living' heritage transferred between generations, particularly among communities in remote locations, and management in environmental crises.

Organised by the University of St Andrews Open Virtual Worlds team in Computer Science led by Dr Alan Miller, between 2016-17, 3D workshops were also held in all partner countries, leading to an impressive 129 Virtual Tours, 466 3D objects, and 67 virtual galleries, and extending to a Virtual Museum of Caribbean Migration and Memory developed with Barbados Museum and Historical Society and The University of the West Indies (<http://www.eu-lac.org>).

Over the years, EU-LAC Museums has undertaken many initiatives with great intra- and intercultural community impact, such as the Bi-Regional Youth Exchange Programme (September 2016 – August 2018), organised

by Youth Programme Worker Jamie Allan Brown, engaging 7 community museums and 72 young people from remote and island locations in Costa Rica (part of the Network of Community Museums of America), the Porto region of Portugal and Scotland's Isle of Skye ecomuseum. During the Bi-Regional Youth Exchange Programme, 42 workshops were organised with volunteers, community elders and young people who exchanged and shared practices across regions and opinions on issues facing their communities, e.g. climate resilience and depopulation. Another example is the international dialogue established through Caribbean museums and Higher Education in the form of exhibitions, recordings and publications on Caribbean migration to the UK.

EU-LAC Museums' findings have led directly to the formulation of one of five new ICOM Resolutions that will determine ICOM's actions and missions over the next three years. Entitled "Museums, Communities, Sustainability", the Resolution was adopted at the 34th ICOM General Assembly, Kyoto, Japan



Pipe - Moruga Museum

[7 September 2019). In the words of the Presidents of the regional alliances of ICOM-Europe and ICOM-LAC, the Resolution: "marks a moment of change within ICOM and its understanding of the value of community museums for society."

"The EU-LAC project succeeded in developing an international network with a great impact in local areas, reaching over 1 million people, including online participants. In the form of community-led museums EU-LAC addresses interaction among civil societies on an international scale, particularly in developing countries where improved community resilience is a necessity in the face of global imbalances and rapid change.," the Ilucidare Jury noted.

Looking forwards to future project design, one of the main elements that held our consortium together has been shared values. Partners have all been committed to the benefits of the project not resting in the large institutions receiving the Horizon 2020 award. Rather, they worked with their exist-

ing networks in more remote areas of their countries that do not usually receive recognition (such as northern Peru, or the Outer Hebridean islands of Scotland), to ensure that the project was designed and delivered to benefit local needs for heritage preservation. Although this strategy made our project more complex at the level of stakeholder engagement and co-curation, it made it more rewarding and ultimately more beneficial for everyone involved.

SARKA - THE MUSEUM OF THE YEAR 2021 IN FINLAND



SARKA - THE FINNISH MUSEUM OF AGRICULTURE
LOIMAA, FINLAND
FINNISH MUSEUMS ASSOCIATION / MUSEUM OF THE YEAR
2021

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DIRECTOR

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Sarka is a national museum of agriculture situated in Loimaa, South-Western Finland. The Museum preserves the history of agriculture and rural life and shows the history of Finnish agriculture in a modern, versatile and interesting way. The opening of Sarka was preceded by years of work and political activity from the local heritage activists. A new building was erected for the Museum and the exhibition was opened in June 2005. Sarka museum and its restaurant have a total of about 80,000 visitors a year.

In 2021 Sarka was awarded Museum of The Year in Finland by the Finnish Museums Association and ICOM Finland. The Museum of the Year is awarded to a museum that has made a significant contribution to the social visibility and impact of the museum sector or museum activities in its area of operation. The activities of the museum bring new or different perspectives, ideas and thoughts to the museum sector. The Museum of the Year award can be a recognition of achievements related to collections, exhibitions or museum pedagogy, or other innovative activities.

Sarka is a regionally and nationally important museum that brings people together. Even the slightly challenging location of the Museum is not an obstacle to the museum's insightful pedagogical activities, as the Museum's guided virtual tours reach the whole of Finland. The Museum is actively tackling current phenomena: exhibitions have addressed climate change, among other things. The Museum also annually awards people, groups or organisation who have positively highlighted agriculture.

Versatile collections and permanent exhibitions Museum collections consist of approximately 27 000 objects; artefacts, photographs and documents. Research made from these collections is mainly related to the exhibition work, but also articles and presentations are

given every year by the personnel. Sarka is known for its extensive collection project 2016 - 2020. The Helsinki University Agriculture Museum had a large collection of tools, implements, vessels, containers and other objects. This collection was created already during the 18th and early 19th centuries by professor Gösta Grotenfelt and it consists of very archaic tools used for several hundreds of years in different parts of Finland. Unfortunately, water damage occurred in the Helsinki University Agriculture Museum's collection storage in 2016. The collection suffered severe damage and was in danger of being destroyed. After great rescue work the collection was saved and donated to Sarka.

The Sarka Museum's newest permanent exhibition Before Machines is based on this salvaged collection. The exhibition displays the farm work and related tools and implements of the era before agricultural machinery. It was opened in 2019. Tools, implements, vessels, containers and other objects introduce visitors to the stages of slash-and-burn and arable farming from ploughing to harvesting. Along with work in the fields, the exhibition presents animal husbandry, work in the farmhouse and the farmyard and the auxiliary livelihoods of hunting, fishing, forestry and various handicrafts. This exhibition has been designed to be an environment that is accessible to everyone. Special needs of different groups, for example people with memory or physical disabilities, have been taken into account.

Sarka has two other main exhibitions. The Age of Agriculture - The Story of Farming tells the long term history of Finnish agriculture. Agriculture and its environments have evolved over the millennia, and agriculture itself has created changes in its setting. This exhibition is a journey through the three-thousand-year history of farming in Finland. Important themes at the exhibition are for



example the impact that agriculture has had on the environment at different times and of course the turning points in agricultural history. Additionally there is a separate hall with a permanent exhibition of tractors and other farming machinery. We are renewing this exhibition and a new exhibition will be opened in 2023.

New topical exhibition every year!

At the main exhibition hall is a space reserved for temporary exhibitions. The displays are changed about once a year and they present a certain theme. The exhibition in 2020 had the title *In Fair Weather – Agriculture, Climate and Weather*. It was an exhibition on agriculture in changing climate and weather conditions – on reactions, adaptation and finding the best solutions. The exhibition presented among other things the history of weather and crop failures. The exhibition

considered why is the warming of the climate a problem and can food be climate friendly. The 2021 annual exhibition *Food made in factories* presented the history of Finnish food products. Current annual exhibition *Pastures in the past* explores traditional biotopes and biodiversity. Traditional biotopes represent some of the most biodiverse habitats in Finland. Traditional biotopes were classified as endangered or critically endangered habitats in an assessment of threatened habitat types carried out in Finland in 2018.

Our two exhibitions are available also at [Digimuseo.fi](https://digimuseo.fi); digital service, which brings museum services to consumers regardless of time or place. The *Age of Agriculture and Before Machines* are available as free 360° virtual exhibitions, and guided tours are available as well. Schools in particular have been interested in these virtual exhibitions. Guided tours are arranged so that the pupils



are in their classes at school and guides are at their own computer at Sarka, or wherever. These guided exhibition tours have been very popular. Altogether children are one of the most important target groups, and many special guided tours and workshops have been designed for them.

Sarka is a Food Museum

Sarka has developed the concept of a Food Museum. Food is a part of everyone's daily life and this way the Museum has a chance to bring agriculture closer to people otherwise distanced from it. The Food Museum consists of events, exhibitions, guided tours, workshops and online content that approach the topic of food from different perspectives. The current global problems with climate change and food production have increased the need to consider and present also the effects of the choices we make in both con-

suming and producing food. The Finnish Museum of Agriculture wants to bring a historical perspective to the conversation.

20.

CHANGING THE COURSE TOWARDS SALVATION OF THE HISTORIC CITY OF GJIROKASTRA

GJIROKASTRA FOUNDATION
GJIROKASTRA, ALBANIA
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARDS
2021 / DEDICATED SERVICE TO HERITAGE

Sadi Petrela

EXECUTIVE DIRECTOR, GJIROKASTRA FOUNDATION

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"Thanks to the dedicated, 20-year commitment of the Gjirokastra Foundation to rescue their town from decay, this World Heritage City is being saved through the introduction of the best principles and models for conservation and heritage-based development. This work was undertaken in a challenging social and political context and in the spirit of community-based practices with a participatory approach."

The Europa Nostra Jury

The Gjirokastra Foundation started 20 years ago as an emergency initiative with international support. Situated in south Albania, the city of around 35 000 inhabitants has a rich history and an immense cultural heritage - 600 historic buildings built along cobbled streets, an impressive castle overlooking the Medieval bazaar - all built in stone.

The last period of communist regime and the 10 years which elapsed after its fall in 1991, with their traumatic political, social and economic events, took an especially heavy toll on Gjirokastra. The city had entered a downward spiral of disrepair and decay; the state-controlled heritage management system was in deep paralysis and chaos; investments in heritage seemed an impossible luxury - local citizens, business, even public institutions were massively abandoning the historic center.

The very initiative of Gjirokastra Foundation was a series of consultations with all the potential actors and groups of interest i.e. specialists, public institutions, communities and citizens, national and international NGOs. The deep and thorough assessment of problems, needs, potentials and resources, chances to take and routes to follow for changing the trend toward saving the "City of Stone", was the basis for producing the strategic document "Conservation and De-

velopment in Gjirokastra". Introduced by a high-level international expertise, It became the guide for the activity of GF and served as the backbone of the file for the inscription of Gjirokastra in the UNESCO World Heritage List in 2005.

In parallel, the very first intervention started immediately with the restoration of the abandoned building of the first Albanian School of the city, where the Gjirokastra Foundation established its office afterwards . Year by year this restored building, situated in the very heart of the historic center, became a focal point of coordination, collaboration and partnership in efforts for preservation and development of Gjirokastra heritage as an instrument for social, economic development and social cohesion.

The comprehensive approach

"Their endeavours promote the training of a new generation of architects, craftspeople and other heritage professionals, with a combination of conservation, restoration and revitalisation projects, using all resources efficiently while remaining focused on sustainable solutions"

The Europa Nostra Jury

Dealing with the huge and diversified heritage of Gjirokastra is a difficult challenge, but it also offers excellent opportunities. The comprehensive approach is not the easiest, but it has the potential to bring an immediate effect and produce synergy and mobilization, providing sustainability by developing a kind of circular economy, in which the output of an action serves as a stimulus and resource for further steps. Thus a rising spiral of overall development based on heritage was established gradually, bringing in and increas-

ing hope and interest to invest and stay in the historic town.

Following the guidelines established in its strategic document "Conservation and Development in Gjirokastra", the Gjirokastra Foundation planned, fundraised and implemented successfully more than 50 projects which include initiatives like following:

- restoration of abandoned buildings in disrepair and their revitalization i.e. reuse for the modern-time activities, mainly dedicated to culture heritage and/or tourism,
- development of culture activities related to intangible heritage, for example iso-polyphonic singing (also inscribed in the UNESCO Intangible Culture Heritage List), traditional dances, etc.,
- improvement of the existing museums and building a new one,
- development of attractions and activities related to culture tourism, which enriched the tourism offer, by introducing new services and facilities, including new attractions as, for example, the local culinary traditions ,
- revival of traditional arts and crafts, needed for restoration work and for the souvenir market,
- training of professionals of various fields related to culture heritage management, restoration, museology, tour guiding and service etc.,
- publications related to cultural heritage management, cultural tourism,
- support and training for citizens starting small businesses related to culture tourism in their historic buildings

- active participation in some ecological projects aiming at raising awareness about the inherent connection of cultural heritage with natural heritage etc.

This activities resulted in outputs like:

- restoration and revitalization of a row of abandoned historic buildings of 18th 19th centuries, like Zekate (pictured), now one of the most visited attractions in Gjirokastra, the Omari House, a center for artisan development, the two Babameto buildings, reused for tourism related activities, etc. ,
- the 10 year program for developing traditional arts and crafts through training, supporting new workshops, organizing every September the National Heritage and Artisan Fair in the cobbled streets of the Medieval Bazaar, which became a very popular event gathering up to 120 participants and bringing thousands of visitors,
- developing a 5-year plan of restoration and other interventions in the Castle aiming at improving visitors' experience.

Some groundbreaking endeavors

- the Gjirokastra Museum is the first one created after communism in Albania. Established in 2012, on the 100th anniversary of the independence of Albania, it is highly valued as an overall exhibition of the heritage of Gjirokastra, introduced in a comprehensive, balanced and unbiased way. We succeeded to follow strictly these sacrosanct principles, especially regarding the period of communist regime in Albania, (led by the dictator Enver Hoxha, who was a native of Gjirokastër), facing enormous political pressure and numerous obstacles,

- establishing as a tourist attraction the underground tunnel built by the communist regime during the Cold War (a premiere initiative in Albania replicated later in bigger scale in the capital Tirana by the government)

- the European Commission supported REVATO - Revitalization of the historic cities of Gjirokaster and Berat (the other UNESCO city in Albania). Two innovative elements were introduced with this project: 1) a completely open procedure of planning and implementation of its numerous activities and 2) fundraising of restoration work through co-financing by citizens. This experience is embraced by the Ministry of Culture which took a similar initiative recently,

- the publication and dissemination of best international experiences in preparation of integrated management plans for historic cities, part of another EU-Commission-supported project called EVAH (European Values in Heritage). On the basis, an international project is under implementation now for preparing an integrated management plan of Gjirokastra,

- starting in Gjirokastra the first Tourist Information Center in Albania in 2006,

- development of Experiential Tours - a new trend in international tourism - as an overall introduction of culture traditions, including traditional arts and crafts, culinary, iso-poliphonic singing etc., with active involvement of local citizens and communities.

