



THE  
BEST  
IN  
HERITAGE







# THE BEST IN HERITAGE<sup>©</sup>

19<sup>TH</sup> EDITION

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

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

**ICOM** international  
council  
of museums



EUROPA  
NOSTRA



Creative  
Europe

# Contents

Global Survey of Responsible Creativity.....4	i10 → Interactive Total Experience.....30
Art, age, reproduction: History's digital lifeline, by Ivor Crotty .....8	ANNE FRANK HOUSE BY IN10
i1 → Centering GLAM Resources to Meet the Demands of Digital Learning..... 12	i11 → More Than Meets The Eye. Jan Van Eyck's Complete Oeuvre: From Pigment to Pixel.....32
SMITHSONIAN LEARNING LAB	VERONA: VAN EYCK RESEARCH IN OPEN ACCESS
i2 → A Surreal Christmas – Freud, Dalí and the Metamorphosis of Narcissus at the Freud Museum ..... 14	i12 → Geed Digital Platform For Management And Distribution Of Accessible And Interactive Visit Solutions.....34
FREUD MUSEUM LONDON: "A SURREAL CHRISTMAS"	FINE ARTS AND ARCHAEOLOGY MUSEUM BESANÇON / LIVDEO
i3 → This is the Face of New South Wales in 2018..... 16	i13 → Radiophonic Spaces – a Sonic Journey Through Radio Art.....36
STATE LIBRARY OF NSW: #NEWSFWALES	RADIOPHONIC SPACES
i4 → The Archaeologists' Utopia Becomes Reality: App Recognising Potsherds. ... 18	i14 → Combining Mobile Augmented Reality and Gamification.....38
ARCHAIDE - #ARCHAEOEVOLUTIONISNOW	PHOTO POSITIONING PUZZLE – OLD NARVA
i5 → Inspiring a Love of Natural History .....20	Surviving and Adapting During a Pandemic, by Monisha Ahmed ..... 40
FIELD MUSEUM INSTAGRAM ACCOUNT	1 → Working for the Region..... 44
i6 → Immersion in History with the Airborne Museum HistoPad.....22	SATAKUNTA MUSEUM
AIRBORNE MUSEUM HISTOPAD	2 → Young & Innovative, Beijing Auto Museum Keeps Moving Ahead. ....48
i7 → Bringing Museum Collections to Remote Audiences ..... 24	BEIJING AUTO MUSEUM
MAGIC WALL FOR TRAVELLING EXHIBITION SISSY AND HUNGARY BY HUNGARIAN NATIONAL MUSEUM	3 → Enhancing Historic Houses and String Quartets in a Circular Economy .....52
i8 → Going Back to the Moon - 50 years later -in Augmented Reality.. .....26	LE DIMORE DEL QUARTETTO
JFK MOONSHOT	4 → Five Days of School in an Art Museum .54
i9 → Imagine a World Where Nothing is Impossible and Everything is Wondrous and Strange. ....28	HAMMER MUSEUM: CLASSROOM-IN-RESIDENCE
WONDERLAND EXHIBITION BY ACMI (AUSTRALIAN CENTRE FOR THE MOVING IMAGE)	5 → The Weltmuseum Wien and The Principles That Shaped Its New Permanent Exhibition ..... 60
	WELTMUSEUM WIEN
	6 → Making The Leeds Curriculum: Building A Strong, Art Based Education For Our Children..... 64
	LEEDS MUSEUMS & GALLERIES: LEEDS CURRICULUM
	7 → The First Picture Book Museum in the World ..... 68
	CHIHIRO ART MUSEUM
	8 → The Restoration of the Portal of Glory in Santiago de Compostela.....72
	THE PORTAL OF GLORY
	9 → A Site Specific Museum .....76
	STRANDINGSMUSEUM ST. GEORGE



10 → Hanfu Festival: Oriented to the Traditional Costume Community.....80 <b>CHINA NATIONAL SILK MUSEUM</b>	24 → Open Heritage – Embracing Diversity / Multi-ethnic Heritage Values.....140 <b>ASTRA NATIONAL MUSEUM COMPLEX</b>
11 → Peterhof. When Museum Becomes University .....84 <b>PETERHOF STATE MUSEUM-RESERVE</b>	25 → Up Close and Personal: The Being Brunel Project.....144 <b>SS GREAT BRITAIN TRUST: BEING BRUNEL</b>
12 → Mutso - A Revived Village.....88 <b>FORTIFIED SETTLEMENT OF MUTSO</b>	26 → Reshaping the Art Museum – a Holistic Approach.....148 <b>SKISSERNAS MUSEUM</b>
13 → Creating a Museum for All - Becoming a Family Friendly Museum.....92 <b>ANDREW CARNEGIE BIRTHPLACE MUSEUM</b>	27 → Exhibition to Smell, Touch and Climb152 <b>MUSEUM OF ESTONIAN ARCHITECTURE: EXPLORE SPACE!</b>
14 → The Personal Museum .....96 <b>MUSEUM FÜR KOMMUNIKATION</b>	28 → Delivering an Exhibition to Commemorate, Celebrate and Curate Industrial Heritage in Teesside.....156 <b>KIRKLEATHAM MUSEUM: STEEL STORIES</b>
Museums in a Crisis, by Sharon Heal ..... 100	Presenters.....160
15 → Mining Heritage Re-Discovered: The Revitalization of The Queen Louise Adit Complex ..... 104 <b>THE QUEEN LOUISE ADIT COMPLEX</b>	Keynote Speakers and Moderators.....173
16 → CMLK50: Where Do We Go From Here?.. ..... 108 <b>NATIONAL CIVIL RIGHTS MUSEUM</b>	Excellence Club..... 176
17 → Stedelijk Museum Schiedam: A House in a Street in a Town..... 112 <b>STEDELIJK MUSEUM SCHIEDAM</b>	EXPONATEC 2021.....178
18 → A Crack In Everything: Commemoration of a Vast Artistic Achievement and Inspiring Life <b>MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL: A CRACK IN EVERYTHING</b> ..... 116	International Council of Museums..... 180
19 → Helsinki Central Library Oodi: An Ode to Literacy, Learning, and Democracy... 120 <b>HELSINKI CENTRAL LIBRARY OODI</b>	EUROPA NOSTRA: The Voice of Cultural Heritage in Europe .....182
20 → The Portuguese Village of the Arts: 42 Years of Artistic Legacy..... 124 <b>MUSEU BIENAL DE CERVEIRA</b>	European Heritage Association.....184
21 → Educating for a Future After the Crisis..... 128 <b>STEWARDS OF CULTURAL HERITAGE</b>	Museums and Galleries of Konavle.....185
22 → Raise Your Voice for Clever Hands ...132 <b>WORKERS MUSEUM</b>	Meyavert Glass Engineering.....186
23 → St Fagans - ArtFund Museum of The Year.....136 <b>ST FAGANS NATIONAL MUSEUM OF HISTORY</b>	Dubrovnik Museums.....187
	Partners, patrons, sponsors and support.188

# Global Survey of Responsible Creativity

**Professor Tomislav S. Šola**  
DIRECTOR, THE BEST IN HERITAGE

The conference was a response to a world growing more and more competitive, but also the one in constant search of quality criteria. Two decades ago, excellence in professional practice was still an emerging concept, but it is not now. The idea behind was to contribute to a nascent heritage profession while, discretely, providing practical arguments for its science of public memory. We remained the unique platform where official institutions meet private and the civil society projects, where tangible and intangible are equal and where ICT assists and rivals reality.

Museums, with their unique effectiveness and attractiveness always seemed qualified to lead the way among the memory institutions, incessantly growing in variety and strength. The importance of public memory in the troubled world surpasses developmental issues and becomes crucial for survival of diversity, both in nature and in human society. Thus it made much sense to have ICOM becoming our main partner. Europa Nostra represents not only the civil sector but also the host continent.

This edition is, for the first time, - digital. But now we have Board of Stakeholders and the Board of Advisers to face the future. We also intend to widen our offer and give better and quicker insight into the blooming excellence of the public memory sector. So far, the benevolent stakeholders allowed us to keep our specific profile sharp and recognizable.

We miss September meeting in Dubrovnik and the unique atmosphere we have created there, but we intend to return. At our web site we offer the actual conference as well as the preceding ones, all freely accessible because all our final selections are based upon the effort of numerous juries from around the world. We are gratefully spreading quality information about the change-makers and creative, innovative institutions, teams and individuals. To accentuate the ambition, we chose every year two, potentially, most influential projects.

Since our start, the world has changed and keeps proposing unprecedented challenges. But, our concept was designed for the future. We were, since beginning, successfully global, useful, elegant, simple, one-track conference, - a mixture of relaxed atmosphere and top, packed programme. With all the changes we will assume, - we intend to remain such.

The forward-looking concept of the conference is our best guarantee, that will bring us next year to the 20th anniversary of the conference. Due to our partnerships and support, the conference presents a unique platform where official, private and civil society projects in the heritage sector meet. Thus, the conference offers a rare opportunity of insight into the quality and innovation that the best practices can offer, establishing and promoting the influence of the best among us. Our main partner is the International Council of Museums while Europa Nostra (and Creative Europe) represent the host continent and civil society. So far the conference has been held every September in Dubrovnik, and in 2020, online. Let us hope we all return our activities to in-person mode in 2021."



## 2020 Online Edition

The Best in Heritage 2020 edition was a journey that lasted for 3 months and that took us all over the planet. The 42 interviews with laureates from the past year provided a diverse selection of material for all interested in best practices and innovations in the wide field of cultural heritage and public memory institutions. The series featured talks with prominent laureates from the past year, coming from art to civil rights museums, educational programmes to costume festivals, from national libraries to restored castles, conservation projects to archaeological digs, disrupted exhibitions to vital educational programmes, and covering a vast array of new trends with immersive recreations of historical events and places, interactive visits, wide-reaching social media campaigns and open access collections.

All videos are available on a single web-page here: <https://www.thebestinheritage.com/conference...> with more information on laureates and representatives that took part here: <https://www.thebestinheritage.com/featuring>

## Projects of Influence

Our role is to capitalize on the work of many professional juries by giving further exposure to prize-winning projects, finally choosing those particularly likely to exercise influence and inspiration - the innovators of the heritage sector. The "Project of Influence" title is about quality that attracts attention and impresses, not about the competition per se. The implied claim is that such projects have the potential to produce change and advance professional practices by the power of their inspiration.



2020 IMAGINES & Core programme Juries had a very difficult task. Although all 42 participating projects are already winners, each being awarded in the past year, only 2 are proclaimed as the Best in Heritage "Project of Influence" of the year.

**The IMAGINES title of "Project of Influence 2020" goes to the State Library of New South Wales for their project "#New-SelfWales"** – presented by Paula Bray. The second place by number of votes is taken by the Fine Arts and Archaeology Museum Besançon for the LIVDEO project - presented by Ciprian Melian. Third by number of votes is ArchAIDE app project, - presented by Gabriele Gattiglia.

### **IMAGINES Jury citation**

*Apart from the high quality preparation and execution, the jury was excited the most by the openness of the curatorial team to the unintended consequences of involving the audience in the storytelling, and in particu-*

*lar in welcoming the disruptive approach audiences took to the technology that underpinned the visitor experience. Giving an audience agency in the curatorial end-product creates a completely different kind of experience, one that people are happy to share and enjoy. It is through this sense of play that learning is amplified and the extensive work behind the exhibition can be rendered vivid.*

*Ivor Crotty,  
on behalf of IMAGINES Jury 2020*

**The core programme 2020 "Project of Influence" is Helsinki Central Library Oodi** – presented by Harri Annala. Second by number of Jury votes is "Stewards of Cultural Heritage" project by the Archaeological Heritage Network – presented by Moritz Kinzel and Abdulhamid Dinha. And the third place by number of votes goes to the Queen Louise Adit Complex - presented by Magdalena Szczypkowska & Michalina Bienkowska.





## Core programme Jury's Citation

*The project demonstrated a systematic involvement of the public right from its inception. The jury was very impressed by this involvement of the community in a project of this scale which continues to play a transformative role in the community. We commend the commitment and dedication as a centre of knowledge that crosses boundaries and works with diverse resources and learning practices. It is at the same time grounded in the past and serving the present, by engaging with the newest achievements of technology. The Jury was impressed by the architecture of the building, as it was conceived with each level designed to address the involvement and participation and how it integrated with the city.*

*Dr Monisha Ahmed,  
on behalf of Core Programme Jury 2020*

The 2020 online edition would not be possible without the engagement of our dear Jury members, who conducted 42 interviews over the course of summer. In IMAGINES Jury we had the pleasure of having Sara Devine from Brooklyn Museum and Adam Corsini from Layers of London, who were joined by our last year IMAGINES winner Ivor Crotty from RT. For the core programme the interviewers were Corey Timpson from coreytimpson.com, Carina Jaatinen from Finnish Science Center Heureka & ICOM Executive Board, Viv Golding from the School of Museum Studies at the University of Leicester, and Inkyung Chang, from the Iron Museum and Chairperson of ICOM Korea. They were joined by Dr Monisha Ahmed from the LAMO Centre, our 2019 Project of Influence.



# Art, Age, Reproduction: History's Digital Lifeline

Ivor Crotty

Deputy Director, Creative and Innovations, RT

**'Tradition cannot be possessed but must be rediscovered by each generation.'**

Giving heritage a digital life has never been so important, but has also perhaps never been so daunting. Whatever gradual digital progression had been taking place in the heritage sector has been amplified, intensified and piled upon Museums & galleries.

This, just as the financial carpet is pulled from under them. And audience behaviour has changed too, perhaps forever.

Museums now face the challenge of telling stories in new ways on new platforms and managing narratives across technologies and spaces.

The IMAGINES community is now in the eye of this storm, a place where - to paraphrase Walter Benjamin - with the dynamite of a tenth of a second we can calmly and adventurously go traveling.

As the pandemic bit, and we locked down, I was struck by the sudden popularity of the virtual tours shared online - particularly through Facebook. However a picture of a picture is not always what people seek on social media.

People typically seek and respond to emotional triggers, interaction, involvement, dialogue, untold stories and new formats.

Heritage institutions are turning to digital storytelling - to reimagine their enterprise as experiences for people along a spectrum of physical and virtual environments, with the building as just one of those - to paraphrase Tina Olsen at the University of Michigan Museum of Art - emulating what brands did a decade ago. I see this as a positive and important next step in the ongoing (and problematic) reconceptualisation in the Heritage sector.

Before I outline some key concepts we value in our award-winning work that can perhaps help inform yours, a caveat.

It is important to recognise the limitations of the media we communicate in - because when we do, we enable authentic, playful engagement and activate our audience in new ways. Benjamin's observations are appropriate - 'technical reproduction can put the copy of the original into situations which would be out of reach for the original itself. Above all, it enables the original to meet the beholder halfway, be it in the form of a photograph or a phonograph record.'

Digital will never replace presence but our work must have relevance to our audience.



Leonardo's characters in the last supper wore contemporary dress, for example. This desire for relevance is not an aberration of the principles of authenticity - but is rather fundamental to the celebration of great art online.

We should always consider how our content, our stories, meet our audience, and what engagement possibilities exist given those, very specific, specific circumstances.

1. ANSWER A QUESTION
2. TELL HUMAN STORIES
3. INSPIRE TO LEARN
4. EDUCATE
5. BE AUTHENTIC
6. INNOVATE, IMPROVISE, PLAY
7. VALUE COMMUNITY, COLLABORATE
8. DO GOOD

The following mantras brought me to IMAGINES, and secured for me the privilege of addressing you.

1. Answer a question - a simple audience call to action that can trigger a movement. Let the audience know that by engaging, participating and even playing, they are solving a problem.
2. Tell Human stories - as Umberto Eco put it, we must peer beneath the frame at the foot of the bust. Give our audience a sense of being near the real thing, that they interact and even play without 'touching'.
3. Inspire to learn - we get enough names and dates - and unfortunately the social media mindset is not wired to digest and record such data - but we are wired to emotionally empathise, to be inspired.
4. Educate - deliver on the expectations that you create - ensure your audience has all opportunities to learn - to have, as it were, an experience. I don't mean to immerse (which has great value but isn't always the right choice) but to bring an audience through an event that they can reflect on. Ex-per-ience means to have survived danger, but here I mean to give your audience the opportunity to reflect on and derive meaning from what they have undergone.



5. Value authenticity - the more transparent you are with your audience through your historiography, curatorial nuances, asides, etc. the more the audience will connect with and trust you.
6. Real-time communication over digital media spiked over the last few months and there is an opportunity for curators and museum storytellers to connect into that habit and engage audiences in short, interactive bouts of real-time engagement - from the Dutch museum selling private FaceTime calls with curators to breakout groups on zoom. Real-time is time well spent with your audience.
7. Innovate, Improve, Play - Ask yourself 'what if?' and even 'why not?'. Remember if you want the work of art or artefact to meet the beholder halfway - you will have to bring it out of its confines and reposition it where an audience may apprehend it and make it their own - we used a colouring contest to engage our audience and let them explore colours, fabrics and micro-histories and you can too. Play with your voice, let the present play with the past, play with your characters.
8. Value Community - because in the end, a museum is nothing if not community-based. Communication is fundamental to sustainability - and will drive awareness, branding, creativity and ultimately contribute financially.
9. Last but not least - do good. If we are to truly help bring about a reconceptualisation of history for coming generations, empathy must be at the heart of our storytelling. These discussions are often painful and the right forum must be there for working through those issues - but without empathy, we are all lost.



While the digital turn is accelerating, it is not a silver bullet to the considerable challenges the museum and gallery sector faces, but it is one of the building blocks of future museums. To recognise that all storytelling should have a trans-media element - and to engage with that concept at planning stage - will be to enable your marketing, amplify your impact and engage your audience in new ways, in this new normal.

More so, to have the courage of the convictions I've outlined today, and which I know is echoed by my IMAGINES peers, will empower you, in what will be time of great uncertainty and hardship. As an IMAGINES winner and community member I have a responsibility to lead by example with my team, but to build capacity where I can.





# Centering *GLAM* Resources to Meet the Demands of Digital Learning

SMITHSONIAN LEARNING LAB  
WEBSITES – EDUCATION 2019 WEBBY AWARD

**Darren Milligan**

DIRECTOR, SMITHSONIAN LEARNING LAB

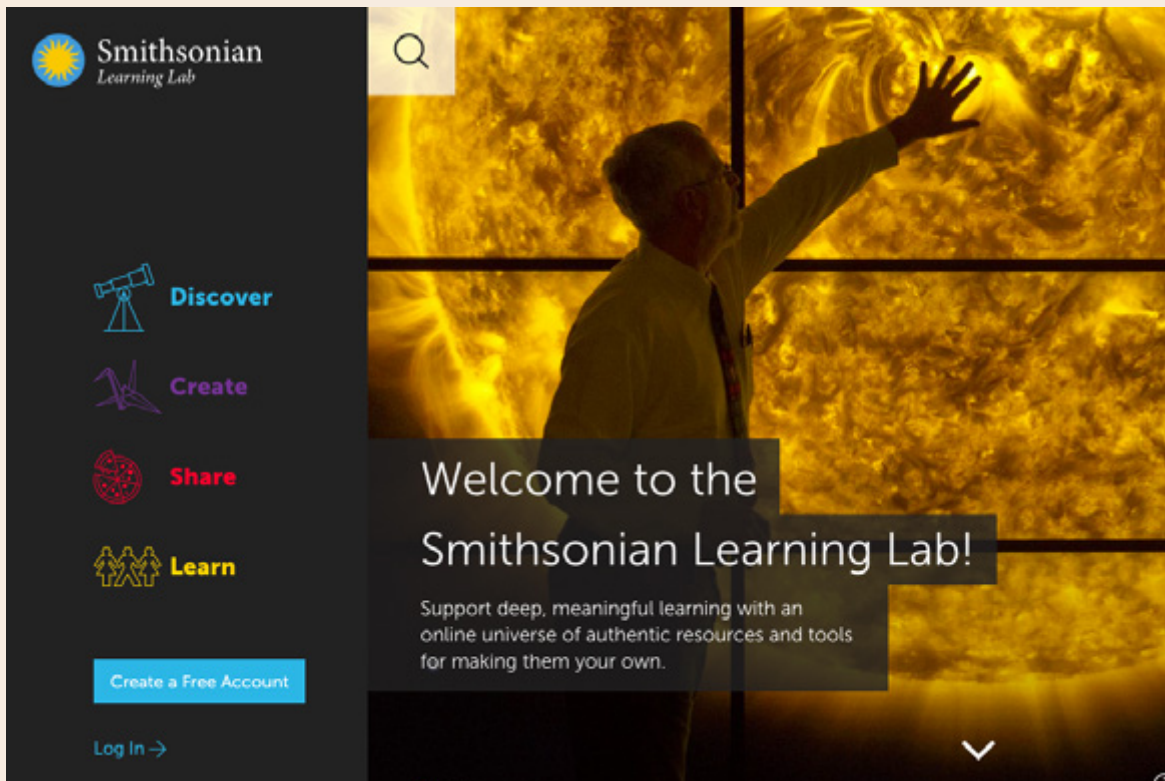
➤ [WWW.LEARNINGLAB.SI.EDU](http://WWW.LEARNINGLAB.SI.EDU)

➤ [LEARNINGLAB@SI.EDU](mailto:LEARNINGLAB@SI.EDU)

➤ SMITHSONIAN CENTER FOR LEARNING AND DIGITAL ACCESS  
600 MARYLAND DRIVE, SW  
WASHINGTON, D.C. 20024  
UNITED STATES

i1.





Created by the Smithsonian Institution, the world's largest museum, education, and research complex, the Smithsonian Learning Lab (winner of the 2019 Webby Award for Best Education Website) is a free, interactive platform for discovering millions of authentic digital resources (images, videos, books, music recordings, articles, websites, and more) from across the Smithsonian's museums, research centers, libraries, archives, and more. The site, accessible at [learninglab.si.edu](https://learninglab.si.edu), allows teachers and students to use these resources to create and adapt personalized interactive instructional materials with online tools and share in the Smithsonian's expansive community of knowledge and learning.

To build the Learning Lab, the Smithsonian Center for Learning and Digital Access spent more than a decade in active experimentation and research designed to better understand the needs of teachers, students, and museum educators and to understand how a place like the Smithsonian, one well-positioned to use technology to ensure equitable access to our resources, could better serve their needs. Since the launch in 2016, Learning Lab users, which include Smithsonian educators, curators, and scientists, but primarily consist of classroom teachers from across the United States and around the globe, have developed more than 40 thousand examples of how museum resources can be at the core of educational experiences. These examples range from experiments to true models for how museums can support digital learning in every classroom.

# A Surreal Christmas – Freud, Dalí and the Metamorphosis of Narcissus at the Freud Museum

FREUD MUSEUM LONDON: "A SURREAL CHRISTMAS"  
MUSEUMS IN SHORT AWARD 2019

**Jamie Ruers**

EVENTS MANAGER AND ONLINE SHOP CO-ORDINATOR

➤  
[WWW.FREUD.ORG.UK](http://WWW.FREUD.ORG.UK)

➤  
[JAMIE@FREUD.ORG.UKU](mailto:JAMIE@FREUD.ORG.UKU)

➤  
FREUD MUSEUM LONDON  
20 MARESFIELD GARDENS  
LONDON, NW1 7NE  
UNITED KINGDOM

i2.

# Have a Surreal Christmas!



In 2019, the Freud Museum London won the 'Museums in Short' award for their promotional advert: 'A Surreal Christmas'. It publicised the 2018 winter exhibition, Freud, Dalí and the Metamorphosis of Narcissus, showcasing the meeting of Salvador Dalí and Sigmund Freud which took place in London in 1938.

The exhibition was held from October 2018 – February 2019. On display were some of Salvador Dalí's famous works, including The Metamorphosis of Narcissus (1937) and sketches he produced during his meeting with Freud. They hung alongside publications by both Dalí and Freud, pieces from the Museum's collection and an audio reading of Dalí's poem also entitled The Metamorphosis of Narcissus.

Taking this as the starting point, the shop developed bespoke products inspired by the ex-

hibition. Working across departments, from curatorial and education, to the online shop and digital media, the Museum produced a short film. The video was inspired by the Surrealist technique of 'automatism', which is linked to the Freudian concept of 'free association'. Each item featured shares a common characteristic or 'association' with the next item. The film's creative producer, Karolina Urbaniak, was inspired by Terry Gilliam's work on Monty Python and the bespoke soundtrack was inspired by the poetry of Dada artists.

Unlike many Museum short films, this had a commercial objective to promote the Museum's unique exhibition-related shop products during the Christmas period. This presentation will guide you through the exhibition and introduce some of the concepts behind the film.