Activism in heritage preservation

The spiral of development based on preservation of heritage is presently working and rising in Gjirokastra. The city has now an unprecedented attention and interest coming from more and more actors, public, private,


local, national, international entities, which are bringing in more hope and contributions, more development and investments on heritage.

This is good, but it also can inherently bring more threats to heritage as for example out-of-context interventions, unplanned and unstudied overdevelopment, lack of far-sighted plans to avoid uncontrolled touristification etc. That is why the Gjirokastra Foundation is recently focusing on direct activism for the preservation of genuine values of heritage and protecting it from threats coming from citizens, business or public institutions.

In 2019 the Foundation has prepared the nomination of Gjirokastra, as one of 12 heritage sites shortlisted for the 7 Most Endangered programme of Europa Nostra, in relation of some potentially detrimental-to-heritage developments, such as a controversial project for the construction of a by-pass road in the very heart of the historic centre.

A year after, the Gjirokastra Foundation prepared the file for the nomination of the National Theatre in Tirana, which was declared among the 7 Most Endangered sites in Europe, by Europa Nostra 2020.

We are now involved in the discussions for preparation of the integrated strategic plan of Gjirokastra. Undertaken by public institutions with the support of international donors, the process of its preparation offers a good chance for more harmonious, inclusive, participatory heritage-based development of historic Gjirokastra.



COLCHESTER + IPSWICH MUSEUMS | MUSEUM FROM HOME
ACTIVITY PACKS
UNITED KINGDOM
MUSEUMS + HERITAGE AWARDS / COMMUNITY IMPACT
AWARD 2021

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Hello from everyone at
Wich Museums



you will
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**LITTLE
EDEN**



**CHILDREN'S
ACTIVITY PACK**

**WORKING WITH
YOUNG PEOPLE
AND FAMILIES**

In March 2020, Covid-19 lockdown began in England, and many communities were plunged into crisis – people were struggling with work, home schooling, and even feeding their children. In this uncertain world, Colchester + Ipswich Museums (CIMS) asked: “how can we be useful?”

By understanding that CIMS forms one part of our communities’ vibrant cultural ecosystem, we can work as collaborators, rather than rely on interventive, unsustainable, short-term projects, which can be exploitative. Rather than just lead projects, we want to support the ambition and aims of our community, grow reciprocal relationships with deep roots, and be useful through deploying our unique resources.

With this approach in mind, when lockdown began, we reached out to community partners and tried to understand what we could usefully offer whilst our doors were closed. We spoke to organisations supporting; people managing unemployment, children in receipt of social care, key workers, families with children who have additional learning needs, teenagers leaving foster care, women leaving domestic abuse, young mental health service users, families in receipt of free school meals, and families on low incomes.

We listened and reflected on what was already being offered elsewhere. Much of the cultural sector responded with large quantities of online content, but many digital activities came with certain expectations i.e. that families owned a printer, had devices and data to download files or stream videos, had craft supplies or knew to visit cultural websites for ideas.

We wanted to support our most vulnerable communities without expectation, via organisations they already knew and trusted. If we could provide the means and some inspira-

tion, all families needed was imagination. We hoped to offer a bit of creative joy for young people living in difficult conditions and hoped that parents/carers might have a moment’s rest whilst their child was kept entertained.

“I really appreciate it... my favourite was the magnifying glass because it made everything big.”
(Recipient)

When things were tough, we wanted to demonstrate our commitment to our communities’ needs, not our own, whilst offering a source of inspiration, curiosity and fun. Many of our partners were delivering essential supplies to families. We asked if craft resources would be useful, and the answer was a resounding: ‘Yes!’.

Unwavering demand and further funding sustained provision through Britain’s strictest lockdowns. Originally made at home by two staff who are housemates, the project grew when restrictions relaxed, with volunteers forming a socially distanced production line outdoors. As word spread, we received direct requests for packs from community groups, and schools, plus more offers of support from cultural partners.

Led by CIMS, this project was a collaboration of over 20 partners and funders, offering emotional and practical support to each other at an otherwise overwhelming time, and getting supplies directly to those who needed them most. CIMS developed new, and nurtured existing relationships with libraries, theatres, archives, and dance organisations. Partners gave not only their time and energy, but hundreds of books, activity guides, t-shirts, reams of printer paper, baby dance leaflets, piles of art supplies, indoor growing kits, and toys.

71 CONTENTS OF AN ACTIVITY PACK BEING MADE IN ELEANOR’S GARDEN. PACKS WERE DESIGNED TO CONTAIN BASIC CRAFT SUPPLIES, E.G. COLOURING PENCILS, ERASER, PENCIL SHARPENER, GLUE, AND SCRAP PAPER, AND BOOKLETS WITH SUGGESTIONS FOR ACTIVITIES INSPIRED BY CIMS’ COLLECTIONS. THESE WERE SUPPLEMENTED WITH SEEDS, POSTCARDS, TOYS, AND OTHER SUPPLIES AS THEY BECAME AVAILABLE



“One of the major advantages to these packs was the versatility and accessibility – suggested activities and items included in the packs were gender neutral and did not require specialist skills or creative experience, meaning that the packs contents could be used easily interpreted and used.”
(Partner)

“Amongst the isolation many of us felt through lockdown, it was really great to volunteer on something that connected me to the community again”
(Volunteer)

CIMS distributed 2,327 activity packs in 2020. The speed at which we consulted and involved community partners, then delivered the packs, is due to relationships that were established over several years. Those partnerships, plus many more, have been cemented through the effectiveness of this project and our network is still growing.

“We have had some amazing feedback from our vulnerable families... They loved the games and activity books and everyone has been very appreciative.”
(Deputy Head teacher)

Having honed the process of making and distributing activity packs, when restrictions returned at the start of 2021, production immediately resumed and a further 700 packs were distributed. CIMS commissioned artists to develop bilingual packs to support mask wearing for Ipswich’s Roma community and encourage disadvantaged children to visit the recently reopened venues.

“We know that families on lower incomes struggle to purchase and access creative materials, but we also know that creative activity is hugely popular with children regardless of community, as such these packs have acted as a creative conduit, providing free activity and an opportunity for children



to express themselves creatively at home, as a result we have witnessed the positive impact on wellbeing and family cohesion.”

(Partner)

We know that the ‘Museum from Home’ activity packs were not perfect and not nearly enough to meet the creative ambitions of our community. We did not have the resources to provide for everyone who was living through challenging circumstances, and we felt acutely our inability to meet the apparent seemingly need. Whilst we work to address our limitations, we hope this project proved our genuine commitment to working in service of our communities. When times got tough, we didn’t turn inwards. We kept talking with partners, carried on supporting our community, and, we hope, worked to challenge the tokenism and short-termism found in the heritage sector, which remains a cause of legitimate mistrust between our community and our sector.

Through understanding our work as ongoing small acts of care that create sustained relationships, we can build a way of working that centres our communities’, rather than our organisations’, aspirations. By demonstrating our attentiveness, responsibility, and responsiveness to the people with whom we collaborate, we create authentic, sustainable relationships. There is no substitute or shortcut for the time and energy required in creating relationships in this way. However, this commitment is fundamental if the heritage sector wishes to remain relevant in a future that seems less certain than ever.

CARING FOR HERITAGE OF THE GURIN WALSER

MUSEUM WALSERHAUS
BOSCO GURIN, SWITZERLAND
EUROPEAN MUSEUM FORUM / MEYVAERT MUSEUM PRIZE
FOR SUSTAINABILITY 2021

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Walslerhaus Gurin

22.

Introduction

The Museum Walserhaus Bosco Gurin was founded in 1938 as the first ethnographical Museum of the Ticino Canton, Switzerland, and presents the history, craftsmanship, architecture, farming, habitation, traditions, religion, art, language and literature of the Walser village situated high up in the mountains.

The Museum is also intended to create cohesion within the village, to promote cross-generational interest in Walser culture, both in the neighbourhood and more widely and to support initiatives that contribute to the fulfilment of its mission which is: to present the history and culture of the Gurin Walser community and also that of other Walser communities, to care for the cultural and linguistic heritage of the Gurin Walser and to support, encourage and deepen knowledge and understanding of Gurin Walser origins, history, language and customs among the local community and further afield.

The Museum relies mainly on the work of numerous volunteers. This means that, despite our limited resources, the Museum is able to offer a wide range of topical activities. Inhabitants of the village and/or Association members can be called upon to offer their particular skills, giving the Museum access to its "own" team of enthusiastic historians, linguists, photographers, musicians and singers, geologists, botanists, biologists, herbalists, woodworkers, weavers, seamstresses, hill farmers and translators.

The Museum contributes to sustainability by employing local staff, creating new jobs in the village and using local craftsmen and locally produced food and goods whenever possible.

The building

Main Building: dating from 1386, this two-storey building is one of the oldest farm houses in the whole Alpine area and is substantially preserved in its original state. Half of the house is arranged as a museum of the home; in the other half, the rooms are devoted to topics such as religion, crafts, history, etc.

Barn 1: Typical Walser construction of stone walls below and elevated wooden hay-store on "mushroom" stilts, where there is a permanent exhibition on hill farming.

Barn 2: Site for temporary exhibitions, courses and other events.

Garden: ProSpecieRara show garden (ProSpecieRara is a Swiss foundation for the cultural and genetic diversity of plants and animals).

The Collection

Thanks to the recent remodelling of the permanent collection and the adoption of modern technology, the interest of younger generations is better served and we can address visitors in a more personal and emotive way.

The historic building is itself part of the collection together with the historic barns and haylofts, the original furniture and household objects, the tools for various trades, toys, traditional costumes, hand woven materials, works of art, paintings, drawings by the local artist Hans Anton Tomamichel (1899 – 1984), a collection of films and stills by Karl Skrip-sky, audio equipment and local seed collection ProSpecieRara.



Exhibitions

Apart from the permanent exhibition of the above mentioned collection, each season the Museum offers a temporary exhibition dedicated to some topic linked to the local people and/or territory, for instance photos of a villager, watercolors created by a villager, local rocks and jewelry made of these rocks etc.

Community involvement / activities

The local community and the Museum are closely bound together: the Curator and attendants are recruited from the village and members of the village community are engaged in tasks such as care of the Museum's garden, property maintenance and leading village tours. The involvement of our volunteers in all of our events and activities, stresses the importance of their skills. Collaboration with local and regional institutions such as the local authorities, the Citizen's community, the traditional costumes' groups, all encourage closer social links. We place particular emphasis in all our events on providing activities for children and young people. Work is in progress to create a dedicated children's trail in the Museum, as part of the permanent exhibition.

Every autumn the Museum organizes the village feast called Mätzufämm, when a soup made with vegetables from the vegetable garden is served with local bread, cheese and salami. It is an important bonding occasion for both resident and non-resident Guriner. This event, in addition to the General Assembly, is an opportunity to publicise the Museum's activities and to get new ideas for the future.

The yearly storytelling evening on 30th December also reinforces the feeling of belonging and helps to maintain the oral traditions of Bosco Gurin and the wider Walser community.

Guided excursions are conducted regularly on topics including local geology, flora and fauna, history and architecture.

Following the General Assembly, we also host talks by Swiss or foreign experts on various themes of Walser culture.

We regularly host an activity called GIM (Generations in the Museum) which brings together groups from different generations. They select an object, about which they invent a story which is shared with other groups. Afterwards the Curator or another expert will explain the real function of the object.



Taylor-made guided tours and craft and language courses for schools, families, experts and the general public, are very popular.

Research / publications Ongoing research and publications about the local Walser language, including compilation of dictionaries, research and publication in international conjunction with other Walser communities on linguistic, historic and cultural themes.

The activities in the field of linguistic studies have a particularly marked European dimension. We collaborate with experts in the Swiss Idiotikon and with Zurich University and exchange information and experience with other Walser communities in Europe, who also organize linguistic, historic, architectural and cultural activities.

Lectures and workshops in schools and in retirement homes on the Walser language, history and culture, both in general and with a particular emphasis on Bosco Gurin.

Articles are regularly published in newspapers and magazines about the Museum's activities. There are also regular radio and television broadcasts.

The Museum is one of the promoters on European level of the project to promote Walser culture as an intangible cultural heritage recognised by UNESCO.

Research under the project "Updating Bosco family trees" has led to contact with numerous Gurin Walser families throughout the world and has stimulated a sense of community spirit both within and well beyond the village.