# i3.

#NewSelfWales



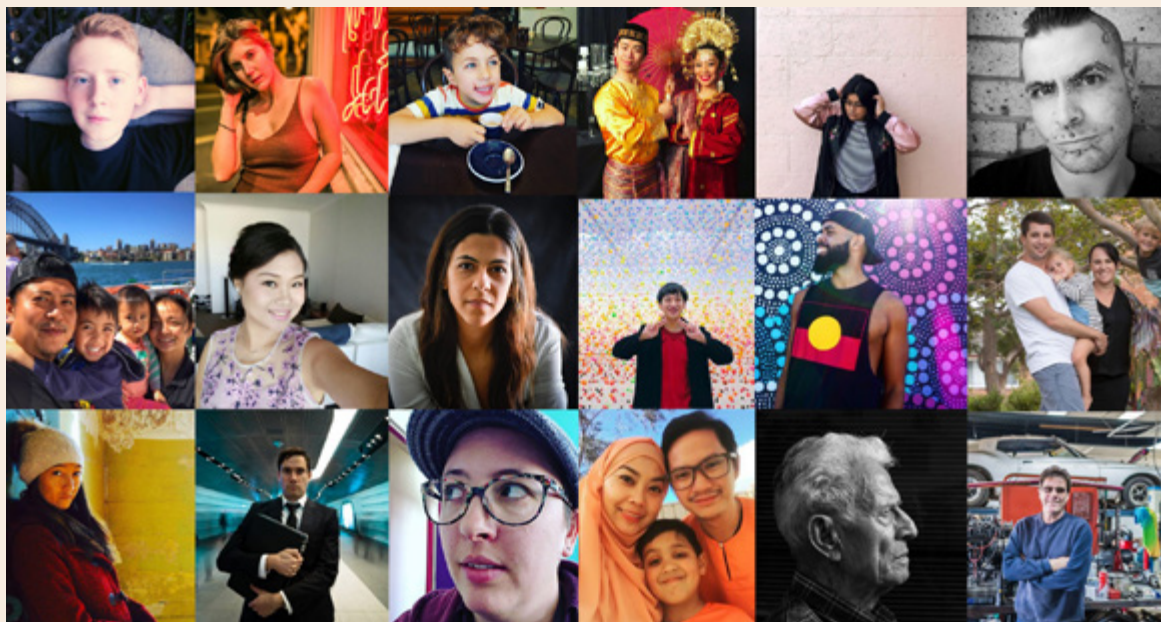
STATE LIBRARY OF NSW: #NEWSELFWALES  
MAPDA MULTIMEDIA LEVEL B BEST IN SHOW - MULTIMEDIA

**Paula Bray**

DX LAB LEADER, STATE LIBRARY OF NSW

***This is the Face  
of New South  
Wales in 2018***

↗  
[WWW.SL.NSW.GOV.AU](http://WWW.SL.NSW.GOV.AU)  
↗  
[PAULA.BRAY@SL.NSW.GOV.AU](mailto:PAULA.BRAY@SL.NSW.GOV.AU)  
↗  
STATE LIBRARY OF NEW SOUTH WALES  
MACQUARIE STREET  
SYDNEY NSW 2000  
AUSTRALIA



In late 2018 the State Library of NSW opened new gallery spaces, effectively doubling up the amount of galleries the Library has to offer. As part of that historic gallery transformation program the DX Lab designed and built a community generated self portrait exhibition called #NewSelfWales. This took the form of a digital live data feed of images, to allow a broader audience base to become involved in the Library but also to determine what the face of NSW looked like in 2018. The portraits were mixed in with the Library's existing collection items and these new portraits, submitted by the public, were then collected by the institution.

The idea for this participatory digital experience was developed with a number of staff across the organisation through a lengthy user experience and analytics research workshop. Once the data was analysed and discussions with readers on potential concepts were complete, the design phase began. Our aim was to attract a diverse audience to the Library through the process of

taking a selfie and to be as welcoming to everyone in the process.

This live data feed, developed for both onsite and online, was the first time something of this scale had been developed at the Library. The DX Lab used web technologies in the gallery to produce the live feed that consisted of over 12,000 portraits. Over 7,000 were uploaded via an onsite photo booth, 1000 were from Instagram and 5000 were from the Library's digitised collection. There were risks involved in doing something so new, especially with web technologies, and not knowing if the audience would resonate with the idea and add their portraits. The project relied on the engagement from our audience and without that, it would not have been a success.

The judges for the MAPDA multimedia and Best in Show award that #NewSelfWales received impressed the judges who commented: This was a beautiful display, bringing collection and visitor together in an excellent example of co-curation.





# The Archaeologists' Utopia Becomes Reality: An App Recognising Potsherds

ARCHAIDE - #ARCHAEOEVOLUTIONISNOW  
HERITAGE IN MOTION APP AWARD 2019

**Gabriele Gattiglia**  
COORDINATOR, H2020 ARCHAIDE

[WWW.ARCHAIDE.EU](http://WWW.ARCHAIDE.EU)  
[WWW.MUSEOLAB.EU](http://WWW.MUSEOLAB.EU)

➤ [GABRIELE.GATTIGLIA@UNIFI.IT](mailto:GABRIELE.GATTIGLIA@UNIFI.IT)

➤ DEPARTMENT OF CIVILTÀ E FORME DEL SAPERE OF THE  
UNIVERSITY OF PISA  
VIA SANTI 19, 56100 PISA

ITALY

i4.



Every day archaeologists around the world discover, collect and classify thousands of fragments of ceramic to reconstruct the past. They do that manually, consulting heavy paper catalogues in a very time-consuming activity. To avoid this, ArchAIDE project developed an innovative system based on Artificial Intelligence that can recognise potsherds through a photo, made by a smart-phone or tablet, and offer to everybody to consult its open digital collection. This aspect has impressed the Heritage in Motion Award 2019 jury who honoured ArchAIDE as the best app in the European Cultural Heritage.

The project was born from an idea of two Italian archaeologists and developed with EU funds by a European consortium of universities and companies. ArchAIDE system is an archaeological revolution, reached through hard work and high technology. Special soft-

ware has been created to simulate millions of synthetic fragments and teach the neural network on how to recognise pottery shapes. Tens of thousands of pot-sherds have been photographed to train the algorithm for decoration recognition. Finally, several versions of the app have been released to deliver the best user interface.

The project has involved archaeologists, IT specialists and associates around the world for sharing their data and knowledge and improving the system.

A few years ago, ArchAIDE would be considered a utopistic dream. Now ArchAIDE works and is growing up collecting new data. Find a fragment, take a photo, wait for few second and obtain your answer, bring with you the whole ceramic knowledge. "Archaeorevolution" is now a reality.



# Inspiring a Love of Natural History

ib

FIELD MUSEUM INST. GRAM ACCOUNT  
2019 WEBBY AWARD / SOCIAL / EDUCATION & DISCOVERY

**Katharine Uhrich**  
SOCIAL MEDIA MANAGER

➤ [WWW.FIELDMUSEUM.ORG](http://WWW.FIELDMUSEUM.ORG)  
➤ [KUHRICH@FIELDMUSEUM.ORG](mailto:KUHRICH@FIELDMUSEUM.ORG)  
➤ THE FIELD MUSEUM  
1400 S. LAKE SHORE DRIVE  
CHICAGO, IL 60605  
UNITED STATES



field  
Field I



fi  
👉 T  
from  
of th  
surp  
hand  
mam  
there  
foreli  
whal  
forea  
arm  
func  
part  
colle  
is sti  
Lions

10w



Liked by

FEBRUARY 17

Add a comm



Too often we see potential visitors reluctant to self-identify as science lovers—or worse, believing they simply aren’t natural history fans. Do you love living? Do you navigate the world with open eyes? Then we believe you’re a natural history fan, and the Field Museum’s Instagram account is here to convince you.

When executed successfully social media is a telephone, not a megaphone. It’s a way for us to invite the general public into conversation with our organization and mission. The Field’s Instagram initiates that conversation in several ways: every day, approachable language doesn’t dumb down the science but explains that, for instance, “whales are aquatic mammals, or cetaceans, and therefore have the same kind of forelimb bones as humans.” Allusions to timely events, pop-culture references, and humor infuse our witty voice with humanity and further

invite dialogue with our followers and other organizations. This relatable voice vivifies the mission of an institution over 125 years old.

We use Instagram’s various functionality to reach people in numerous ways. Eye-catching imagery in our feed stops people in their scroll, prompting them to take a longer look. Quirky observations and engagement prompts in our Instagram Stories reveal our playful side. Longer videos on IGTV feature our relatable museum staff on the job and show scientists that break the white cis male mold. These elements coalesce into a medium that lowers the barrier to an all-too-often intimidating world and exhibits that science is truly for everyone. From there, an Instagram “like” can transform into a visit, expand into a membership, and develop into a life-long love of the natural world.



i6.

*Immersion in  
History with  
the Airborne  
Museum  
HistoPad*

AIRBORNE MUSEUM HISTOPAD  
AVICOM AUGMENTED REALITY GOLD PRIZE 2019

**Magali Mallet**

MAGALI MALLET, DIRECTOR, AIRBORNE MUSEUM OF  
SAINTE-MÈRE-ÉGLISE

➤  
[WWW.AIRBORNE-MUSEUM.ORG](http://WWW.AIRBORNE-MUSEUM.ORG)  
➤  
[INFOS@AIRBORNE-MUSEUM.ORG](mailto:INFOS@AIRBORNE-MUSEUM.ORG)  
➤  
AIRBORNE MUSEUM  
14, RUE EISENHOWER  
50480 SAINTE-MÈRE-ÉGLISE  
FRANCE





### The augmented visit of the Airborne Museum attract, engage and increase visitors' satisfaction

Since 2016, the Airborne Museum has been interested in using new technologies as a tool to pass on History and Memory.

The first step was an app on smartphone in 2016 with results in terms of download rates that weren't as high as expected. Aiming for a more ambitious solution, the Airborne Museum of Sainte-Mere-Eglise partnered with Histovery to release the HistoPad, a digital tablet given to each visitor of the museum to both immerse in the heart of Normandy in 2019 and sent back to June 1944 during D-Day events.

Thanks to spectacular 3D reconstitutions of D-Day key events, validated by a scientific committee, every visitor can understand and

relive the emotions of this crucial time, digitally interact with many objects and artefacts from WWII, participate to a relic hunt, etc.

This experience included in the ticket price (9.90 €) is in 6 languages + a version for persons with reduced mobility. It offers an inclusive visit to all visitors of the Museum. Other strengths of the service are: the financing model, the length of the partnership allowing to create many updates, the CRM behind the HistoPad to better know our visitors and connect with them thanks to automatic emailing, the international presence of the Museum thanks to HistoPad exhibitions.

The HistoPad is the good media to help us in our duty to remembrance and transmission especially towards the youngest.

i7.

MAGIC WALL FOR TRAVELLING EXHIBITION SISSY AND HUNGARY BY HUNGARIAN NATIONAL MUSEUM  
AVICOM FQIMP 2019 GRAND PRIX - CLAUDE NICOLE  
HOCQARD PRIZE OF AVICOM

**Benedek Varga**

DIRECTOR GENERAL, HUNGARIAN NATIONAL MUSEUM

➤ [WWW.MNM.HU](http://WWW.MNM.HU)

➤ [MNM@MNM.HU](mailto:MNM@MNM.HU)

➤ HUNGARIAN NATIONAL MUSEUM  
MÚZEUM BLVD 14-16.  
1088 BUDAPEST  
HUNGARY

**Bringing  
Museum  
Collections  
to Remote  
Audiences**



Traveling exhibitions are a great way to bring museum collections closer to remote audiences, especially across borders and continents. Moving precious objects out of their well-regulated, permanent protective environment, however, always entails risks. That is why we at the Hungarian National Museum opted for the use of highly immersive, crowd-interactive, giant “Magic Walls” to extend and augment our physical exhibition “Sissi and Hungary” during its China tour in 2017-18, the first such use of digital technology in international exhibition exchange. Through the exhibition, we showcased a 300-year period of our country to 2.7 million visitors across 4 major museum sites, while the digital technology allowed visitors to concurrently view hundreds of objects in high resolution, read interesting stories about the objects, as well as take all digital content home

using their mobile device. The Magic Wall was used by an average of almost 4000 visitors each day, with top days seeing as many as 6000 visitors interacting, generating millions of downloads in total. Finally, the digital technology also allowed the Hungarian National Museum to collect large amounts of feedback and visitor behavior data, including object popularity, visitation times and repeat visits, as well as other statistical information. Such visitor statistics were invaluable for future curatorial work. This use of the Magic Wall has started a heritage protection revolution across China, with hundreds of museums subsequently opting for its use to showcase their collections in both domestic and international outbound exhibitions.