The Walserhaus Museum is an active member of the International Walser Culture Association (Internationaler Verein für Walsertum, IVfW) and maintains active links at international level.

A series of pamphlets in the so called Gguri-nar Cheschtschi (the Chest) on topics including village architecture, sgraffito, frescoes, tales and legends, as well as discovery trails and treasure hunts, encourage visitors of all ages to learn about the area. The Museum is thus becoming a "Museum in Territory" ("ts Museum ufum Länn in the local language").

The Walserhaus Association is a member of the Committee of Historic German-speaking enclaves in Italy and in the Italian part of Switzerland.

We collaborate closely with the local Traditional Costumes Group, which supports us in the organisation of a number of events and activities.

PRESERVING OBJECTS' VOICES

GALT MUSEUM & ARCHIVES
LETHBRIDGE, CANADA
CANADIAN MUSEUMS ASSOCIATION / STEWARDSHIP OF
COLLECTIONS AWARD 2021

Graham Ruttan

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23.

Introduction

Adam Abraham “Ab” Chervinski had donated dozens of unique items to the museum and told museum staff impressive stories about the histories of those items. One such object was a weathered wooden chair with a cracked seat. Ab related to staff that the chair came from an alleged brothel that operated in Lethbridge decades prior. It is perhaps the only object affirmed to be related to the Red Light District in the museum’s collections.

Ab donated the chair and other objects in the 1980s and 1990s, and when he died in 2013, much of the cultural context of his donations passed with him.

Collections Technician Kevin MacLean felt the loss of that precious information keenly. Determined to avoid another such loss in the future, MacLean implemented a new standard for accepting donation offers to the museum: all donations must be accompanied by a recorded interview with the donor.

Voiceless Objects MacLean’s dedication to the objects in the Galt’s collection led him to develop innovative methods of capturing the “voice” of those objects being safeguarded by the museum.

“Museums collect objects because of the stories those objects can tell—what they were a part of,” explains MacLean. “The best people to give voice to those stories are the donors themselves. By recording the words of the donors in their own voice, we can preserve much more of those stories than we could with a few carefully written and edited paragraphs.”

“We began recording interviews with some donors starting in 2005. The interviews added rich layers of story, information, and context

to those particular donations. But it wasn’t our standard process for every donation until 2013. Since then, every single donation that has been accepted into our collection has been accompanied by a recorded interview with the donor.”

“Kevin and his team of staff and volunteers have placed extraordinary emphasis on capturing objects’ intangible stories,” says Curator Dr. Aimee Benoit. “This collection of oral history interviews with donors means that the Galt stewards a collection of objects with many layers of meaning. It also offers educators, researchers, and visitors multiple points of rich, personal connection when they access the collections.”

The donor interviews allow staff to call on the words and voices of donors to speak on behalf of the objects that are in the Galt’s stewardship, rather than requiring that staff act as the authoritative voice for the objects. Featuring the voice of donors as the primary experts on their own objects is part of the way the Galt is fulfilling its goal to share stories of local history and culture, and not gatekeeping the histories represented by those objects.

Recognition The Canadian Museums Association noted that the process that has been developed by MacLean since 2005 and refined since 2013 is a remarkable undertaking in capturing the oral histories behind their acquisitions.

“[This] approach allows for unique and human stories to be told about each and every item in their collections, giving them new life and personality. The Galt and their wonderful team of staff and volunteers have been implementing this practice for over a decade to help sustain a living memory of their collections and of Lethbridge as a whole.



“Through interviews, the museum collaborates with the donors and their families to help shape the way that narrative histories are told. The artifacts’ backgrounds help identify important events in personal histories, whether the item is a wedding dress or a pillowcase! Every requisition and donor has a story and the Galt Museum wants each and every one to be heard.”

Not only are the donors of objects interviewed about the story behind their objects, but those interviews are also then transcribed word for word by a team of trained and dedicated volunteers. These transcribed interviews are rich documents that allow researchers, teachers, community members, and others to discover more about the objects and about the personal histories of southern Alberta.

“The contribution of these volunteers to the historical record of southern Alberta is,

frankly, staggering,” raves MacLean. “To date, these amazing volunteers have transcribed over 1.5 million words of oral histories. Substantial portions of the transcripts are uploaded as public descriptions on our online database, making the unique and often powerful stories of these objects available to our community and the world.”

MacLean and his team have made oral history the cornerstone of the Galt’s collection practices, and have extended that process to the existing collection of thousands of objects taken into the collections prior to 2012.

Collections assistants are assigned to locate and interview previous donors or their surviving family members to give voices to these voiceless objects. “Oral history interviews have been a resounding success at the Galt Museum Archives and have added a wealth of rich documentation to the collections,” notes CEO/Executive Director Darrin J Mar-



tens. “This invaluable resource is no longer being lost as donors pass away, taking their memories with them. We retain and care for them through this crucial and trailblazing work.”

Call to Action

MacLean has words of advice for others considering starting to record interviews with donors: “Do it, and do it now.”

“Don’t wait to find the perfect equipment or to prepare a perfect system. Don’t worry about how to transcribe the interviews. Don’t worry about how to make them public. The knowledge that donors can share with the community about their objects is a temporary resource that you can’t ever recover once they are gone. Recording their reasons for donating the object and their memories are crucial. If you can capture those in a re-

corded interview, you can figure out the best way to process, store, and utilize them at your particular institution as you go. It took a decade and a half to evolve the Galt’s process to where it is today. Start now.”

“Museums collect objects because of the stories those objects can tell—what they were a part of,” explains MacLean. “Record those stories when you accept the objects. Don’t take your donors and their knowledge for granted.”

→ GLENN MILLER INDICATES SIGNIFICANT PORTIONS OF A RECENT DONATION.
PHOTO BY GALT MUSEUM ARCHIVES / GRAHAM RUTTAN

HISTORICAL PLAKA BRIDGE

PLAKA BRIDGE
EPIRUS, GREECE
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARD
2021/ CONSERVATION

Amalia Androulidaki

GENERAL DIRECTOR, RESTORATION, MUSEUMS AND
TECHNICAL WORKS, GREEK MINISTRY OF CULTURE AND
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24.

Plaka Bridge is a single arched stone bridge built in 1866 on the river of Arachthos in Epirus, Greece, with an arch span over 40 m and 20 m in height. It is considered one of the largest stone bridges in the Balkans and the largest and most impressive in Epirus and thus it has been listed by the Hellenic Ministry of Culture as “a work of art that deserves the protection of the state” and as a “historical monument”. On the 1st of February 2015, during a heavy storm that caused overflow of the river, the biggest part of the main arch and the east middle pier of the bridge collapsed.

The project’s scope was the anastylosis, restoration and enhancement of the bridge, along with the highlighting of its tangible and intangible values, as well as the integration of the restored monument into the natural landscape, the social and cultural life of the community and the international scientific community. The completion of the restoration and anastylosis project has been identified as a symbol of the concern of the Greek nation to overcome the painful years of the recession. The project was the very first anastylosis of a stone bridge in Greece - and one of the rare similar projects globally. It was the successful outcome of an exceptional interdisciplinary collaboration and research that have made quite an impact on the scientific community by offering a wide range of expertise.

The project underwent the following stages:

- i) Preliminary interdisciplinary study based on a detailed documentation of the monument, following the international principles and Greek legislation, offered by the National Technical University of Athens with the collaboration of the Hellenic Ministry of Culture,
- ii) preliminary work on the site, providing access and supporting the remains of the

bridge, while rescuing the fallen fragments from the river, preparing underwater foundations,

- iii) formation of the riverbed and preparation of the construction site,
- iv) scaffolding and arch support, conservation of the remains and anastylosis by using original quarries for the stone and the same materials and techniques as the original structure,
- v) construction of sidewalls aside the river bed and finally removal of the arched mould and monitoring of the bridge’s response.

The participants involved in the project are: The Ministry of Culture and Sports, the Ministry of Infrastructure, the Ministry of Finance, Prefecture of Epirus, the National Technical University of Athens and the Technical Chamber of Greece. The budget of the whole work was 5,800,000.00 euro. The Region of Epirus contributed with an amount of 100.000 euros and a sponsor from Epirus with an amount of 100.000 euros. The anastylosis of the Plaka Bridge was inspired by the strong demand of the Greek people and has contributed to their morale to face challenges with success, based on the cultural heritage values. Sustainability of the project:

- i) Environmental, using natural, traditional materials in the construction,
- ii) Social, since the society has embraced the project,
- iii) Cultural, because traditional methods and knowledge are regained and disseminated,
- iv) Financial, since it attracts visitors, as an architectural and historical landmark.



The construction methodology and the traditional techniques of Plaka Bridge are part of the European Cultural heritage, having been used for centuries in South-East Europe. The acquired knowledge and experience from the project is already spreading through publications and conferences at an international level.



The image shows the interior of a mosque, featuring a series of large, pointed arches supported by columns. The walls are decorated with alternating horizontal bands of light and dark stone or plaster. The floor is covered with a large, patterned carpet. There are wooden benches or seating areas on the left and right sides. The lighting is warm, highlighting the architectural details.

REHABILITATION AND RESTORATION OF HISTORICAL MONUMENTS AND RESIDENTIAL HISTORICAL BUILDINGS IN THE VICINITY OF AL-AQSA MOSQUE

AL-AQSA MOSQUE AREA REHABILITATION PROJECT
JARUSALEM, PALESTINE/ISRAEL
ICCROM-SHARJAH GRAND PRIZE 2021/2022

Amal Abu El Hawa

LEAD, OLD CITY OF JERUSALEM REVITALIZATION PROGRAM

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25.

His Highness Sheikh Dr. Sultan bin Muhammad Al Qasimi, Supreme Council Member and Ruler of Sharjah honors the "Rehabilitation and restoration of Historical Monuments and Residential Historical Buildings in the vicinity of Al-Aqsa Mosque inside the Old City of Jerusalem" project in Palestine, the winner of the Grand Prize of the ICCROM-Sharjah Award for Good Practices in Cultural Heritage Conservation and Management in the Arab Region (2021-2022).

The OCJRP project that won the ICCROM Sharjah award aimed to rehabilitate and restore residential complexes and historical buildings and preserve the historical and cultural heritage of these in the vicinity of the Al-Aqsa Mosque. The project included the restoration of many buildings in the area surrounding the Aqsa Mosque based on the results of the Master plan for the Old City of Jerusalem, which showed the urgent need to protect the cultural heritage in that area. Rehabilitation of many historical buildings. The subsequent phase of the project started in 2018 and included the implementation of the four components of the conservation process (restoration and rehabilitation, documentation, training, and awareness) to work on the following buildings in the Al-Haram Al-Sharif area:

1. Amineh Khalidi Residential Complex on Bab Al-Majlis Road
2. The home of the Kalouti family in Aqabat Shaddad
3. Al- Mazharyya School in Bab Al-Hadid , which is currently used as a residence for Jerusalemite families
4. The facade of the Arghoneyya school
5. Al- Mawardiyya Madrassa (School) (Al-Rasasiya) on the road to Aqabat AL-Takiya which is currently used as a mosque and a place for memorizing the Qur'an
6. The Jawhariyya school in Bab Al-Hadid
7. Turabat Al-Sit, Tonshuq Al-Muzafariyya

8. Al-khalidi Library on Bab al-Silsa Road
9. Al Qameem Public Space

Community Awareness

This project falls within the objective of the Old Cities Jerusalem Revitalization Program (OCJRP), which was established in 1994 to preserve the historical and cultural heritage in the Old City of Jerusalem (registered on the List of World Heritage in Danger since 1982) and seeks to improve the environmental and physical conditions of its buildings through rehabilitation and restoration. Furthermore, it aims to strengthen the residents' steadfastness in staying in the Old City of Jerusalem to protect it from settlers that seek to displace them and falsify the historical identity of the Old City, with the objective of eradicating the Islamic and Christian identity of the city and imposing a Judeo-biblical narrative onto it. The field visits and specialized studies prepared by the reconstruction program within the Master plan of the Old City revealed the following:

- There is a huge loss in the architectural and historical fabric of the historical buildings in the vicinity of the blessed Al-Aqsa Mosque, which dates back to the Mamluk and Ottoman eras.
- The project area is constantly targeted by the occupation in its efforts to change its demographic composition, reduce the number of Jerusalemites living in the Old City, and to increase the number of Israeli settlers. They further aim to Judaize the history of the city and do so through excavations and continuous underground tunneling beneath the project area to prove their biblical narrative, consequently damaging the structural foundations of many buildings in the relevant area.