# Going Back to the Moon - 50 years later -in Augmented Reality

JFK MOONSHOT  
SHORTY SOCIAL GOOD AWARD 2019 / ARTS & CULTURE

**Rick King**

HEAD, MARKETING, JOHN F. KENNEDY LIBRARY  
FOUNDATION

**Mark Philip**

CREATIVE DIRECTOR, DIGITAS

➤  
MATT.PORTER@JFKFOUNDATION.ORG  
➤  
WWW.JFKLIBRARY.ORG

➤  
JFK PRESIDENTIAL LIBRARY AND MUSEUM  
COLUMBIA POINT  
BOSTON, MA 02125  
UNITED STATES

# JFK Moonshot

# i8.





To celebrate the 50th Anniversary of the Apollo 11 Mission, the JFK Presidential Library and Museum wanted to introduce today's generation to President Kennedy's bold vision for the space program and this pivotal moment in history. After all, 62% of those alive today didn't get a chance to experience the original moon landing.

Created by Digitas, the Connected Marketing Agency, JFK Moonshot was a fully-synchronized augmented reality re-creation of Apollo 11 where every moment, maneuver, and milestone unfolded in real time, second-by-second, precisely 50 years later.

A launch party was held at the Library where a 363-foot, full-scale AR replica of the Saturn V rocket launched precisely at 9:32 AM on July 16th. The launch and entire mission was livestreamed on Twitch, and for the next four days users of the app could track it in

real time. Prompts would pop up throughout this tracking sequence for over 100 hours of rare, archival JFK and NASA footage. Viewers could even practice their own moon landings with interactive AR games that simulated astronaut tests while testing their JFK knowledge.

And during the course of our campaign, the JFK Presidential Library and Museum reversed the nationwide trend of declining museum attendance with a 5% increase in attendance, along with:

- 140,000+ downloads of the app
- 110,000+ rocket launches around the world
- 8x more social mentions than competitive museums
- 240,000,000+ global brand impressions
- 11% brand lift among millennials

IMMERSIVE TECHNOLOGY AND ITS INTEGRATION WITH  
CURATORIAL PRACTICE IN WONDERLAND EXHIBITION BY  
ACMI (AUSTRALIAN CENTRE FOR THE MOVING IMAGE)  
BEST OF THE GLAMI AWARDS 2019

Anat Meiri

HEAD OF TOURING, ACMI



[WWW.ACMI.NET.AU](http://WWW.ACMI.NET.AU)



[ANAT.MEIRI@ACMI.NET.AU](mailto:ANAT.MEIRI@ACMI.NET.AU)



AUSTRALIAN CENTRE FOR MOVING IMAGE  
ACMI, FEDERATION SQUARE, MELBOURNE  
AUSTRALIA

*Imagine a World  
Where Nothing  
is Impossible  
and Everything  
is Wondrous  
and Strange*



*i9.*





A convergence of digital and analogue celebrating the power of storytelling and the moving image, as afforded by the magical and timeless stories of Lewis Carroll -Wonderland is an exhibition which takes visitors on an immersive journey like no other.

Premiering in 2018 at the Australian Centre for the Moving Image (ACMI), Wonderland draws together

a remarkable selection of behind-the-scenes material, celebrating Alice across time, cultures and media. This entirely original exhibition brings ACMI's extensive curatorial, technological and creative expertise, together with a leading team of Australian collaborators to create an interactively engaging experience told through the evolution of special effects; from pre-cinema and silent films, to animation, puppetry, live action and CGI.

Designed and built as a series of theatrical environments integrating sound, sets,

lighting and immersive technologies, Wonderland inspires exploration and curiosity. Visitors venture through enchanted Carroll inspired story-worlds; as they 'Fall down the Rabbit hole', explore the 'Hallway of Doors', or take a seat at the 'Mad Hatter's Tea Party' - an immersive 3D printed, 360° projection mapped room. Or perhaps engage in the paper-to-digital activity in the Queens Croquet Ground or immerse themselves within the 180°-18-screen synchronised video artwork showcasing Alice in popular culture.

Guided by the 'Lost Map of Wonderland', visitors can unlock further secrets, stories and riddles.

This innovative and imaginative take on a traditional exhibition guide, the Map incorporates old-style storytelling with hidden NFC digital technology, providing visitors with a companion experience that is surprising, revealing and magical.

7 THE POOL OF TEARS. ACMI PHOTOGRAPHER: © ANNE MOFFAT  
→ A MAD TEA PARTY. ACMI PHOTOGRAPHER: © PHOEBE POWELL

# Interactive Total Experience

ANNE FRANK HOUSE BY IN10  
WEBSITES - CULTURAL INSTITUTIONS / 2019 PEOPLE'S  
VOICE / WEBBY AWARD

## Gerrit Netten

PROJECT LEAD, DIGITAL PROJECTS, ANNE FRANK HOUSE

## Jacco Ouwerkerk

STRATEGIST AND CONCEPT DEVELOPER, DOOR, IN10

➤ [WWW.ANNEFRANK.ORG](http://WWW.ANNEFRANK.ORG)

➤ [SERVICES@ANNEFRANK.NL](mailto:SERVICES@ANNEFRANK.NL)

➤ ANNE FRANK HOUSE  
WESTERMARKT 20  
1016 DK AMSTERDAM  
THE NETHERLANDS

# i10.



# Anne Frank

Her life, the diary, and the Secret Annex

## Who was Anne Frank?

Watch the video and read the story



The Anne Frank House website shows the three-fold mission of the Anne Frank House, which is to preserve Anne Frank's hiding place and open it to the public, to tell Anne Frank's history, and to educate about the dangers of antisemitism, racism and discrimination, and the importance of freedom, equal rights and democracy.

The website is designed between 2016 and 2018 by DOOR/IN10 and built by Maykin Media, the technical developer.

Various audiences, from all over the world, visit the website with different goals. Many want to buy a ticket, others never come to the museum but still want to look inside, and students want to know more about the writer of the book they read. All website visitors need an efficient and quick service. At the same time, the Anne Frank House wants to tell them the history of Anne Frank and her time in a meaningful way.

DOOR/IN10 succeeded in creating an interactive total experience that allows for both efficient information transfer and immersive storytelling. By creating two different interaction menus and a set of visually consistent design components, with different accents for each section, the designers created a clear platform for all purposes.

IN10 and Maykin also created a beautiful online version of the Oculus VR of the Secret Annex - Anne Frank's hiding place - which deepens the historical experience.

The prize juries all mention that this connection has been successful. And that we have succeeded in captivating our visitors' attention is also demonstrated by our visitor statistics.

# More Than Meets The Eye. Jan Van Eyck's Complete Oeuvre: From Pigment to Pixel

VERONA: VAN EYCK RESEARCH IN OPEN ACCESS  
EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 – RESEARCH

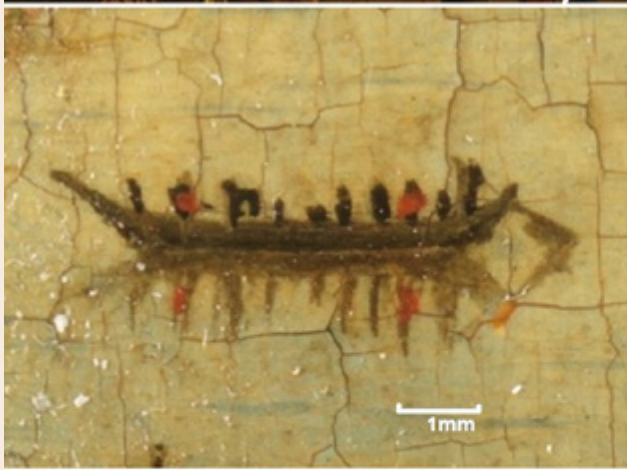
Bart Fransen

HEAD, CENTRE FOR THE STUDY OF THE FLEMISH  
PRIMITIVES

➤ [WWW.KIKIRPA.BE](http://WWW.KIKIRPA.BE)  
➤ [WWW.CLOSERTOVANEYCK.KIKIRPA.BE](http://WWW.CLOSERTOVANEYCK.KIKIRPA.BE)

➤ [INFO@KIKIRPA.BE](mailto:INFO@KIKIRPA.BE)

➤ ROYAL INSTITUTE FOR CULTURAL HERITAGE, BRUSSELS  
JUBELPARK 1  
B-1000 BRUSSEL  
BELGIUM



# i11.

Visual light macrophotography - Antwerp, Koninklijk Museum voor Schone Kunsten, Saint Barbara (41.2 x 27.7 cm)



The VERONA project by the Royal Institute for Cultural Heritage (KIK-IRPA) enables new, global research on the paintings of Jan van Eyck (ca. 1390-1441) and his workshop by making high-quality, standardised technical images of the paintings available online in open access on the website Closer to Van Eyck.

Jan van Eyck was one of the most celebrated European artists of the 15th-century and one of the first painters in Europe to achieve fame internationally. Today, van Eyck's works are scattered across Europe and the U.S.. Due to their fragility, the paintings will never be united in one place again, making comparative research difficult. The VERONA project has broken new ground in Van Eyck scholarship by creating ultra-high-resolution scientific imagery with state-of-the-art equipment and by adopting a single, stand-

ardised protocol for all of the paintings. With the KIK-IRPA van loaded up with equipment, the team travelled over 25,000 kilometres to collaborate with every museum with a painting by Van Eyck in its collection. To document the paintings, VERONA used macrophotography (in normal light, raking light, infrared light and UV fluorescence), infrared reflectography and, in some cases, X-radiography. Until recently the access to this kind of documentation was limited to a privileged group of museum curators and conservation scientists. Published on the website Closer to Van Eyck, as a supplement to the section dedicated to the conservation treatment of the Ghent Altarpiece, the VERONA project has produced 4 terabytes of data or 119 billion pixels. The imagery is now available in open access, creating a new and innovative tool for research, education and browsing.



# i12.

***Geed Digital  
Platform For  
Management  
And  
Distribution Of  
Accessible And  
Interactive Visit  
Solutions***

GEED INCLUSIVE DIGITAL PLATFORM / FINE ARTS AND  
ARCHAEOLOGY MUSEUM BESANÇON / LIVDEO  
MUSEUMS AND THE WEB GLAMI AWARDS 2019 FOR  
BEHIND-THE-SCENES

**Ciprian Melian**

CEO, LIVDEO

↗  
[WWW.LIVDEO.COM](http://WWW.LIVDEO.COM)  
[WWW.GEED.INFO](http://WWW.GEED.INFO)

↗  
[CIPRIAN.MELIAN@LIVDEO.FR](mailto:CIPRIAN.MELIAN@LIVDEO.FR)  
[NICOLAS.BOUSQUET@BESANCON.FR](mailto:NICOLAS.BOUSQUET@BESANCON.FR)

↗  
LIVDEO  
14 RUE MADELEINE BRÛS  
25000 BESANCON  
FRANCE

Museum of Fine Arts and Archeology - Besançon France

## Visit Companion App - PWA !



The main goal is to allow visitors to access a mobile digital compagnon instantly, on their own mobile devices, without any internet connection needed or prior download restrictions, all in their own language.

The visiting companion is distributed through the visitors' devices web browsers, as a WebApp, loaded on the fly, without storing any single content or assets.

Lots of innovative aspects have been integrated on the GEED platform: indoor positioning without native application required and compatible with all mobile terminals, artworks recognition features through the smartphone camera, management of an evolutive multilingual and universally accessible on-site offer.

The main goal of the project was the multi-scenario and cross-platform management with a unique web based tool. As such, all the contents and scenarios available in the interactive kiosks, in the visitor companion and

digital signage screens are managed from the same GEED cloud BackOffice.

A complement goal was to let visitors access all the artworks' informations in a simple and innovative way. Livdeo's platform integrates an automated import module for wall descriptions processing, automated translation and text-to-speech, machine learning for artworks recognition in order to make artwork's descriptions available on the visiting companion. The visitors engagement with the artworks has to be as natural as possible, without technical constraints.

Video example of Camera based detection of the entire collection: <https://geed.in/aireco>

GEED provides detailed real-time or historical analytics of mobile web app and interactive kiosks usages. Behavioural trends of visitors over time are available to the museum team to allow them to adjust the offer. The Analytics module is GEED-specific and does not use any third-party services.

# i13.

## *Radiophonic Spaces – a Sonic Journey Through Radio Art*

RADIOPHONIC SPACES  
HERITAGE IN MOTION AWARD 2019 / GAMES & INTERACTIVE  
EXPERIENCES

**Nathalie Singer**

PROFESSOR, EXPERIMENTAL RADIO, BAUHAUS-  
UNIVERSITÄT WEIMAR



[WWW.EXPERIMENTELLESRADIO.DE](http://WWW.EXPERIMENTELLESRADIO.DE)

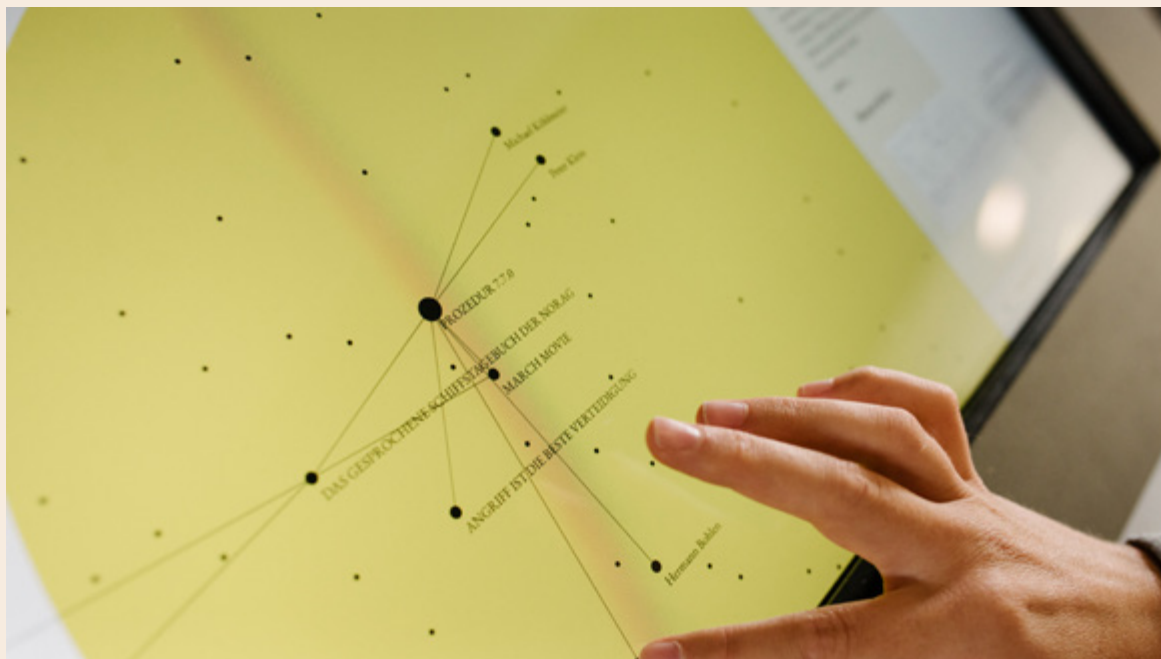


[NATHALIE.SINGER@UNI-WEIMAR.DE](mailto:NATHALIE.SINGER@UNI-WEIMAR.DE)



BAUHAUS-UNIVERSITÄT WEIMAR  
FAKULTÄT KUNST UND GESTALTUNG  
MARIENSTRASSE 5  
99423 WEIMAR  
GERMANY





Hardly anyone knows what Radio Art is and yet radio do exist more than 100 years.

Ever since then, writers, composers and artists worldwide have explored the artistic possibilities the radio offers. Nevertheless, their works are often slumbering in inaccessible public archives. That's why the Chair of Experimental Radio at Bauhaus-University Weimar has made it its mission since 2008 to open these archives and to make this heritage known to a wider audience.

In the touring exhibition Radiophonic Spaces current and historical positions spanning 100 years of international Radio Art could be heard and explored. Using headphones and specially programed smartphones, visitors moved through the curated collection choosing individual works from over 200 international sound exhibits. In the space - designed by sound artist and architect Cevdet Ereğ and implemented by MESO Digital Interiors - visitors immersed themselves in a listening

experience. Afterward they could research the acoustic experience in an extensive audio-visual interface, the Mindmap on Radio Art, dedicated to the historical development of Radio Art.

Radiophonic Spaces could be experienced in Basel (Museum Tinguely), in Berlin (Haus der Kulturen der Welt) and in Weimar (100 years of Bauhaus) between 2018 and 2019, by more than 7000 visitors. The digital reference work as result of a 4 years long academic research project is online since 2020 under [www.radiophonic.space](http://www.radiophonic.space).

Radiophonic Spaces received the 2019 Heritage in Motion Award, which recognizes the best multimedia achievements and products that creatively and innovatively bring Europe's cultural and natural heritage closer to the public.

Credits under: [www.radiophonic.space](http://www.radiophonic.space) / partners and teams



**Combining  
Mobile  
Augmented  
Reality and  
Gamification**

i14.

PHOTO POSITIONING PUZZLE - OLD NARVA  
GLAMI AWARD 2019 - EDUCATION AND COLLECTION  
EXTENSION/NON-WEBSITE

**Gunnar Liestol**

PROFESSOR, DEPT. OF MEDIA & COMMUNICATION,  
UNIVERSITY OF OSLO

[WWW.MEDIA.UIO.NO](http://WWW.MEDIA.UIO.NO)  
[WWW.SITSIM.NO](http://WWW.SITSIM.NO)

➤ [GUNNAR.LIESTOL@MEDIA.UIO.NO](mailto:GUNNAR.LIESTOL@MEDIA.UIO.NO)  
➤ DEPT. OF MEDIA & COMMUNICATION,  
UNIVERSITY OF OSLO  
GAUSTADALLEEN 21  
PO BOX 1093 BLINDERN  
N-0317 OSLO  
NORWAY



How may we find new and engaging solutions for access to, and the application of, digital photo archives? Digitized photo collections continue to be relatively unused and unexploited, despite formidable investments in conversion from analogue formats over the past several decades. Innovation in design and implementation could open the way to a plethora of new techniques for the display and dissemination of digitized resources.

In this project, we explore some new and potentially valuable techniques to enhance use of digitized historical photographs by combining mobile Augmented Reality (AR) with elements of gameplay (gamification) and rephotography. The AR platform we have developed (situated simulations) is a type of Indirect Augmented Reality where the full screen of the device is employed to represent the reconstructed environment. To make the design practical, we drew from features

found in common 'analogue' games such as the jigsaw puzzle and the 'Hot & Cold' game. In addition to this experimental design for a 'Photo Positioning Puzzle', the application includes a dynamic 3D-reconstruction of an historic town square – the Raekoja Plats in Old Narva, Estonia – as well as an information layer for access to background information, including additional historical photos and online resources. The system has been tested and assessed by users on location. Our conclusion is that the presented 'Photo Positioning Puzzle' and its integration with other forms of mobile AR functionality was very successful, and should have general value and suitability for additional historical places with corresponding photo collections and archived documentation.



# Surviving and Adapting During a Pandemic

**Monisha Ahmed**  
**Director, Ladakh Arts and Media Organisation (LAMO)**

*DEDICATED TO  
MARLOW STODAMIRE  
DETROIT MUSEUM OF HISTORY  
1977 – 2020*

These are unprecedented and uncertain times that we are living in today. It has been almost a hundred years since the world faced a health crisis of this magnitude. Across the world the pandemic has caused massive disruptions in almost every sphere of human activity and there have been adverse impacts on people, communities and countries.

Art and cultural heritage organisations, such as the Ladakh Arts and Media Organisation (LAMO), are facing very difficult times as we confront an uncertain future. Closed to visitors, unable to hold actual exhibitions and workshops, our biggest challenge is developing strategies to sustain ourselves. In the face of all this adversity we have had to learn how to adapt and be flexible, redefine and reimagine how we work and continue to be relevant in the days ahead.

LAMO was established in 1996 to articulate an alternative vision for the arts and media in the region. Alarmed at the neglect of heritage buildings in Leh and the rate of demolitions, LAMO wanted to demonstrate the rejuvenation of a historic building and to contribute to the social and cultural life of

the community. In early 2000, LAMO began the restoration of two 17th century historical houses in the Old Town of Leh to create a space that would function as a community arts and media centre. The two homes were restored to accommodate an artist's studio, library, offices, and spaces for exhibitions, performances and workshops. A sound studio was added later. The LAMO Centre now conducts outreach programs, research and documentation projects, workshops, artist residencies, performances and exhibitions that showcase Ladakh's material and visual culture, performing arts and literature.

It has been ten years since the LAMO Centre was established and it is now a vibrant arts space that has in many ways changed the life of Old Town, contributing to the cultural rejuvenation of the area. For this and the restoration work, in 2018 LAMO received the 'Award of Distinction' from UNESCO Asia-Pacific Award for Cultural Heritage Conservation. In 2019, LAMO was honoured to receive the 'Project of Influence' award at the Best in Heritage conference in Durbovnik. As 2019 ended we looked forward to our tenth year and had much to anticipate as we planned programs and events, some taken forward from the previous year and others, new ones we were developing. But then the virus struck.



When Covid-19 came to India, Ladakh was one of the first regions in the country to go into lockdown. By 3rd March 2020, Ladakh had already reported two cases. On 6th March, a little more than two weeks before the national lockdown on 23rd March, Ladakh declared a lockdown. Ladakh has a small population, compared to other parts of India, so naturally people were nervous and scared. Border areas were also sealed off, as it was thought that the people who lived there may not have the same kind of immunity to disease as those in the larger towns. The airport was closed. At the time when LAMO closed, we put up a notice on our door saying 'closed till 31st March'. Rather prematurely, we thought we were closing only till the end of the month!

It has been over six months now. The lockdown took us all a bit of time to adjust to, morale was low and initially colleagues were more occupied buying rations than getting down to work. As work from home started, LAMO thought about what we could do to contribute to what people in Ladakh were enduring. One of our team members, Sonam Angchok suggested we make a short public

interest video highlighting the fact that the Ladakhi form of greeting each other was contactless. LAMO followed this with a music video called 'Jigsten Thonpo' (on the roof of the world) that put out a message to celebrate Ladakh and the amazing spirit of its people during these uncertain and difficult times, as well as thanking health care workers, doctors, police and government officers who worked to keep everyone safe. We invited musicians from various parts of Ladakh to contribute and over 15 professional and emerging musicians sent in short videos which LAMO then compiled

By now we were well into April and normally with summer approaching we had a full season of exhibitions and workshops planned, interns coming to work with us and visitors to the Centre. Amongst all the uncertainty our Arts Officer, Tsering Motup, talked about the value of art during uncertain times and said we should use the virtual and social media platforms to strengthen our online presence and reach out to people. Art can be very therapeutic, especially as the days stretched ahead of us with no end in sight to the pandemic.

# FAMILY ALBUMS FROM LADAKH

Photography, Performance and Prose

## ENTRIES OPEN



We began the first of our online exhibitions 'Your Window is Your Frame', a public art project that invited people to send in art that reflected on their outside (or inner) world using the window as a metaphor. The entries came in from all age groups, in the form of paintings, video, poetry, drawings, photography, and writing. Emboldened by the success of our first virtual exhibition, we started the second one 'Family Albums from Ladakh – Photography, Performance and Prose'. We found that the pandemic and ensuing lockdown had brought people together, in urban and rural areas of Ladakh. They had time to talk and share, and photography was a me-

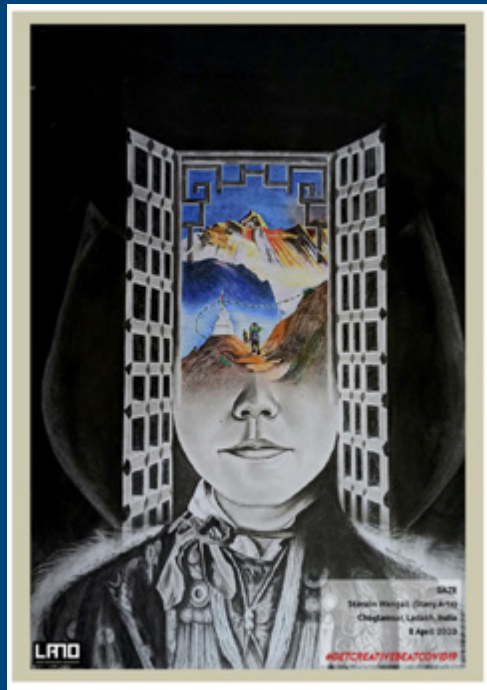
dium they could use to express themselves and their lives at this time. The exhibition created a sense of nostalgia and loss, melancholy for the past but also a reminder of the simpler things of life. A time when we lived without masks and interacted with each other without fear.