PROJECT LOCATIONS



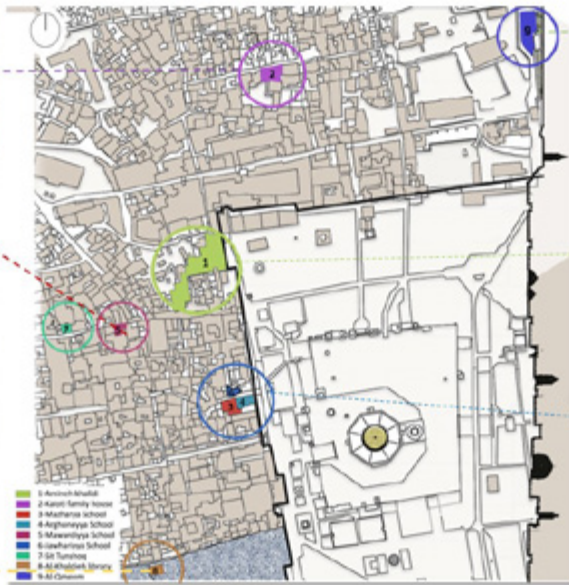
Kalat Raashid Complex



Mawardiyya Madrasa (School)



Al-khalidi Library



Al Qameem Public Space



Amineh Khalidi Residential Complex



Mazharyya, Jawharyya, Arghoneyya Madrasa (School)

- Residents in the area also face the constant threat of groundless expulsion from their homes. Several buildings in the area are controlled by settlers, creating tension, and affecting the daily life of the inhabitants. Being in proximity to the Al-Aqsa Mosque and the Wailing Wall makes for constant political turbulence, as attested by the recurring assaults carried out by Israeli police. Ongoing Israeli excavations underneath certain parts of the Study Area have had and continue to have destructive effects on the historical buildings. Some of the settlers' buildings are of Mamluk origin while others are controlled by the Israeli Municipality.

- Due to Israeli policies towards Jerusalemites and their need to keep their living rights, the population density within the Old City has increased. This, alongside growing local poverty and the neglect of Israeli authorities, has led culturally important structures to fall into disrepair.

For example, Amineh Khalidi Residential Complex housed forty-five families and was therefore very overcrowded, leading to very inadequate living conditions. Thus, the project improved their living conditions while engaging them in the rehabilitation process, allowing them to feel a sense of belonging and ownership over their homes while increasing their sense of pride for their culture. Another risk was encountered in Al Qameem, where settlers threatened to seize the area if it was not repaired. In response, the project restored it and turned it into a communal space, allowing for gatherings and encouraging values of solidarity. Therefore, work was done in the project area by OCJRP to protect it from such damage and to preserve and revive its historical heritage.

An integrative approach to conservation was achieved through working through different stages using four key components: restoration and rehabilitation, training, awareness, and documentation. These work in concert to achieve a comprehensive and integrated

revitalization process that goes beyond the restoration of historic buildings and monuments. The project also worked towards preserving the values and authenticity of the building and cultural identity.

The restoration sought to protect this heritage from surrounding dangers and challenges, most of which are of a political nature. Apolitical challenges consist of either misuse or mistreatment by its users or due to negligence and long-term disregard. Additionally, the renovations enhanced the residents' living conditions and improved the physical, structural, and environmental state of the buildings. The project also rehabilitated public buildings to allow the renewal of institutional use.

Simultaneously, the workers and contractors underwent training programs that concentrated on teaching the historical importance of the monuments and safety measures alongside the technical skills needed to handle plaster and restore the stone. The training courses involved interns such as architects, civil engineers, and other professionals. They also covered training in risk assessment and how to develop mitigation plans relating to response or recovery targeting the local people in Jerusalem. Emphasis was placed on transferring knowledge regarding the historical significance of the monuments and building human capacities during the implementation of the project to establish a unit capable of viably carrying out conservation work due to their awareness of the correct methods and materials needed for the process. Thus, the project achieved a balance between preserving historical elements in them and meeting the modern needs of the residents that fall within international standards for the preservation process.

Community participation was of great importance and aimed to heighten the impact and

sustainability of the project by enhancing the relationship and interest of the local community in the preservation of cultural heritage. By holding workshops with them and allowing them to contribute to special decisions, the project integrated the residents and increased their participation in it. To underline the importance of their role in preserving the cultural heritage in the area, the following awareness-raising activities were implemented: tours, competitions, events, and the release of publications and films directed at children, school students, and youth.

Throughout the project, information was recorded and added to different databases, as well as being translated into publications, booklets, and short films. Such documentation works to uphold the true history of the area targeted by the project, amplifying the social awareness and sustainability of the work.

Due to its multifaceted approach, the project had a stronger impact than solely restoring buildings. It strengthened the locals' capabilities and understanding of cultural heritages, creating a conscious community capable of understanding its true importance and making them an essential part of the preservation of cultural and architectural heritage. The four components the project tackled have increased their resilience, establishing collective respect and appreciation for the area's rich history and for the monuments that surround them. In addition, the project contributed to economic growth and diversity due to its resulting increase in employment and teaching skills necessary for future employment. In conclusion, the residents of the project area, as well as the rest of Jerusalem, will continue the flagship for cultural heritage protection.



SOLIDARITY. THE CHALLENGE IN UNCERTAIN TIMES

EUROPEAN SOLIDARITY CENTRE | PERMANENT EXHIBITION
GDANSK, POLAND
EUROPEAN HERITAGE AWARDS / EUROPA NOSTRA AWARD
2021/ EDUCATION, TRAINING AND AWARENESS-RAISING

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26.

Gdańsk. A city where one of the greatest peaceful revolutions started. In August 1980 workers from the Gdańsk Shipyard – the largest shipyard in Poland at that time – refused to work and demanded more civil liberties. Hundreds of factories across the country joined the strike in solidarity. As a result in August 1980 the Shipyard hosted ground-breaking negotiations between the workers and the communist government. For the first time behind the iron curtain a compromise between strikers and authorities was reached. *Solidarność/Solidarity*, the first independent self-governing trade union in the Eastern Bloc, came into existence. It was the beginning of a peaceful revolution that led to the fall of communism in Eastern and Central Europe nearly a decade later. As children of this revolution we are now facing the biggest challenge to European solidarity amidst the war in Ukraine.

The European Solidarity Centre Commemorating, preserving and popularising the heritage and idea of Solidarity and anti-communist democratic opposition in Poland and other countries; inspiring new initiatives based on universal cultural, civil, union, local government, national and European ideals – those goals defined the mission of the European Solidarity Centre, a cultural institution established in Gdańsk in 2007. A new-formula institution, focused both on Solidarity as part of modern history and solidarity as a concept shaping the future. The founders of the institution were the City of Gdańsk, the Pomorskie Voivodeship, the Ministry of Culture and National Heritage, Solidarity Trade Union and Solidarity Centre Foundation.

The ECS building has been located within premises of the historic Gdańsk Shipyard near Gate No. 2, where Lech Wałęsa announced creating Poland's first trade union independent from the communist party; right opposite the Monument to the Fallen

Shipyard Workers 1970 – the first memorial commemorating victims of the communist regime behind the iron curtain. The historic BHP (Health Safety) Hall, where the Gdańsk Agreement was signed, is also located nearby. The industrial landscape of the shipyard and the distinctive features of the shipyard and maritime architecture were transferred into the shape which the ECS building has taken. The design – by Gdańsk-based architectural firm FORT, the winner of the international competition – refers directly to the heritage of the historic Gdańsk Shipyard and the idea of Solidarity.

The ECS Permanent Exhibition

The creation of a permanent exhibition became a key task for the institution and the basis to achieve its aims. The exhibition was a joint effort of historians, social scientists, museum experts, designers and engineers. Two competitions were held in 2008: the first for the exhibition scenario and the second for its design concept. In the same year, the ECS Archives Section began its operations, collecting archives and memorabilia connected with the history of Solidarity movement in Poland and abroad. In 2012, the Permanent Exhibition Section was created, which was responsible for finding, acquiring and developing materials. Not only does the permanent exhibition focus on the history of Poland, but also emphasises the European context of Solidarity. In order to obtain materials concerning the fall of communism in Central and Eastern Europe the Permanent Exhibition Section team visited nearly 60 most important museums and archival institutions in Bulgaria, Czechia, Estonia, Lithuania, Latvia, Russia, Romania, Slovakia, Ukraine and Hungary, and conducted meetings with historians and former oppositionists. Those contacts enriched the ECS exhibition with numerous materials, broader knowledge



about anti-communist movements in those countries as well as about their reaction to the establishment of Solidarity. The exhibition itself was financed by a grant from the Ministry of Culture and National Heritage to the amount of 6.8 million EUR. Ultimately, on 30–31 August 2014 the permanent exhibition, called “the heart of the ECS building”, was opened to the public.

This state-of-the-art exhibition is narrative in character. The visitor is immersed in a historical context via archival exhibits, documents, manuscripts, photographs, video presentations and interactive installations. Nearly 1800 exhibits tell the story of the victory of Solidarity and human rights. They include the icon of the August 1980 strike – the Boards with 21 Demands, which today are inscribed on UNESCO’s World Heritage List; the original shipyard equipment – the overhead crane operated by legendary trade union activist Anna Walentynowicz; the sacred gift from Mother – the bullet-pierced jacket of 20-year-old shipyard worker Ludwik Piernicki, shot in December 1970; and the symbol of the commitment of intellectuals – the original desk of Jacek Kuroń, one of the opposition leaders. The archives and memorabilia combined with multimedia and installations transform a history that started in the Gdańsk Shipyard into the history of a universal idea, showing multiple dimensions of the European significance of the Solidarity movement. Visitors discover how the revolution that took place in Poland made a society

pushed to the margins by the Yalta Agreements an actor of universal history.

Since the opening, the ECS exhibition has been visited by 1.3 million guests from Europe and the whole world. The exhibition encourages questions that still need answering: about the place of solidarity in today’s world, public life, political philosophy, community and civic society and, finally, about freedom. Due to its universal and continuously valid message of solidarity and the heritage of the Polish culture of dialogue, this unique place is an important point of visit for official guests, with many presidents, prime ministers and heads of state coming to the Centre.

The Award

The exhibition highlights the importance of labour and how this built the Europe that we know today. It highlights the value of activism for human rights, labour rights and political rights, and shows the importance of civic engagement in the advancement of these causes. The use of the project’s up-to-date exhibition techniques and participatory museological approach is of great value and exemplifies how to preserve stories and make them relevant to the contemporary world – with that verdict of the Jury the wonderful news that the ECS permanent exhibition was a winner of the European Heritage / Europa Nostra 2021 Award was announced in May 2021. For us it is a great experience,

an experience of being part of a big family. Someone beautifully said that heritage, especially material heritage, is the property of a village, a town, a country, but its beauty, its soul, is the property of us all. Culture knows no borders, no ethnic identities, sows no hatred, celebrates human creativity and is a source of defence for those values which underpin Europe. Today we felt that there is such a thing as the European spirit – commented Basil Kerski, director of the ECS. It is a great honour not only for the ECS, but also for Gdańsk. – stated Aleksandra Dulkiewicz, Mayor of Gdańsk. The values that gave life to the peaceful revolution of Solidarity must remain alive. This is also our duty, because Europe is us.

This duty became more vivid in February 2022 as the story of a peaceful revolution and new democratic order in Europe took a sharp turn upon Putin's invasion of independent Ukraine.

The War

The exhibition with an open ending – with these prophetic words Günter Grass, a Nobel Prize laureate commented on the ECS permanent exhibition during his visit in 2014. He left his note in the room called THE TRIUMPH OF FREEDOM, dedicated to changes in Eastern and Central Europe in the late 20th century, that finalises a historical narrative at the exhibition. It depicts how the bloodless revolution in Poland led to the fall of the Berlin Wall and to the collapse of dictatorships in Central and Eastern Europe. While presenting the disintegration of the Soviet Union, the display introduces visitors to the process of building Europe's new political and economic order.


The war in Ukraine shows that the process of dissolution of the USSR is still ongoing. It

is a further chapter of post-Soviet transformation, this time bloody and not peaceful. The construction of the ECS exhibition enables the team to develop the narrative and enrich it with the history of the last 30 years in Ukraine, and critically analyse post-Soviet Russia. As the exhibition is the heart of the institution, this transformation resonates with the programme and activities, being its strength and the source of vitality.

The permanent exhibition is a highly effective tool, operating on many levels: it spreads the knowledge and popularises the story of Solidarity, but is also a sign of contemporary solidarity, a direct reaction against crime and war. At the time of war it also raises questions about the responsibilities of modern European cultural institutions.

As the ECS team is revitalising the final part of the exhibition, it becomes obvious that the transformation process that started in 1989 is constantly affecting and changing our continent. The revolution of 1989 is still going on. It is just that now the West is beginning to understand that it is also its own transformation, not just a part of Eastern Europe history. In this transformation, the entire economic and political system of the democratic world needs to be renewed and adapted to the changes, to the struggle between democracy and authoritarianism, says director Basil Kerski. I am also convinced that from a long-term, historical perspective, this is the beginning of the end of Putin's regime. Ukraine will be to Putin what Afghanistan was to the Soviet Union.

How to find strength and inspiration in the story of a peaceful revolution in a time of war? Only the most powerful projects can rise to the occasion. And therein lies the uniqueness and excellence of the ECS permanent exhibition. We are ready to meet this challenge.



A MUSEUM DEDICATED TO LIVE RESEARCH

27.

VARVE MUSEUM (NENKOU MUSEUM)
FUKUI PREFECTURE, JAPAN
JAPANESE ASSOCIATION OF MUSEUMS AWARD 2021

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The Varve Museum is a unique museum featuring lake sediment. "Varve" refers to the sediment with characteristic annually laminated layers piled up in the lake bed. One new layer made up of light and dark colored stripes is formed each year and this striped pattern is piled up alternately. The color difference arises from different types of sediment depending on the season. Lake Suigetsu, Japan, accommodates varves that have accumulated over the last 70,000 years, which are the key to understanding geological age and the palaeoenvironment. In 2012, the number of layers established by scientists was adopted as the international standard time scale for radiocarbon dating. The varves are also keeping detailed records of past climate changes, which can be reconstructed from micro remains among the sediment. Following the achievement of the scientists who provided internationally acclaimed research results, the local government of Fukui Prefecture decided to construct the Varve Museum in collaboration with the scientists involved, with the aim of promoting the research and educating the public about the academic value of the Lake Suigetsu varves. In the Museum, the breathtaking 50m-long gallery exhibits the entirety of the Suigetsu varves, and takes visitors on a journey of time tracing back to 70,000 years ago. Not only for its academic significance, but also for its oral exhibition commentary by the museum navigators that conveys the passion of the researchers in a dramatic way, and its collaborative projects with the neighbouring museums, the Varve Museum has received high praise since its opening and has contributed to regional development.

A History of Steady Research and its Philosophy

It is perhaps highly unusual that the award was given to the very young museum, which

only opened in 2018. However, in order to precisely explain our project and the people who brought enormous passion into it, it would be necessary to start with a history of research dating back some 30 years ago. A convincing enough reason may be found in it. The varves were discovered in 1991 during a borehole survey led by an environmental archaeologist Yoshinori Yasuda. At the time, the town of Wakasa, where the Varve Museum is located now, was not yet known for its varves but was famous as a Neolithic archaeological site called Torihama shell midden. The varves were discovered by chance by the researchers attempting to reconstruct the vegetation of the past that the Neolithic people had lived in. The discovery marked the beginning of a full-fledged varve research in Japan.

It was a young researcher in the 1990s, Hiroyuki Kitagawa, who first thought that this discovery might enable the construction of a standard time scale. He spent five years counting the total number of layers of the sediment and dating the leaf fossils. Unfortunately, due to the incompleteness of the samples themselves used in the analysis, the results of his research were not immediately adopted as an international standard. However, Kitagawa's ideas were passed onto the next generation of an international research team led by Takeshi Nakagawa (the author) and saw the light of day.

The philosophy of the project, which Kitagawa sowed the seeds for, is to produce the best possible data without any compromise. To achieve this, Nakagawa and his team first tried to collect a complete series of samples with no missing layers. The challenge was successfully met in 2006, but the project came to fruition over the next six years of steady research. We recounted all of the varves over 45 metres consisting of 70,000 layers and measured radiocarbon dates in



800 leaf fossils. The “Suigetsu Data” published in 2011 has finally been adopted by IntCal, an international radiocarbon calibration model, and is regarded as the most reliable dating data available. In the latest version of IntCal updated in 2020, the data we have provided remains important, providing reliable ages for the wide range of research fields as diverse as archaeology and geology.

Exhibiting the Essential Beauty of Science

The study of varves is a very specialised and humble subject, which, according to common sense, is not something that many people would find interesting. What we are exhibiting is not a dinosaur, a fighter plane or a spacecraft, it is just mud. In considering the exhibition scheme, we argued again and again about how to make a show out of it. In the end, we decided to be as straightforward as possible about the essential beauty

of scientific research, that is the charm of the varves themselves, the charm of the people who worked on them, and the charm of the world that can be seen through them. On the contrary, we have boldly omitted entertainment elements that are not essential to the varves. This is an extremely risky decision for a museum. Nevertheless, we bet on the fact that you will be able to feel the charm of the varves, which we are convinced is there.

The most symbolic embodiment of our exhibition philosophy is the 45-metre long Varve Gallery. Here, 100 borehole cores with varves dug out of Lake Suigetsu are displayed as giant thin sections, which we call “varve-stained-glass”. Thus, we have realised an exhibition space where you can see the entire history of the world, i.e. the past 70,000 years inscribed on the varves, which researchers have challenged and revealed. Considering the physical lifespan of a single human being, 70,000 years is an unimaginably tremendous amount of time. In this Mu-



seum, such an invisible scale of time can be seen through the varves.

Our other commitment is that it should be a living person who plays the role of conveying the fascination of the varves and the passion of the researchers, not a lot of text panels or the latest electronic equipment. The Varves Museum is staffed by exhibition guides, or 'navigators', who are familiar with varves and provide visitors with detailed explanations. In the four years since the museum opened, we have found that difficult, cutting-edge research is better conveyed in human voices than in written text, which is more effective in promoting visitor understanding. The fact that interpersonal communication by navigators is welcomed by visitors is evidenced by the high ratings on social media and review websites.

Finally, we would like to add that our commitment has a positive synergistic effect on the local community. Local confectionery

shops and general businesses have developed products featuring the varves, which are now becoming a speciality of the town. In addition to the permanent exhibitions mentioned here, we also organise a special exhibition every year in collaboration with the neighbouring town museum, which has had the effect of increasing the number of visitors to the Museum by 250%. None of them could have been imagined at the dawn of varve research in the 1990s.

There is only the "real thing" in the Varve Museum. The reason why the museum has received far more recognition than all of us had expected is that visitors to the museum and local residents resonate with the charm of the "real thing". In this sense, we are grateful for our success and the award that the people have brought to us.

28

BEIRUT ASSIST CULTURAL HERITAGE
BEIRUT, LEBANON
ICCROM-SHARJAH GRAND PRIZE 2021/2022

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**THE POST-
DISASTER
MISSION FOR
RESCUING
BEIRUT'S
HERITAGE: THE
BACH PROJECT**



"Beirut, died a thousand times, and been reborn a thousand times."

Nadia Tueini

Beirut city can be regarded as a complex stratigraphy, a rich palimpsest in which the past is not erased, but instead forms a series of layers, which can interact with layers from later or earlier historical periods.

Starting 1840, Beirut, a small walled coastal town outgrew its walls when local bourgeois families move outside the city walls creating the first garden suburbs. The development of Beirut Harbor encouraged the use of different building materials and construction methods, and until 1940, the architecture of Beirut presented a fusion of traditional, modern, and imported crafts.

The Heritage houses that survived the development pressures and perils of the following decades were still standing as monuments for Beirut's rise until August 4th, 2020.

The blast of August 4th, considered one of the biggest non-nuclear explosions in history, happened in one of the most critical phases of Lebanon's modern history, taking the lives of more than 220 people and injuring 6000 while leaving 300.000 people homeless.

The explosion severely damaged the rich architectural heritage carrying social, historical, and architectural significance. The areas where destructions occurred were inhabited by mixed wealthy and modest households and presented the rare remaining historical clusters in Beirut, an essential part of its collective memory.

The brutal destruction of the city made urgent rescuing an imperative.

What started on August 5th as a spontaneous volunteering reaction by the Restoration School alumni, became within two days, a systematic and organized mission under the direction of the Ministry of Culture - Directorate General of Antiquities, with the support of Beirut UNESCO office, ICCROM-Sharjah, ICOMOS Lebanon, and APSAD.

Forty architects and engineers restorers joined by two hundred architects and architecture students started operating under the name of BBHR2020, and on August 6th, the locus of the collective memory became the field for the big urgent rescuing operation of Beirut heritage, the BACH project.

Fifteen units were operating within BBHR, and covering various aspects; data collection, reporting, documentation and archiving, communication, 3D modeling and GIS, mapping, restoration phase planning, sheltering, coordination with the contractors, propping, preparation of the study files, items rescue missions, administration and organization, executive group and the technical assistance group. After forty-five days, eight units got support from the German Archaeological Institute and were able to proceed for five additional months.

The urgent intervention consisted of four steps; Decoding and identifying the heritage buildings, assessing their condition, identifying the level of risk and informing the authorities in case of danger of collapse, proposing a propping method and supervising the works of the pro-bono contractors, and finally recording and completing the map and the inventory table for future records.

The team divided the city into zones, depending on the level of risk. The BBHR experts covered the endangered zones, and the architects and students the less risky zones. A matrix of the damages versus the typolo-



gy of the houses was prepared to define the categories and the approximate cost of the restoration works. The structural engineers set a typology of the damages and their basic immediate interventions. Assessment data sheets were filled on site, with propping sketches and method statements. The first proposal was ready on the 4th day, and on the 6th the pro-bono contractors were on site. By the end of the urgent propping and sheltering mission, ninety heritage houses risking imminent collapse were saved and covered. Initiatives, NGOs, and institutions participated in the roofing actions, and donors offered the needed materials.

The recording result was a map of Beirut, where one thousand six hundreds heritage houses were identified. The built and unbuilt, the tangible and intangible were recorded, and became for the first time a documented reality in the city.

The documentation covered 2D and 3D laser scanning surveys of two hundred and fourteen heritage houses for their eventual rehabilitation. Following this successful experience, UNESCO's Heritage Emergency Fund covered the project of creating a 3D

digital twin of Beirut's historic neighborhoods, providing experts with precious information for reconstruction.

This urgent rescuing mission pushed towards the constitution of a GIS map where all the gathered data during the first six months after the blast was collected and processed.

The recovery planning consisted on preparing files and detailed reports for heritage clusters and cost estimation for three hundred houses.

In parallel, various rescue missions for works of arts were accomplished by BACH and the Lebanese university architecture students; While assembling the scattered parts of the artefacts, students were able to put together the elements and understand their connections and materials, but above all, rescue them for the future of Beirut. This experience tackled competences that cannot be easily developed inside the campus walls.

The local NGOs played a major role in the rehabilitation of the heritage houses in Beirut; BACH tried to guide those NGOs in their work and a map of their zones of activities



was set. Around two hundred follow-up site visits were achieved by BBHR experts, and guidelines for minor damages reparations were prepared.

Moreover, experts from various initiatives contributed to writing manuals on Houses of Beirut. These manuals and workshops aimed to guide engineers, architects, NGOs, and owners in their interventions. They documented the construction techniques, the pathologies, and the methods of interventions and were funded by French and British cultural institutions.

« Rebuilding Beirut's houses by rebuilding its people » was launched by BACH and supported by experts and NGOs to build a skilled craftsmanship in Beirut.

The vocational trainings took place in the damaged historical houses and represented the first professional efforts to preserve disappearing craftsmanship. They covered the traditional timber carpentry and timber roofs, lime plastering, and stone masonry and were funded by French, British, German and Japanese cultural institutions.

BACH was meant as an inclusive initiative; UNESCO's Heritage Emergency Fund, UNHCR, UNDP, UNHABITAT, ALIPH and several European Governments, mainly France,

Germany and Italy, supported Lebanon in the emergency rescuing of the endangered heritage where funds covered public buildings such as schools, churches, libraries and museums as well as private housing.

Finally, BACH project showed the will of both people and stakeholders in redefining their cultural values, particularly the ones related to heritage. It led the Lebanese to think about the meaning of history, but also about the dimensions and the characteristics of the heritage to be preserved. It showed at the same time, a strong will, and an unconditioned love for the country.

Without BACH project, historic houses and works of art, witnesses of the richness of Beirut's past, and evocative of feelings of identity and belonging would have been lost to the world forever.

BACH experience was shared worldwide as a unique example of a community who gathered less than 24 hours following one of the biggest explosions in the world, driven by the love of their city and its heritage.

And the project was lastly awarded the winning project of the 3rd ICCROM-Sharjah Award for Good Practices in Cultural Heritage Conservation and Management in the Arab Region.

Presenters

.... IN ORDER OF APPEARANCE IN THE PUBLICATION



ELEN PHILLIPS, PRINCIPAL CURATOR, CONTEMPORARY AND COMMUNITY HISTOR

Elen is a Principal Curator of Contemporary and Community History at Amgueddfa Cymru – National Museum Wales where she has been employed in various curatorial roles since 2005. Her practice is rooted in participatory ways of working, involving people and communities directly in the development of the museum’s collections and displays.

Elen recently co-led on delivering the museum’s Collecting Covid initiative – a mass-observation style collecting project developed in response to the emerging, rapidly evolving coronavirus pandemic.



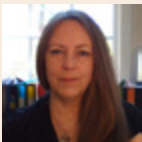
ANN B. FRIEDMAN, FOUNDER AND CEO, PLANET WORD

Ann Friedman was a beginning reading and writing teacher in Montgomery County, MD, for 9 years until her retirement in 2011. From 2010-2016, she served as the Chair of the Board of the SEED Foundation, the parent body of the only U.S. public, inner-city, college-prep boarding schools, where she currently serves as Vice Chair. Ms. Friedman is a director of the American Alliance of Museums and is on the board of the Aspen Music Festival and School and the National Symphony Orchestra. She is a director of the Downtown DC Foundation. Her husband is N.Y. Times foreign affairs columnist Thomas L. Friedman..