LAMO is now better equipped to work in the virtual world, fortunately for us internet services in Ladakh have performed better than expected. Though we may still not be able to conduct a live zoom session, we can at least release pre-recorded sessions. We have done this with a series of music workshops.



Paucity of funds has hit all art and cultural heritage organisations and LAMO is no exception. Ladakh is an important tourist destination in India and for the last five decades tourism has been the single largest economic earner for the region employing thousands of people from tour operators to guides, taxi drivers and artisans. But with the COVID-19 outbreak, this sector has been badly hit, shattering the hopes and dreams of thousands in Ladakh. LAMO also depends on tourism as the organisation earns a significant amount of revenue through entry tickets and other services that we offer to tourists. This has made us think beyond the physical space, can we offer heritage walks or a tour of the LAMO Centre on an online platform and charge tickets?

Fortunately for LAMO, research and documentation projects we have been working on are seeing us through these difficult times. Moving forward, LAMO now realises that such projects will have to be our focus if we are to be able to sustain ourselves as an organisation. The lockdown has also given us the time to think about other projects we can do to better prepare ourselves once the region opens up again, especially those that look at best practices for more sustainable tourism development in Ladakh, that consider livelihood, the culture, ecology and sustainability of the region. One we are currently developing is 'Village Walks – best practices for sustainable tourism in Ladakh' extending an earlier project we had done for walks in Leh town. This reaches out to youth who have returned to their villages during this pandemic, encouraging them to learn about and engage with their village's heritage and culture. At the same time, there has also been good news, in May LAMO learnt that two of its entries into 'The Water we Want' youth prize contest held by the Global network of water museums and UNESCO received awards.



Against the anxiety these were moments of celebration.

As the threat of the virus continues, Ladakh also faces tension along its border with China. Working with two uncertainties has certainly been stressful. We are left wondering what our future is? How do we make the organisation relevant in today's time, how do we overcome things in a crisis? Today we are better prepared, using online platforms and reorganising our work culture. The new normal is certainly here to stay and presents a unique opportunity for cultural heritage organisations, such as ours, to creatively rethink our positioning and the direction we will take. While we are still learning how to adapt to new and adverse situations, one thing is certain that we will emerge out of this stronger and certainly more amenable and flexible.



# Working for the Region

SATAKUNTA MUSEUM  
PORI, FINLAND  
FINNISH MUSEUM OF THE YEAR 2019

**Leena Koivisto**

CURATOR, SATAKUNTA MUSEUM

➤ [WWW.ORI.FI/KULTTUURI/MUSEOT](http://WWW.ORI.FI/KULTTUURI/MUSEOT)  
➤ [SATAKUNANMUSEO@PORI.FI](mailto:SATAKUNANMUSEO@PORI.FI)  
➤ SATAKUNTA MUSEUM  
HALLITUSKATU 11  
28100 PORI  
FINLAND

*In the beginning there were three curators from Satakunta Museum that in May 2018 attended the yearly highlight for museums in Finland, the Museum Gala. As they were watching awarded museums celebrating prizes, they decided that the following year would be their year in the spotlight – they set a goal to be the next museum of the year in Finland. Not very many believed that this really could happen, as Satakunta Museum was a middle size traditional museum with limited resources and no specially funded projects at the time. But sometimes miracles do happen! Of course, the award was not because of what happened during that one year – far from it – but that decision made one spring night tells us that sometimes you just have to reach for the unreachable in order to achieve a goal.*

Satakunta Museum is the provincial museum of the Satakunta region located in Pori, South West Finland. The Museum was founded in 1888 and it is one of the oldest museums in Finland. Satakunta is one of the historical provinces in Finland with a rich prehistory and a large number of historical sites and cultural environments including two World Heritage sites. The population of the region is about 224 000 and unfortunately that number is not growing but diminishing – as is the case in quite a few regions in Finland, many residents are moving to the outskirts of Helsinki, often because of better working possibilities. Satakunta Museum is maintained by the city of Pori, although the state provides statutory state aid. In the Finnish museum scene Satakunta Museum is considered a middle sized museum with a personnel of 25 permanent workers.

The Museum has four different units. The Cultural Historical Museum Satakunnan Museo has the museum's main permanent exhibition and large collections and archives, The Ark Nature Center introduces the unique

coastal nature of Satakunta and Rosenlew Museum, presents and studies the industrial heritage of Satakunta region. In the Building and Preservation Center Toivo visitors can get advice on questions concerning the renovation and restoration of old buildings and experience what it was like to live in the wooden city of Pori during the 1950's. In addition, Satakunta Museum has regional responsibilities – the Museum serves as an expert and authority in matters related to the protection of the local cultural environment in the Satakunta region. The Museum also steers, supports and develops the region's local museums and heritage work. Together all the museum units provide comprehensive museum services for the whole region.

In May 2018 Satakunta Museum was named Museum of the Year 2019 in Finland. In their laudatory review the Jury especially mentioned the outstanding long-term regional work that the museum has practiced since the 1980's. Satakunta Museum was described as a major societal actor that, with a professional and uncompromising attitude, works towards common goals. The Museum's networking skills and tight connections with the community were praised as well. Last but not least the Jury stated that the work that the Building and Preservation Center Toivo does in advising and consulting those renovating and conserving old wooden houses is unique and commendable.

Compared to the number of permanent museum personnel the activities of Satakunta Museum are numerous and very variable. Versatile museum services are possible because of active networks and close co-operation with experts and partners from many different domains. In addition, the Museum's curious mind and constant search for new perspectives carries on. However, the most valuable resource is well educated, flexible





and highly motivated personnel, the Museum Staff.

During the past few years the number of events and activities that Satakunta Museum organizes has grown substantially. The objective of events is always educational: our aim is to share information and experiences about cultural heritage. In the year 2019 there were more than 100 different activities that the Museum offered. These include lectures and seminars that often have the same theme as the temporary exhibitions in some museum's units at the time. There are also annual events that are already traditions for many visitors like Arts and Crafts Christmas Market every December or summer camps and vacation time workshops for children. Guided city walks are very popular – these are targeted both for tourists and residents and they have different themes like the history of the city parks or traces of WWII in the town. Around All Saints Day the Museum leads guided walks through the Old Ceme-

tery. These lanterns lit tours that end with a cup of hot drink from the Museum curator's thermos are so popular that they are always fully booked. Satakunta Museum is also a learning environment. Close co-operation with the schools is constant and when planning temporary exhibitions schools' needs are taken into consideration. Learning material for teachers are produced and the Museum has organized courses for upper secondary school students: for example The Time Of Shadows – a course introducing students to the war time life of the home front in Pori during the Second World War.

One significant factor behind Satakunta Museum's success is the close connection to the community. In 2014 the Friends' Society for Satakunta Museum was founded. The number of Museum Friends grew very fast and now there are over 400 Friends and volunteers. Museum Friends are of course keen museum visitors but many also want to take part in the variety of chores that the Museum



offers. There have been helping hands available when the Museum needed help for digitizing large donations of photographs, extra supervisors for children's workshops or just to sell coffee and hot dogs at outside events.

We at Satakunta Museum were celebrating the nomination last year. We have done many things right and achieved good results. However, we can clearly see that there is still a lot to do and therefore new goals have been set. We want to reach more people – the number of visitors in all museum units could be better. We also need to find new ways to interest wider audiences, for example teenagers and young adults. Totally new kinds of challenges are waiting for us in the future: The city of Pori is planning to establish a new cultural center "The Treasure of Pori." One of the main objectives of the new center is to provide a new kind of museum experience. "The Treasure of Pori" will comprise an extension to the present Satakunta Museum, new facilities for the collections of

the Satakunta Museum and Pori Art Museum, the Pori Children's Culture Centre and spaces for other cultural activities. An essential part of the new center will be open museum storage, which allows the public to see behind the scenes and get access to museum objects that have been hidden for a very long time. The center will also comprise an information center that will make all the information resources of the museum more accessible.

In summary: The Museum of the Year 2019 in Finland is Satakunta Museum – a cultural historical museum with a long history, varied activities and strong connections to the surrounding community and region. Our strength is traditional museum work based on our good collections, educated staff and curious mind. We are ready for the future challenges, we are eager to try new possibilities and technical solutions but we are not afraid to praise old-fashioned, traditional museum work!

# Young & Innovative, Beijing Auto Museum Keeps Moving Ahead

BEIJING AUTO MUSEUM  
BEIJING, CHINA  
CHINESE MUSEUMS ASSOCIATION / MOST INNOVATIVE  
MUSEUMS IN CHINA 2019

Liu Jingquan

DEPUTY DIRECTOR, BEIJING AUTO MUSEUM



[WWW.AUTOMUSEUM.ORG.CN](http://WWW.AUTOMUSEUM.ORG.CN)



[CE@AUTOMUSEUM.ORG.CN](mailto:CE@AUTOMUSEUM.ORG.CN)



BEIJING AUTO MUSEUM  
NO. 126, SOUTH 4TH RING ROAD WEST  
FENGTAI DISTRICT, BEIJING  
CHINA





## Young & Innovative, Beijing Auto Museum Keeps Moving Ahead

Established and opened to the public in 2011, Beijing Auto Museum is a non-profit and S&T-oriented museum. In accordance with the “science-technology-society” theme selection method, Beijing Auto Museum works to break country-to-country and brand-to-brand boundaries, exhibit the history of the world’s auto development for a hundred years, as well as the beginning, development and expansion of China’s auto industry, and reveals great contribution and influence of the auto industry on human civilization and social development.

On May 18, 2019, the “International Museum Day”, Beijing Auto Museum stood out from China’s over 5000 museums and was recognized as the “most innovative museum in China” by Chinese Museum Association. As a young theme museum, the museum has a management team with an average age of 34 and keeps exploring, while preserving cultural heritage, the path for innovation and development.

## To run the museum according to standard and help improve the service quality of the museum industry

As the first national demonstration organization for service standardization in China’s museum circle, Beijing Auto Museum advocates the concept of “running museums according to standards” and takes the lead in exploring the application of standardization in museum management. In the absence of precedent to follow, after five years of innovative practice, Beijing Auto Museum Service Standardization Management System was established and 215 service standards were set up. The standardized management sys-

tem improves the service quality and management level of the museum and provides a warm and dynamic museum for the visitors. At the same time, Beijing Auto Museum summarized best practices and published **Beijing Auto Museum Standardization Series** and **Practice Guidebook for Museum Service Standardization**, and held the national training courses for museum service standardization to share experiences in the museum industry. In 2018, Beijing Auto Museum played a leading role in drafting the Museum Service Standard, the local service norm for museums in Beijing, a move that gives impetus to the museum service standardization process and improves the overall service quality of the museum industry.

## Give full play to the thematic advantages of specialized museums and promote the integrated development of popular science, culture exchanges and tourism

Auto is regarded as the “machine that changes the world”, which permeates every aspect of human life. The characteristics of auto provide multiple perspectives and broad space for popular science and cultural dissemination in museums. Beijing Auto Museum gives full play to the theme characteristics of “auto” and the platform advantage as a national AAAA-grade tourist attraction, and actively explores the integrated development of popular science, cultural communication and tourism. Based on the cross-border and extension attributes of auto, Beijing Auto Museum works to deepen the correlation between museum and the public. To meet the need of visitors at all ages, the museum has developed more than 100 kinds of educational and cultural products with multiple themes such as auto S&T, culture, art, environmental protection, safety and etc. and advocates the harmonious development



concept of “man-car-society”, working hard to live up to the mission and responsibility of “serving society and social development” of museums.

Meanwhile, with tour route as the axis, educational and cultural products are implanted into tours and a number of theme routes are designed to create a diversified space, such as the auto science laboratory, auto creative studio, auto power arena, auto invention school, auto cultural life experience hall and so on. Themed cultural tours featuring safety, environment protection, aesthetic education, innovation and popular science and etc. were launched and have been widely welcomed. Every year, the museum receives more than 600,000 visitors, of whom 16% are students and 18% are children.