ALEXANDER JENKINS, EXECUTIVE CREATIVE DIRECTOR, INTERACTIVE ARTS, NEXUS STUDIOS

Alex is an award-winning Creative Director collaborating with the most progressive digital companies and brands in the world to create cutting-edge XR experiences, from location specific events to digital products. Alex has led Nexus’ pioneering interactive projects, including the BBC’s first ever AR App ‘Civilisations’, and a BAFTA nominated XR experience with CERN recreating the origins of the universe. He was pivotal in transforming The Dallas Cowboys’ stadium into a hyper-accurate, location-specific AR experience and brought history back to life at Changdeok Palace, Seoul, in a first-of-its-kind AR guided tour.



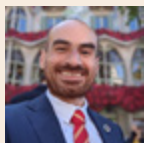
CAROL GHIORSI HART, DIRECTOR, GREENSBORO HISTORY MUSEUM

Carol is the director of the Greensboro History Museum, North Carolina. She is from New York, where she was the executive director of the Vanderbilt Museum & Planetarium and the Smithtown Historical Society. She is a cultural anthropologist with a focus on the arts, museums and media.



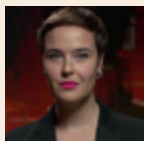
MAKSYMILIAN BOCHENEK, DIRECTOR REPRESENTATIVE, PROGRAMMES OF EMIGRATION MUSEUM IN GDYNIA

History of art graduate at University of Gdansk, Museum Curatorial Studies graduate at Jagiellonian University. A curator, producer, art critic. In the years 2012 - 2013 tutor at Art Academy in Gdansk. Curator of "Klimaks" at Emigration Museum in Gdynia, "Re-Designing the East" at VKW in Stuttgart, which has been funded with support from the European Commission and other expositions such as: "Schoenberg!" at Wyspa Institute of Art in Gdansk Co-curator of Alternativa Festival 2013 - 2015.



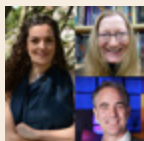
AMILCAR VARGAS, WORLD HERITAGE, CASA BATLLÓ

Amilcar holds a PhD from the University of Barcelona and is responsible for World Heritage at Casa Batlló. His main task at Casa Batlló is the implementation of the World Heritage Convention, raising awareness of the Outstanding Universal Value and pursuing the potential opportunities of Casa Batlló's inscription on the UNESCO List. He is an international expert in World Heritage Management and has worked in renowned institutions such as UNESCO (Paris). His international experience includes academic stays, university lectures and conference presentations in 15 countries with several publications.



ANIA FEDOROVA, RT CREATIVE LAB, PRODUCER OF "LESSONS OF AUSCHWITZ"

Ania is an Emmy-nominated Producer and Creative Lead with RT's Creative Lab. Holding a bachelor's degree in Linguistics, she first found herself in TV journalism pursuing a 10-year-long presenter's career. Starting with a program she hosted and edited about Russian Culture, Anna gradually built up enough stamina to present an hour-long live daily evening show that ran for 6 years. The show's unscripted format led Ania to crave the structure and elegance of planned digital narration, so she turned to content creating spanning visual design, creative writing, XR technologies, and producing.



STEFANIA ZARDINI LACEDELLI, ANNIE JAMIESON, JOHN STACK

STEFANIA ZARDINI LACEDELLI is Research Fellow at the Science Museum Group. Her research explores new forms of heritage and curatorial practices of the platform world. #SonicFriday was designed as part of her PhD thesis 'The Museum as a Platform for Sound Culture'. **ANNIE JAMIESON** is Curator of Sound Technologies at the National Science and Media Museum, with a remit to develop historical sound technologies in collections and exhibitions and to research histories of sound technologies, especially in live performance and recording. **JOHN STACK** is Digital Director of the Science Museum Group. He is responsible for setting and delivering the Group's digital strategy and managing the Digital department which produces the museums' websites, apps, films and on gallery digital media.



MAGDALENA MIERI & ORLANDO SERRANO, NATIONAL MUSEUM OF AMERICAN HISTORY

MAGDALENA MIERI is the director of the Latino Program at NMAH. She works to interpret and present the history of U.S.-based Latinx communities through programs and collaborations across the museum, and at the local and national levels. Previously, she was assistant curator at the Museo de Arte Hispanoamericano in Buenos Aires, Argentina. **ORLANDO SERRANO** manages the museum's educational programs for young people and educators. He supports and develops informal educational and leadership experiences for students, professional development workshops for educators, and curriculum content. He is an experienced educator with expertise in teacher professional development, assessment, and instruction.



TOM BRINK, HEAD OF COLLECTIONS AND PRESENTATIONS, ANNE FRANK HOUSE

Tom's team is responsible for designing on-site and on-line concepts telling the story of Anne Frank within its historical context. Before this, Tom was manager at the Netherlands Institute for Sound and Vision and program manager of a large audiovisual digitization program that focused on access and product development. He began his professional career as a history teacher, followed by being a writer/editor of history textbooks and digital content developer, working for a large Dutch educational publisher.



LUCY TURNER, PRODUCER, WHITWORTH ART GALLERY, MANCHESTER

Lucy has worked in gallery education for over 15 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. In 2020 Lucy created PLAY Live which won 'Best Digital Activity' at the 2021 Kids in Museums Awards and 'Best Family Arts Activity' at the 2021 Fantastic for Families Awards..



ALEXANDER LAVROV, FOUNDER, NEXT.SPACE

Alexander is the founder of Next.space. He developed more than 300 museum multimedia projects for Hermitage, the George Washington Museum, National Geographic, and many others. He is a member of AVICOM and board member of the Digital Transformation Council at ICOM Russia.



DOMINIC ALLEN, DIRECTOR, REDDOGSVR

Dominic is an award winning Australian director and producer whose work includes short and feature films, music videos, commercials, virtual reality projects and television documentaries. With a background in fine arts and a passion for social justice, Dominic began making films through documentaries about Fair Trade, migrant issues and Indigenous Australian contemporary culture. His documentary work with Kimberly Aboriginal youth organisation Yiriman led him to writing and directing the Dendy Best Australian Short film finalist, *Two Men*, which screened to wide acclaim internationally as well as being instrumental in Dominic winning both the 2009 MIFF Australian Emerging Filmmaker award and the Inside Film Rising Talent Prize.



LISA WESTCOTT WILKINS, FOUNDER AND CO-CEO, DIGVENTURES

Having begun her career in investment banking, Lisa's experience includes management positions in the Cultural Olympiad team of the 2012 London Organising Committee for the Olympic Games, the Museum of the Earth at Cornell University, and the Editorship of *Current Archaeology*. She lectures internationally on digital cultural engagement, and is a Clore Fellow, Fellow of the Royal Society of Arts, and Fellow of the London Society of Antiquaries.



KENAN YAVUZ & FURKAN YAVUZ, KENAN YAVUZ ETHNOGRAPHY MUSEUM

FURKAN YAVUZ, Founding Member & Brand Ambassador, is managing and growing the network of the institution with solution partners in order to generate new projects that add value to the region and enhance the branding of the museum, with focus on engaging with younger generations. **KENAN YAVUZ**, President of Kenan Yavuz Cultural Foundation emigrated from Bayburt to Istanbul to continue his higher education and begin a career in management in the private sector. He founded a cultural centre back in Bospinar Village in 2012 which led to establishing the Museum in 2019, with aims to grow its international presence and local impact.



LEEN BEYERS, HEAD, CURATORIAL DEPARTMENT, MAS

Leen Beyers is head of the curatorial department of the MAS, which displays, researches and updates the MAS collection of 500,000 objects of history, art and culture associated with the city and port of Antwerp, with overseas shipping and maritime trade and with Europe, Asia, Africa, America and Oceania. She has a PhD in history and an MA in anthropology. Her expertise as researcher and curator mainly relates to urban history, food culture, migration, oral history, memory and collecting. She is a board member of ICOM COMCOL.



JEAN HUMPHRYS, CHAIR OF TRUSTEES, BAILIFFGATE MUSEUM & GALLERY

Jean was born in the North East and lived here until her university days. Her work in education took her all over the country and abroad. Retirement gave Jean time to move back to the North East and become involved in the wider community. Being a volunteer strengthened her appreciation of the richness of Northumberland's culture, the importance of Alnwick's status as Northumberland's County Town and the natural beauty of the North. She considers being Chair of Trustees and a volunteer at Bailiffgate Museum & Gallery a huge privilege.



MA XIAOLIN, DIRECTOR, HENAN MUSEUM

Ma Xiaolin is the Director and Professor at the Henan Museum, and an International Council member of International Council for Archaeozoology (ICAZ). He received PhD from the Department of Archaeology, La Trobe University, and went to Harvard University and University of Michigan as a visiting scholar. His main research areas are: zooarchaeology, Neolithic archaeology and research on the origins of civilization. He guides the cultural and creative department of Henan Museum which develops the Archaeological Blind Box series, and keeps devoting his efforts to promote this project.



GRAHAM HICKEY, CONSERVATION DIRECTOR, DUBLIN CIVIC TRUST

Graham is Conservation Director at Dublin Civic Trust, an independent charitable body that works to identify, preserve and create awareness about the built heritage of Dublin, Ireland's capital city. Graham project-managed the restoration of 18 Ormond Quay Upper for the Trust, while his wider interests include the street architecture of Dublin and its decorative interiors. He is a regular critical writer on architectural heritage and the development of Dublin city for The Sunday Times newspaper, and has been a contributing author on historic buildings and interiors for a variety of national publications.



CHRIS HARRIS, DIRECTOR, EXHIBITIONS & TOURING, AUSTRALIAN CENTRE FOR THE MOVING IMAGE

Chris is the Director of Exhibitions & Touring at ACMI and has a background in theatre and the performing arts with a strong personal interest in fostering and participating in collaborative projects. Chris has developed many museum exhibits and experiences, including ACMI's major international touring exhibitions. Chris played a lead role in the design and creative development of ACMI's recent major renewal, a \$40 million project featuring the new centrepiece exhibition The Story of the Moving Image.



STEFAN BRANDT, DIRECTOR, FUTURIUM

Stefan has been the Director of Futurium since 2017. He is from Weimar in Thuringia, studied musicology, history and communication science at the universities of Paderborn and Basel, as well as vocal studies and early music in Detmold and at the Schola Cantorum Basiliensis. From 2004 to 2011, he worked for the Vienna Branch of McKinsey, where he managed international projects in the health care sector and the chemical industry. Before taking up the reins at Futurium, Brandt was Managing Director and Managing Board Member at the art museum Hamburger Kunsthalle from 2012 to 2017..



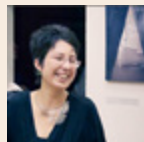
LINDSEY DELOREY, PROGRAMS COORDINATOR, PUBLIC AND YOUTH, THE CHILDREN'S MUSEUM OF INDIANAPOLIS

Lindsey serves as the Public and Youth Programs Coordinator at The Children's Museum of Indianapolis. Her work at the museum includes overseeing the teen program, the Museum Apprentice Program, and planning a diverse roster of public events including exhibit opening days, free admission days, and STEM themed days. DeLorey has previously worked at various institutions including Old Sturbridge Village, The Smithsonian's National Postal Museum, and an EdTech startup. DeLorey received her B.A. degree in International Studies from Elon University.



CLARA RISO, DIRECTOR, CASA FERNANDO PESSOA

Clara Riso graduated in Modern Languages and Literature at the University of Lisbon, having subsequently taken a Master's Degree in Comparative Literature. Later, she took a postgraduate degree in Contemporary Portuguese Culture and took a second Master's Degree in Portuguese as a Foreign Language at the University of Porto. From 2004 to 2014, she worked as a Lecturer for Instituto Camoes (Portuguese Cultural Institute) in Hungary and Serbia, being also responsible for the external cultural program of both Embassies. She has been the Director of Casa Fernando Pessoa since July 2014.



PETRA MARINO, VISUAL ARTIST

Petra Marino is a visual artist and designer with a background in architecture and sociology. She works in human-environment interaction and strongly believes in building a healthy and creative living environment through connection with the past. Petra studies the past-present relationship through different projects: "Portraits of vanishing Sofia", presenting the problem of old houses destruction as an obliteration of the city memory; "Traces from the Past", exploring the visual memory of urban surfaces; "Following in the Steps of Bulgarian Folklore", promoting traditional dances, through patterns of their steps; etc.



HUNGHSI CHAO, PROGRAMME MANAGER, WORLD MONUMENTS FUND

Hunghsi joined WMF in New York City as a staff member for the Qian-long Garden conservation project and the CRAFT educational program in 2013. Since then, he has participated in numerous conservation field projects in China, Japan, India, Turkey, Bhutan, Mongolia, Nepal and East Asia. After receiving both his M.Sc. and Ph.D. in building and planning from Taiwan University, he earned his M.Sc. in Historic Preservation from Pratt Institute in New York.



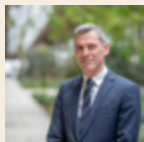
KAREN GRØN, DIRECTOR, TRAPHOLT MUSEUM OF MODERN ART, CRAFT AND DESIGN

Trapholt's Director since 2010, Karen's special interest lies in how museums navigate between being attractions and serving the social good. She worked as curator at the Museum from 2001 and as a curator at the Women's Museum 1997-1999. Karen Grøn was visiting researcher at Tate 2018-19, and research associate at Museums and Galleries in Education, Institute of Education, University College London 2006-7. Karen received her MA in interdisciplinary culture, at Aarhus University 1996 and MA in Public Management (MPM) at the University of Southern Denmark 2010.



JULIE BAIRD, DIRECTOR, NEWCASTLE MUSEUM

Julie has over 30 years professional experience in the museum sector. She began working in Canadian museums in the 1990's focusing on textile collections. Ms Baird's experience in researching and interpreting and working with the community has resulted in a number of successful and award-winning permanent exhibitions, including National MAGNAs for 1X4 and the redesign and redevelopment of the Newcastle Museum's social history galleries. Julie is the current Vice President of the Australian Museums & Art Galleries Association.

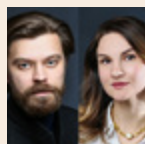


PETER DE DURPEL, COO, NEXTENSA

Peter studied for Master of Science in Civil Engineering at the Royal Military Academy in Brussels. After a career within the Infrastructure Department of Belgian Defence, and with Bopro, a leading consultancy in the Belgian real estate market, he joined Nextensa (formerly Extensa) in 2015. He became one of the driving forces behind the still ongoing urban expansion and regeneration project Tour & Taxis in Brussels. He is the company's COO since 2015 and is interested in sustainable urban development, circular economy and in anything that makes cities thrive.

**LAURA RAICOVICH**

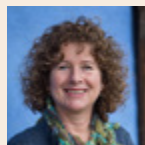
Laura Raicovich is a writer and curator whose book, *Culture Strike: Art and Museums in an Age of Protest* was published by Verso Books June 2021. She has served as Interim Director of the Leslie Lohman Museum of Art, and Director of the Queens Museum, and received both a Rockefeller Foundation Fellowship and the inaugural Emily H. Tremaine Journalism Fellowship for Curators at Hyperallergic.

**ROMAN ROMANOV & ANNA STADINCHUK, GULAG HISTORY MUSEUM**

ROMAN ROMANOV, Director of the GULAG History Museum since 2012, graduated from the University of the Russian Academy of Education, Faculty of Psychology. In 2016 he set up the Memory Fund which initiates and supports projects about soviet mass repression across Russia. **ANNA STADINCHUK**, currently a Deputy Director for development, has worked in the Museum since 2012. She graduated from the Lomonosov Moscow State University, Faculty of Journalism. She supervises the work of the Exhibition and PR departments, Social and Volunteer Center, Events and Audience Experience departments.

**RATISH NANDA, HEAD, AGA KHAN TRUST FOR CULTURE INDIA**

Ratish Nanda 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 ICCROM, Rome. He has authored several articles and major publications and is the recipient of many prestigious awards.

**GITTA PAANS, CONCEPT DEVELOPER, EDUCATION, DUTCH OPEN AIR MUSEUM**

Gitta studied Cultural Heritage at the Reinwardt Academy in the Netherlands. After working as an interpreter at Plymouth Plantation (MA, USA), she stood at the base of the Archeon Museumspark, developing and implementing the historical interpretation department. In Mauritsshuis she developed educational programs, and since 1999 she has been working as an educator/concept developer at the Dutch Open Air Museum. There she is responsible for the development of educational programs for school children (ages 3-15) and families, as well as the educational content of exhibitions and presentations.



KAREN BROWN, SENIOR LECTURER, UNIVERSITY OF ST ANDREWS, SCOTLAND

Karen has led many international collaborative research projects, including the EC Horizon 2020 project EU-LAC Museums on concepts and experiences of museums, community and sustainability. In association with the Regional Alliances ICOM Europe and ICOM LAC, it led to ICOM Resolution No. 5 on 'Museums, Community, Sustainability' (2019), and was awarded a European Heritage/Europa Nostra Ilucidare Special Prize for Heritage-led International Relations. A member of ICOM since 1998, Karen has served on the boards of ICOM Ireland, ICOM Europe, and ICOMFOM.



SAMI LOUEKARI, DIRECTOR, FINNISH MUSEUM OF AGRICULTURE SARKA

Sami has worked a long time at the University of Turku as a researcher and lecturer in Department of Landscape Studies. His research interest has focused on agricultural history, environmental history and landscape studies. The topic of his dissertation was Politics of Utility. Environmental history from Kokemäenjoki River Valley between 1720–1850 (University of Turku, 2013). He started as museum director in Sarka in 2019.



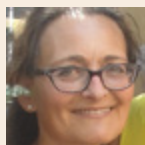
SADI PETRELA, EXECUTIVE DIRECTOR, GJIROKASTRA FOUNDATION

Sadi has been leading the GF's work for planning, fundraising and implementing of about 50 projects, which cover a wide variety of actions for preservation and development of heritage as an instrument for social and economic development. Petrela has helped to make the organisation one of the most effective and prestigious Albanian NGOs working in the country and certainly one of the best recognised of all the Albanian NGOs working in the field of heritage. His knowledge of the problems facing Gjirokastra heritage and the issues affecting Albanian cultural heritage generally is unparalleled.



ELEANOR ROOT, CURATOR, COLLECTIONS AND LEARNING, COLCHESTER + IPSWICH MUSEUMS

Eleanor has been Collections and Learning Curator at Colchester + Ipswich Museums since 2015. She is a passionate advocate for working in active partnership with communities and is a self-confessed evaluation geek. During 2020- 21, Eleanor created and delivered a project that saw thousands of activity packs distributed, in partnership with over 20 organisations, to Suffolk's most vulnerable families. Eleanor's work includes co-creating 'Power of Stories', an exhibition featuring costumes from Marvel Studios' Black Panther film, delivering cultural events at Jobcentres, and developing Ipswich Museums' social history collections.



FRANCESCA PEDROCCHI, MUSEUM WALSERHAUS BOSCO GURIN

As a member of the team of volunteers and friends of the Museum, Francesca takes care of the secretariat, contributes to the management of the projects and, according to her background, is in charge of translation work. As a representative of Bosco Gurin she is also involved in the projects of the international Walser association.



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

Kevin has led the collections management operations of the Galt Museum & Archives in Lethbridge, Alberta, Canada since 1997. MacLean explains that his decades-long continuity at the Galt is what enabled the gradual evolution in object research practices, beginning in 2007. He has spoken both regionally and nationally on the importance of recording and transcribing donor interviews. MacLean and his team received the 2021 Excellence in Stewardship of Collections award from the Canadian Museums Association. He has a Bachelor of Arts in History from the University of Lethbridge.



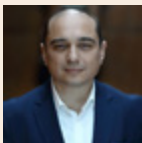
AMALIA ANDROULIDAKI, GENERAL DIRECTOR, RESTORATION, MUSEUMS AND TECHNICAL WORKS, GREEK MINISTRY OF CULTURE AND SPORTS

At the Greek Ministry of Culture and Sports, Amalia has responsibilities for supervision, intervention and protection of monuments and cultural buildings, their surroundings and historical and archaeological sites. She has worked at the Ministry since 1987, initially as an employee and then as Head of the Department of Archaeological Works and Maintenance of Building Facilities, elaborating the supervision of restoration projects on Ancient Byzantine and Modern Monuments. She holds a Degree in Architectural Engineering, a postgraduate Diploma in Monument Restoration and a Philosophy PhD.



AMAL ABU EL HAWA, LEAD, OLD CITY OF JERUSALEM REVITALIZATION PROGRAM

Amal is a Palestinian Architect, she has held several senior positions, starting her career with the Old City of Jerusalem Revitalization Program (OCJRP) at the Welfare Association in Palestine. In 2014, Amal joined The UNDP Program of Assistance to the Palestinian People (PAPP), where she managed the Development of Cultural Tourism Program in Palestine. In 2017, Amal rejoined OCJRP where she leads and directs the Old Cities of Jerusalem Revitalization Program (OCJRP). With more than 23 years of experience in the field of cultural heritage, Amal has participated in many international and regional conferences, workshops, and forums.



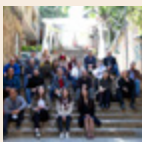
BASIL KERSKI, DIRECTOR, EUROPEAN SOLIDARITY CENTRE

Basil is a German-Polish manager of culture, editor, publicist, and political scientist. He grew up in Poland, Iraq and West Germany. He studied political science and Slavic studies at the Freie Universität Berlin. He is the director of the European Solidarity Centre in Gdansk and since 1998 an editor-in-chief of the bilingual Polish-German journal DIALOG, and a contributor to Przegląd Polityczny [Political Review]. He is also the Vice-Chair of the Academic Committee of the House of European History in Brussels. Author of German, Polish and Ukrainian books analysing history and politics.



TAKESHI NAKAGAWA, RESEARCH MANAGER, VARVE MUSEUM

Takeshi received the degree of "Docteur en Sciences" from the Université d'Aix-Marseille III (France) in 1998, is a Japanese palaeoclimatologist investigating past climate changes that occurred in timescales that could be perceived by humans. The varves (annually deposited thin layers of sediment) of Lake Suigetsu, Japan, studied intensively by the international team led by Takeshi contributes towards the international consensus time scale of the past 50.000 years. He is currently a research manager of the Varve Museum.



BACH TEAM

BACH, Beirut Assist Cultural Heritage was initiated and led by the Ministry of Culture - Directorate General of Antiquities, and was managed by a team of 40 Heritage experts, the BBHR2020 volunteers, alumni of the Center of Restoration and Conservation at the Lebanese university. Assisted by 200 architects and architecture students, BACH was first supported by the Beirut UNESCO office, ICCROM-Sharjah, ICOMOS Lebanon, and the APSAD. The initiative gradually partnered with local and international NGOs, initiatives, and cultural institutions and was supported by international funds from various countries and parties.

Keynote Speakers and Members of the Jury



LOREDANA AMENTA, KEY ACCOUNT MANAGER, ORPHEO GROUP ITALY

Loredana graduated Political Science in Bologna and worked for several years for the European Community in Brussels. From 2015 she is part of the Orpheo Group, a multinational company specialising in technologies for cultural assets, where she is responsible for public and corporate relations and handles the most important clients. 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. From 2021 she is also the Group's account person for the Middle East and South-Asia market.



LYNETTE CROCKER & JULIA GARNAUT, TIATI WANGKANTHI KUMANGKA

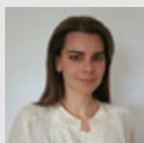
The Kurna are the traditional owners of the Adelaide Plains, the area now occupied by the City of Adelaide, South Australia. Senior Kurna Elder **LYNETTE CROCKER** has been at the forefront of the Kurna cultural revival, working over the past 30 years with Aboriginal and non-Aboriginal communities in 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. .

Interviewers and Members of the Jury



CIPRIAN MELIAN, CEO, LIVDEO

Ciprian is a specialist in web and cloud technologies, distributed systems, and mobile applications, with a specific vision related to inclusive digital experiences for cultural institutions. He has been involved as a consultant and architect for many digital projects over the past 20 years. Furthermore, he has participated in academic research work on data mining, machine translation, and the semantic web.



ALEXANDRA FERNÁNDEZ COEGO, HEAD, COMMUNICATIONS AND PR, ICOM

Alexandra is the Head of Communications and PR of ICOM, where she directs the communication strategy of the organisation. Prior to joining ICOM, Alexandra worked as a journalist and reporter for diverse news outlets and was a foreign correspondent in Paris for the Spanish newspaper La Voz de Galicia. She holds a B.A. in Journalism from the Complutense University of Madrid and an M.A. in Investigative Journalism from the European Institute of Journalism.



JENS BEUTMANN, HEAD, EXHIBITIONS AND VISITOR SERVICE, STATE MUSEUM OF ARCHAEOLOGY CHEMNITZ

Jens studied Archaeology, History and Computer Science in Hamburg, Dublin (UCD) and Freiburg. For several years he directed excavations and conducted research on medieval towns in Saxony, writing his PhD-thesis on Zwickau. From 2008 onwards he was involved in the conceptual design process for the State Museum of Archaeology Chemnitz (smac), opened in 2014, and now is head of the Exhibitions and Visitor Service Division of the museum. There he curated the exhibitions “Money”, “Death and Ritual” and “The City”.



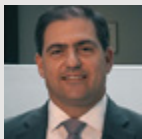
DAPHNE BECKET, PRINCIPAL, BECKET ARCHITECTS

Daphne is the Principal at Becket Architects, based in London and Athens. She was born in Chile, raised in Switzerland by a Greek Mother and an American Father. Studied Architecture at Cambridge University and has run her design practice since 1990, with projects in the UK, the US and Greece. She has taught and lectured at Cambridge and Kingston Universities among others. Daphne has worked as a set decorator and designer in feature films and has produced documentaries. Her Patmos Windmills restoration project received both Best Heritage and Europa Nostra awards.