To promote the exchanges of auto culture between China and rest of the world with auto as the medium


### **Auto cultural activity of Beijing Auto Museum**

As one of the greatest inventions of modern society, the evolution of auto witnesses the history of human breakthrough and innovation. Beijing Auto Museum takes auto as the medium of cultural exchange and conducted Sino-French, Sino-US, Sino-Russian, Sino-Germany, Sino-British auto cultural exchanges to promote friendly communications between countries, cities and peoples in the world. Taking Sino-French auto cultural exchange as an example, on the occasion of the 50th anniversary of the establishment of diplomatic relations between two countries in 2014, Beijing Auto Museum, in cooperation



with National Automobile Museum of Milus, France, introduced the “1891-1968 French car body modeling: art, technology and professional achievements photo exhibition” in Beijing, and planned the “Coming from 1949, the Story of the Chinese Car Red Flag” special exhibition in France. At the same time, both sides conducted academic exchanges on antique car repair skills. In 2016, a theme exhibition on Sino-French auto culture, “Beijing-Paris Unchanged Friendship”, was held to tell the story of mutual learning between the two civilizations. In 2018, Sino-French Technology and Art Exchange Exhibition and a forum were held in Beijing Auto Museum, a part of a series of exchange activities of the third Sino-French cultural forum. Artists and scholars from both countries participated in dialogues on cultural heritage, education, art, life, etc. to promote cultural exchange and mutual learning with auto as the medium.





# Enhancing Historic Houses and String Quartets in a Circular Economy

LE DIMORE DEL QUARTETTO  
MILAN, ITALY

EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 – EDUCATION, TRAINING AND AWARENESS-RAISING

**Francesca Moncada**

FOUNDER, LE DIMORE DEL QUARTETTO

➤  
[WWW.LEDIMOREDELQUARTETTO.EUM](http://WWW.LEDIMOREDELQUARTETTO.EUM)

➤  
[INFO@LEDIMOREDELQUARTETTO.EUA](mailto:INFO@LEDIMOREDELQUARTETTO.EUA)

➤  
LE DIMORE DEL QUARTETTO  
CORSO MAGENTA 5  
20123 MILANO  
ITALIA

3.

## A winning combination

Le Dimore del Quartetto [The Quartet's Residencies] is an organisation supporting young string quartets at the beginning of their careers and enhancing the heritage of historic houses in a circular economy.

«I became fascinated by the sound of the string quartet some twenty years ago, almost by

accident. I immediately understood that the basis of the creative and expressive tension that characterises this ensemble was teamwork. To be part of this electrifying field is a privilege that requires only the ability to listen. This is why I felt a need to disseminate this musical genre, with the certainty that anyone could fall in love with it under the right conditions» says Francesca Moncada di Paternò, Le Dimore del Quartetto's founder.

The answer is that chamber music, and especially the string quartet – which is formed by two violins, a viola and a cello – should be enjoyed in an intimate setting, because it is a full-immersion experience of listening, watching and participating. In this way alone can this type of music be appreciated and understood in its uniqueness. This is why it is called chamber music.

So where were the chambers, the rooms, where this music first appeared – this music that flourished so abundantly that thousands of concert societies were created for it across all of Europe? The answer is that aristocratic residences had great halls and music rooms; concerts were part of the life of the court; and the musicians who performed created a direct contact with the audience members and often knew them personally. Europe is sprinkled with historic residences that are part of our territories' identities, but today they are often empty, separated from

the life of their respective communities. These mostly privately owned monuments are a precious inheritance but, at the same time, hard to keep alive within a modern lifestyle.

Thus in 2016 Le Dimore del Quartetto emerged as the first network in Europe that combines historic houses and young quartets with a simple exchange. When the ensembles have artistic commitments far from their hometowns, houses host them for free, for up to a week, and receive a concert in return. This mutually beneficial relationship provides an adequate space for the ensemble to study and practice their arts and allows villas to become centres of culture, inviting people to appreciate not only classical music, but also the often hidden heritage of historic houses.

By connecting, or rather re-connecting, these two worlds the requirements of the musicians become resources for the historic residences, and vice-versa, in a circular structure within which civil society plays a fundamental role. It all began almost as a game, with telephone calls to a few friends who were willing to give the idea a try. The response was incredible: after having overcome some initial hesitation, the enthusiasm was passed by word of mouth from home to home, from quartet to quartet, and it brought together the first partners through whom the network began to develop organically.

## What DQ is doing nowadays

Le Dimore del Quartetto today numbers 258 houses in 16 countries in Europe and beyond, and it includes 79 ensembles (string quartets and trios, and trios with piano), among the finest on the world's stages, with musicians from 33 different countries. The network of houses has been created in partnership with



Associazione Dimore Storiche Italiane, Fondo Ambiente Italiano (the Italian National Trust), European Historic Houses, Casas Históricas y Singulares, Historic Houses UK, Embassies and Cultural Institutes, but it is open to all houses that have the possibility to host and belong to dynamic and passionate people. On the musical side, the artistic director Simone Gramaglia (Quartetto di Cremona) selects the best emerging ensembles coming from all over the world. The organisation has been awarded the Europa Nostra Award/European Heritage Award 2019 for "Education, Training and Awareness-Raising".

Beginning with an exchange of hospitality and concerts, various projects have been created in collaboration with numerous residence proprietors, who have found an opportunity to create shared values. Concert societies, academies, competitions, embassies, institutions, foundations and instrument collections have given their support to this plan, which continues to grow at great speed. Thanks to this network system, Le Dimore del Quartetto manages to bring high-level

cultural content even into areas that have no cultural institutions, thereby enhancing and enlivening even small communities.

Thus, many different festivals have emerged, and their itineraries are leading to discoveries of music and of spaces, and are activating social and productive systems in areas where this would otherwise be hard to achieve. The perfect example is Archillum, a widespread series of concerts hosted by historic houses scattered all over a specific region, aimed at enhancing the heritage of less-known territories and the string quartet repertoire played by outstanding young ensembles. The audience of Archillum is given a map gathering itineraries and points of cultural interest nearby the historic houses, and the discovery of the territory is enacted through activities such as walks, local product and wine tastings, guided tours of the historic houses, the gardens and other cultural landmarks. This is a replicable format intended to reach out to new and diverse audiences. All the concerts are for free, last 50 minutes and are introduced by the house





owner and the musicians. The atmosphere is indeed intimate and unique and overcomes the usual distance between the musicians and the audience in a concert hall.

To this are added educational projects and company training programs, by presenting the string quartet as a metaphor of shared leadership, diversity and inclusion – artistic collaborations that favour the circulation of young European professionals. And the evolution is continuing, bypassing all borders.

## A glimpse into the future

Le Dimore del Quartetto combines two fundamental assets in European cultural and social

history. On the one hand, there are the historical residences, often private or little known, yet with strong ties to local and European history, as evidenced by the stylistic influences that affect each other in architecture, landscapes and gardens. On the oth-

er, there is chamber music, which is at the heart of the history of Western music. From the Renaissance courts to nineteenth-century salons, it never ceased to be heard in the European most beautiful homes, and it knew no borders.

The result of this winning combination is the creation of a scalable model, based on the values of a circular structure that has allowed – and that continues to favour – European development in various activities, with the possibility of involving diverse communities and places. In such a new scenario that the cultural sector has to face in this very critical moment, conceiving heritage as a core set of shared values that has been transmitted from one generation to another and has evolved in response to the historical, social and cultural development of Europe is the common pillar that we can use to state solidarity and cohesion. Heritage is the proof of our deeply interconnected identities and the power of creating networks and trans-disciplinary collaborations can be a strategic model within the cultural sector and beyond.

# 4.



## Five Days of School in an Art Museum

HAMMER MUSEUM: CLASSROOM-IN-RESIDENCE  
LOS ANGELES, UNITED STATES  
AAM EDCOM AWARD FOR EXCELLENCE IN PROGRAMMING  
2019

**Theresa Sotto**

ASSOCIATE DIRECTOR, ACADEMIC PROGRAMS, HAMMER MUSEUM

➤ [WWW.HAMMER.UCLA.EDU](http://WWW.HAMMER.UCLA.EDU)  
➤ [INFO@HAMMER.UCLA.EDU](mailto:INFO@HAMMER.UCLA.EDU)  
➤ HAMMER MUSEUM  
10899 WILSHIRE BLVD.  
LOS ANGELES, CA 90024  
UNITED STATES

The Hammer Museum at the University of California, Los Angeles (UCLA) champions artists who present new perspectives and explore pressing cultural and sociopolitical issues. As a public arts institution in a university art museum, the Hammer emphasizes educational initiatives that reflect interdisciplinary expertise, academic rigor, and best practices in the museum field. The Hammer's K-12 school and teacher programs aligns with the institution's mission: *The Hammer Museum at UCLA believes in the promise of art and ideas to illuminate our lives and build a more just world.* Educational initiatives at the Hammer seek to cultivate meaningful personal connections to art, foster critical engagement with the world, and break down barriers to accessing opportunities for creativity and arts learning among underfunded schools.

These goals can only be achieved through extended, sustained engagement with art. Most students have experienced a field trip to a museum with one- to two-hour tours, but very few have the opportunity to learn in a museum for a full school week. Now in its eighth year, Classroom-in-Residence at the Hammer (CRH) offers two classes of 4th, 5th, or 6th grade students the opportunity to learn in an art museum as if it was their school for five consecutive days. In preparation for this arts-rich experience, classroom teachers receive eight months of professional development. Due to this program's innovative model of immersive and transformative learning, the American Alliance of Museums awarded CRH the 2019 EdCom Award for Excellence in Programming.

CRH's unique five-day residency is key to the program's success. This multi-day format offers students the excitement and stimulation of a new learning environment while also providing structure similar to class periods in school. By the second day of the res-

idency, CRH students have already settled into a routine and increased their comfort level in the museum. As a result, they are better able to focus on their learning and connect more deeply with program staff and art in ways that can only be accomplished over an extended period of time. The student connections emerging from this program have been profoundly personal and moving: students are more confident in their capabilities as artists, and many have been able to channel personal challenges into creative artworks. The transformative nature of the program is reflected in this 5th grader's journal reflection: "I feel good about art because it changed my life. Also it changed how I feel about art. I love art so much."

## **A Unique Collaboration between a Museum, University, and Public Schools**

CRH began in 2012 through a collaboration between the Hammer Museum, the Visual and Performing Arts Education Program (VAPAE) at the UCLA School of the Arts and Architecture, the UCLA Community School, and Dr. Gillian Kydd, Founder of the Open Minds Program in Calgary, Canada. The Open Minds Program offers participating students immersive, week-long instruction in educationally rich sites such as museums, zoos, and nature centers. At the core of the Open Minds philosophy is the idea that learning is enhanced when you slow down and take time to observe the world.

With funding from the Anthony & Jeanne Pritzker Family Foundation and additional funding from The Rosalinde and Arthur Gilbert Foundation, Resnick Foundation, and the UCLA School of the Arts and Architecture, CRH expanded Dr. Kidd's week-long residency model through the unique collaboration between a museum, a university, and





public schools in the Los Angeles Unified School District (LAUSD). Due to this collaboration, students benefit from museum, higher education, and classroom teacher expertise. During the residency, students engage with original works of art with museum educators, discover art careers from museum and university staff, and receive lessons from the individual that knows the students best—their classroom teacher, who has received training to best integrate art into humanities curricula. Additionally, LAUSD students benefit from extended learning through pre-residency and post-residency art lessons taught in their classrooms by UCLA VAPAE students, and in turn, VAPAE students gain experience teaching in the community. As a result, the lesson plans resulting from this collaboration are much more effective than lessons that would be developed by any one partner alone.

A significant number of students in LAUSD are in great need of this type of quality arts instruction. LAUSD is the second largest school district in the United States. Approximately 82 percent of LAUSD students qualify for free- or reduced-price meals due to their

socioeconomic status, and more than seven thousand students are in the foster care system. Resources are stretched thin, and arts instruction has suffered under frequent budget cuts. To best serve the needs of students in the school district, the Hammer and VAPAE prioritize underfunded schools with the aim of offering arts instruction to those who need it most.

## Transformative Learning for Teachers and Students

The program works best when the right school partners are selected: school administrators must be willing to support a significant departure from traditional curricula, and teachers should be invested in their own professional development as much as they are to their students' growth. Following a three-day teacher institute in the summer, teachers commit to receiving one-on-one guidance on their arts-integrated lessons throughout the academic year. This customized professional development has long-lasting impacts on teachers—and ultimately their students. Long after the res-



idency is over, teachers continue to integrate the arts into their curricula. A skill that was once daunting has become embedded into their teaching practice.