ALVIN YAPP, OWNER, THE INTAN

Alvin is the owner of The Intan, an award winning heritage home-museum in Singapore. Founded in 2003 and borne out of one man's passion for Singapore's unique Peranakan culture, Alvin promotes Peranakan history and culture by sharing his treasure trove and imparting expertise amassed from over 30 years of collection and study. Today, Alvin is well sought after locally and internationally when he showcases and shares Peranakan culture at international conferences and major trade shows hosted by Singapore Tourism Board and the Ministry of Foreign Affairs Singapore.



TOM LOUGHMAN, CO-CHAIR, ICOM US

Tom Loughman is a global arts professional and accomplished museum director. His first major executive role (2008-2015) was as Associate Director of the Clark Art Institute in Williamstown, Massachusetts, where he orchestrated a worldwide collection tour during a period of campus transformation with new buildings by Japanese architect Tadao Ando. Loughman led America's oldest art museum, the Wadsworth Atheneum, as its Director and CEO, 2016-2021. A trusted voice and passionate advocate, his service to the field includes leading the United States National Committee of ICOM as co-chair since 2017.

ICOM: SUSTAINABILITY AND INCLUSION AT THE CORE OF MUSEUMS

On August 24th, in the framework of the 26th ICOM General Conference held in Prague, ICOM approved a new museum definition. A revision of the museum definition was needed in order to accurately reflect the changes in museum practice that had been taking place over the years since the last revision, which took place in 2007. The revision process, which mobilised its international network of over 45,000 museum professionals, resulted in a new text that highlights the role museums play in fostering diversity and sustainability in an accessible and inclusive way.

ICOM.MUSEUM

@icomofficial



“A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

All 45,000 ICOM members had numerous opportunities to provide their input and feedback, and to share, using key terms, what museums mean to them and to the communities they serve. In terms of new elements, during the consultation process museum professionals overwhelmingly indicated that sustainability, accessibility, diversity, and inclusivity are core elements of their work. As such, these keywords were included in the new definition, which now represents civil society action in the cultural sphere and has the potential to influence policies and initiatives in favour of inclusiveness, sustainability and diversity.



These types of initiatives already exist and have been underway for years in many museums globally — as demonstrated by many of the award-winning projects presented in The Best in Heritage — the museum defini-



tion just reflects this fact and brings it to the forefront of museum work. This is the case of ICOM itself, who furthered its commitment with the sustainable development in 2022 by joining the Climate Heritage Network, a voluntary mutual support network committed to tackling climate change and achieving the ambitions of the Paris Agreement by mobilising arts, culture, and heritage communities. Alongside new and longstanding partners, ICOM continues to advocate for the role of museums and culture in tackling climate change internationally, actively participating in the G20, the UNESCO World Conference on Cultural Policies and Sustainable Development, and the COP27.

In 2023, on the occasion of International Museum Day (May 18), museums from all over the world and their communities will be invited to celebrate together the contributions of museums to sustainability and well-being — the theme of this edition. On this day, participating museums will plan creative events and activities related to this theme, engaging with their public to reimagine together a sustainable future for all.

EUROPA NOSTRA

Civil Society in Action for a Value-based and Culture-driven Europe

Europa Nostra celebrates, safeguards and advocates for cultural heritage as a strategic resource to shape a more peaceful, inclusive and sustainable 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 500 young members. Since 2009, Europa Nostra has been a proud partner in The Best in Heritage Conference.

Europa Nostra hosted the **European Cultural Heritage Summit 2022** from 25 to 27 September in Prague. The Summit brought together hundreds of heritage stakeholders, policy-makers at all levels of governance, civil society organisations as well as heritage heroes and enthusiasts, including young people and emerging professionals, from all across Europe and beyond.

The winners of the **European Heritage Awards / Europa Nostra Awards 2022** were celebrated on 26 September with a grand ceremony at the iconic State Opera of Prague. Cecilia Bartoli, recently appointed President of Europa Nostra, sent an enthusiastic video message warmly congratulating this year's winners.

The **European Heritage Policy Agora** took place on 27 September at the Žofín Palace.

This inspiring full-day event addressed some of the most pressing challenges facing the heritage ecosystem in Europe, such as the need to mobilise forces in solidarity with Ukraine's endangered cultural heritage; the role of cultural heritage in fostering peace and solidarity within our societies; and the values of beauty and sustainability for an inclusive green transformation. Among the high-level contributors to the Policy Agora were **Mariya Gabriel**, European Commissioner for Innovation, Research, Culture, Education and Youth, **Martin Baxa**, Czech Minister of Culture and Acting Chair of the rotating EU Council Presidency, and **Kateryna Chuyeva**, Deputy Minister of Culture and Information Policy of Ukraine.

At the end of the Summit, Europa Nostra launched the **Prague Manifesto "For a Value-based and Culture-driven Europe"**. This Manifesto puts forward 7 concrete and actionable proposals for culture and heritage to be fully recognised and deployed in building a value-based and culture-driven Europe. These proposals aim at unleashing the potential of culture and heritage for the implementation of the New European Bauhaus initiative, for the advancement of a value-based European Political Union, as strategic assets to foster international cooperation, to support and speed-up Europe's transition to a green, climate-neutral continent as well as to achieve the UN Sustainable Development Goals, among others. **We invite you to read**



the Prague Manifesto on our website and share it.

The Prague Summit was the perfect occasion to reiterate **Europa Nostra's solidarity and full support to Ukrainian heritage defenders**. We are very grateful for the **Certificate of Gratitude and Appreciation** which was **presented to Europa Nostra** by **Ihor Pashyvalo**, Coordinator of HERI - Heritage Emergency Response Initiative, in appreciation of our "enduring commitment and outstanding contribution to save cultural heritage of Ukraine in times of war". Following the launch on 18 May of the Heritage Solidarity Fellowship for Ukraine – jointly with Global Heritage Fund and with the vital support of ALIPH - the International alliance for the protection of heritage in conflict areas –, Europa Nostra will soon announce the second phase of the crowdfunding campaign in support of this Fellowship.

Europa Nostra also stepped up its action to **save threatened heritage in Europe**, thanks to the increased support of the European In-

vestment Bank Institute. The **7 Most Endangered** monuments and heritage sites in Europe for 2022 were announced on 29 March.

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 Europe's society, economy and living environment. With a budget of €2.4 billion for 2021-2027, it supports organisations in the fields of heritage, performing arts, fine arts, interdisciplinary arts, publishing, film, TV, music, and video games as well as tens of thousands of artists, cultural and audiovisual professionals.

FIND OUT MORE

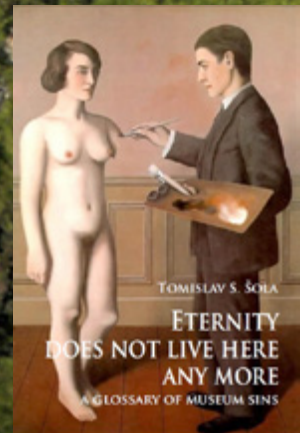
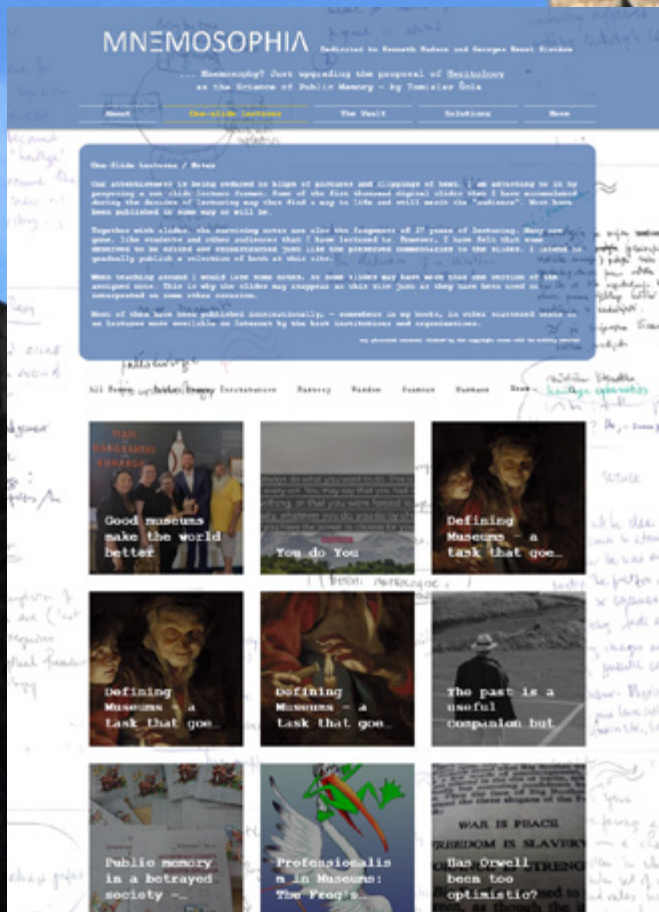
EC.EUROPA.EU/PROGRAMMES/CREATIVE-EUROPE

→ 2022 WINNERS WITH MARIYA GABRIEL, EUROPEAN COMMISSIONER FOR INNOVATION, RESEARCH, CULTURE, EDUCATION AND YOUTH, AND HERMANN PARZINGER, EXECUTIVE PRESIDENT OF EUROPA NOSTRA, © FELIX Q MEDIA / EUROPA NOSTRA

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.



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.

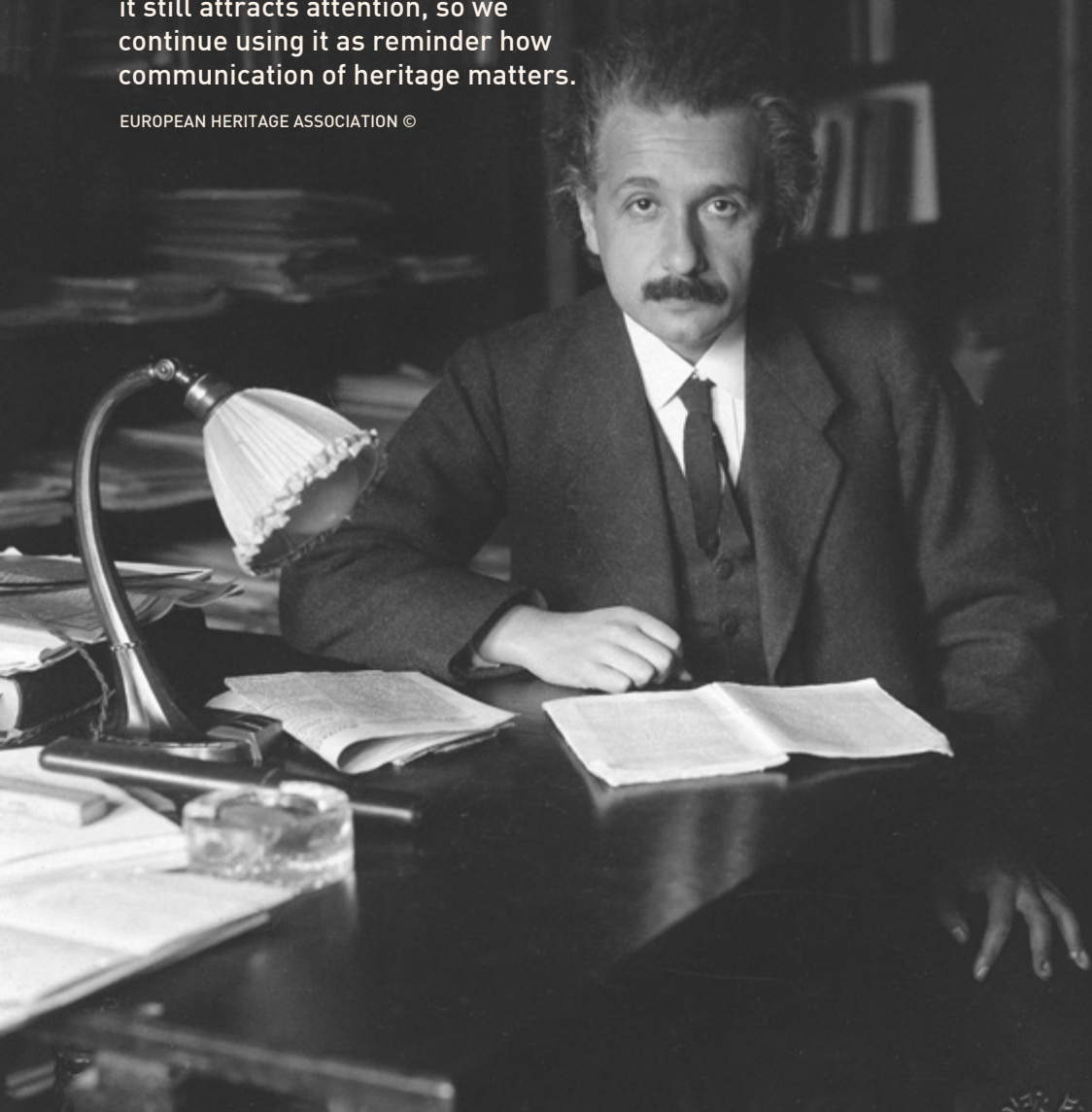
EUROPEAN HERITAGE ASSOCIATION ©

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

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.

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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.

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