In addition to the two classes of students and their teachers who participate in the residency, the Hammer also opens up its summer institute enrollment to teachers from 20 other schools. Since the program's inception, the Hammer has served nearly 400 students through direct participation in the program and over 5,000 students indirectly through the lessons that trained teachers implement year after year. As a result of participating in the program, one teacher noted:

Before this program I didn't have any clue how to integrate the arts in my classroom—I thought of the arts as something separate, something extra, that I didn't have the time or the experience to do. Now I can integrate the arts into anything I teach...and I am integrating the arts in some way almost daily. This changes everything!

With teachers working in close partnership with museum staff, their students are able to strengthen their critical thinking skills. Throughout the program, students examine multiple artworks, each for an extended amount of time, and they learn how to make evidence-based inferences about what they see. One classroom teacher remarked:

The strategies we learned and used in the galleries and the classroom made [students] think in a different way, give answers in a different way...it wasn't hands shooting up to be the first one to provide an answer, any answer, it was a deep examination of what they thought and why they thought it.

Intensive programs that yield significant results like CRH are only possible if an institution can prioritize the quality of learning over the quantity of learners served. CRH is proof that if cultural institutions truly invest time and resources into the communities we serve, transformative experiences are possible.

WELTMUSEUM WIEN  
VIENNA, AUSTRIA  
EUROPEAN MUSEUM FORUM KENNETH HUDSON AWARD  
2019

Christian Schicklgruber

DIRECTOR, WELTMUSEUM WIEN

↗  
[WWW.WELTMUSEUMWIEN.AT](http://WWW.WELTMUSEUMWIEN.AT)  
↗  
[INFO@WELTMUSEUMWIEN.AT](mailto:INFO@WELTMUSEUMWIEN.AT)  
↗  
WELTMUSEUM WIEN  
1010 WIEN  
NEUE BURG  
AUSTRIA

welt museum wien

# The Weltmuseum Wien and The Principles That Shaped Its New Permanent Exhibition



After many years of extensive reconstruction, the Weltmuseum Wien, one of the most important ethnographic museums in the world, finally opened its doors in late 2017. As the very heart of the new Museum, the permanent exhibition has been redesigned from the ground up. 14 galleries feature the core of the permanent exhibition with 3,127 objects combined with contemporary interpretations. The range of themes extends from traditional ethnography up to art history, from the historical circumstances surrounding the acquisition of objects up to the beliefs of various world religions up to the personalities of collectors – to mention just a few examples.

When visitors find stories about cultural diversity and about relations between cultures they should be caused to question their own views of life. Insight into the life of the "Other" must lead to questions regarding the "self". Our esteemed visitors must find the answers for themselves, as the Museum cannot and should not provide them.

A year after the reopening the European Museum Forum presented the Weltmuseum Wien with the esteemed Kenneth Hudson Award. The jury justified its decision as follows: *"Few European museums face in depth the colonial past or address its continued legacies in the 21st century. With unique intellectual honesty, the Weltmuseum Wien acknowledges the dilemmas embedded in its collections and strives to create a new identity as a contemporary museum that celebrates the cultural abundance of the planet and promotes respect for human rights, integration and cultural coexistence."*

This explanatory statement perfectly reflects the basic principles that guided the conceptual design of the permanent exhibition. The following considerations outline the result of

long and extensive discussions between all the curators involved.

With developments in ethnological research, ethnological museums must say goodbye to the initial positions of their work, positions which until recently were held to be secure. Three main facts in particular demand new solutions:

- firstly, an overview of "the Other" is not possible;
- secondly, no unambiguous meaning can be assigned to a single object;
- thirdly, the museum has abdicated its position as a unique and authoritative institution and has acknowledged a diversity of voices.

## **An overview of "the Other" is not possible**

The entire world cannot be simulated with encyclopaedic aspirations in a museum, as one perhaps believed earlier. The world is too big for that, too diverse. The world cannot be replicated in 3127 objects. For this reason, the old systems of categorisation in ethnological museums, such as "region", "religion", or "culture" do not work anymore. These time-honoured orientations or categorisations, which for a long time appeared secure, can no longer be offered. Instead a gallery under the title e.g. "China" short stories are narrated and scenes created with objects in the sense of metaphors, and in these stories the "Other" emerges. They are then fitted into the broader framework of a common humanity. We cannot do more than open such windows; only one detail framed by this window can appear. A sequence of such details leads to a picture of the diversity of cultural expressions.



## No unambiguous meaning can be assigned to a single object

It is the object that lends the ethnographic museum its singular position, when it comes to giving an account of foreign worlds. Each thing in a museum has its very own biography. It can relate who produced it; who used it in what way and on what occasions; who bequeathed it to whom; who impressed somebody with it; what its original possessor thought when they held it in their hands; what understanding of the world accompanied its usage; how it lent meaning to the world of its original owner; who removed it why from its original world and brought it to a museum. The catalogue of questions that a thing opens up – and can answer – is almost unlimited.

The information that is finally given is strictly confined by the assembling of these objects into a concrete situation, into a narrative.

Hundreds of thousands of things are waiting in the depot of the Museum to be put on display so that they can tell their story. In the Weltmuseum Wien only 1,3 % of the total number of objects managed to reach

the light of the permanent exhibition. The selection from this diverse and multifaceted ensemble of objects from daily life, tools, articles of clothing, ritual implements, curiosities, exotica, or works of art is already an active process on the part of a narrating individual, and ultimately sheds light on his or her view of the world.

This leads us to the third initial position.

## The museum has abdicated its position as a unique and authoritative institution

All stories told in the 14 galleries also talk about different narrators.

Theoretical insights unmasked the position of the museum as an authoritative institution with a single and unique perspective as a construct when it comes to the explanation of cultural phenomena. The museum as an enunciator of consistent statements does not speak anymore. Rather, the standpoint of specific narrators defines the way of seeing other cultures and their attempted explanation. In this way, the museum as a single enunciator of consistent statements has split



up into a number of individual people – out of the unique institution museum, a plurality of narrators has emerged.

To lay this open to the visitor by providing different voices - be it texts written by curators with their personal name given or by comments of members of the so called "source communities" given on video screens - is much more honest than any simulated objectivity and any claim to truth. This honesty brings with it the risk that the visitor is disappointed not to be presented with a simple – and authoritative – explanation of the world, which they may understand, unquestioned, as "true".

## The Weltmuseum Wien faces its entanglement with the colonial past

Visitors of ethnographic exhibitions deserve an answer to their questions how the objects came to the museum. Even the more when it happened under highly questionable circumstances.

Several galleries in our permanent exhibition are dedicated to our commitment of coming to terms with our past and its entangle-

ment in the colonial context as well as our obligation of bringing light into the darkness around how our collections were acquired.

As our Museum was one of those benefiting from Europe's colonial expansion, the stories behind many objects and how they were acquired are full of appropriation and colonial violence. Although the colonies gradually fought for and were granted their independence after World War II, it was as if time stood still in ethnographic museums. Today we face our colonial past not only to raise awareness but also to learn from it. After all, how we deal with our collections and the people related to them in the present will shape the image of ethnographic collections in the future.

A final word: with their collections, the curators of the Weltmuseum Wien are responsible for the fact that the boundary to "the Other" becomes permeable, and that it is ultimately removed due to the recognition of a mutual humanity. Our visitors should return home with the experience of the universality and diversity of humanity.



# 6.

LEEDS MUSEUMS & GALLERIES: LEEDS CURRICULUM  
LEEDS, UNITED KINGDOM  
MUSEUMS + HERITAGE EDUCATIONAL INITIATIVE OF THE  
YEAR 2019

**Kate Fellows**

HEAD, LEARNING AND ACCESS, LEEDS MUSEUMS AND  
GALLERIES

➤ [WWW.MUSEUMSANDGALLERIES.LEEDS.GOV.UK](http://WWW.MUSEUMSANDGALLERIES.LEEDS.GOV.UK)  
[WWW.MYLEARNING.ORG/COLLECTIONS/LEEDS-CURRICULUM](http://WWW.MYLEARNING.ORG/COLLECTIONS/LEEDS-CURRICULUM)

➤ [KATE.FELLOWS@LEEDS.GOV.UK](mailto:KATE.FELLOWS@LEEDS.GOV.UK)

➤ LEEDS MUSEUMS & GALLERIES  
LEEDS DISCOVERY CENTRE  
CARLISLE ROAD  
LEEDS, LS10 1LB  
UNITED KINGDOM

**Making  
The Leeds  
Curriculum:  
Building  
A Strong,  
Art Based  
Education For  
Our Children**

Everyone loves a story. Are you sitting comfortably? Then I'll begin... Once upon a time, there was a city in Yorkshire, England called Leeds. Magical things happened in Leeds. Prehistoric hippos once roamed where now there are houses. An elephant got stuck in a small alleyway – how did it get out? In Leeds, brilliant people built a vibrant city that shouted out to the world, opened its doors and welcomed people back. Leeds makes things like Monopoly boards full of tools to help prisoners of war escape in the Second World War. Leeds greets people from across the world, across the centuries. Leeds celebrates having the one of the largest West Indian Carnivals outside of the Caribbean. These are just some of the stories we uncovered as part of the development of the Leeds Curriculum.

**Our educational and museum context in Leeds, England:** Primary education is from age 5-11 years old. Central government guides the subjects pupils are taught in the National Curriculum. Within this, schools have the freedom to choose topics and how they teach. Leeds is a large city the north of England, with a population of around 790,000 people. Leeds Museums and Galleries (LMG) is a largest local government managed museum service in England. We hold 1.3 million objects and manage nine museums and galleries across Leeds, including civic museums, historic houses, industrial mills, a ruined medieval monastery, open access museum store and an art gallery. Leeds is a vibrant cultural city with around 100 medium to large arts, cultural and heritage organisations.

**What is the Leeds Curriculum?** Leeds Museums and Galleries led a city-wide consortium of over 50 arts, cultural and community organisations and over 30 primary schools to co-create the Leeds Curriculum. The Curriculum provides primary teachers with the

resources they need to teach using a place-based, local approach through which they can teach any subject and any age group. The Leeds Curriculum is focused on the action research question, 'what stories do we want our children to know about Leeds before they leave primary school?' It took two years to develop, and launched in June 2018. The Curriculum is openly and freely accessible on MyLearning.org, a website hosting free national teaching resources, managed by Leeds Museums and Galleries. It can be found on: [mylearning.org/collections/leeds-curriculum](https://mylearning.org/collections/leeds-curriculum)

Each story contains a 'hook story', something interesting and curious about the city. Many of the stories are based on objects within the LMG collections. The stories cover a geographical, chronological and diverse range, linked to the past, but also highlighting a contemporary issue. They are co-produced with communities. They contain images, films, oral histories, archives, access to accessioned museum objects and resources drawn from all the arts and cultural providers across Leeds. Teachers told us they didn't want lesson plans, they wanted progression-linked, suggested cross-curricular arts activities and experiences, and links out to all the organisations who host information, workshops and resources.

**Why did Leeds choose a place based approach?** A place based curriculum is about a place, for a place and by a place. It is designed to enhance the learning experiences of our children by 'giving them roots to give them wings' (First Nations proverb). Research indicates that grounding children in their city through place based learning addresses local challenges, raises attainment because they develop a greater sense of community (thersa.org). Research also shows that primary age children engaging in arts and culture are three times more



→ PUPILS DOING MATHS AT KIRKSTALL ABBEY USING THE LEEDS CURRICULUM. CREDIT SARA ZAGNI

likely to get a university degree, more likely to be active citizens engaged in democracy through voting, and experience better mental and physical health in later life. Combining research and expertise in the city, we are aiming to raise the educational achievement of all 170,000 school age children in Leeds.

Currently, only 56% of children aged 8-11 achieve the standard of education required by central government. This is below the national average of 61%. The difference in the achieved and expected standard for children is known as the 'attainment gap'. The attainment gap is particularly noticeable for children living with special education needs and disabilities, those who are looked after by the authorities and those living in poverty. The Leeds Curriculum is not a magic bullet to solve these issues, but we can raise aspirations, foster enjoyment and achievement in school, and raise attendance. We can do this by targeting a culturally based curriculum at all 232 primary schools in Leeds. Sallie Elliot, Head of Swillington Primary, reflect-

ed: "every child and young person should have access to a high-quality arts and cultural education and all of the proven benefits it brings. As a Headteacher, I think that the Leeds Curriculum is a fantastic idea and one which will benefit our pupils for years to come."

**How did we do it?** We began consultation directly with schools, academy trusts, teaching alliances, universities with teaching training provision and arts and cultural organisations in 2016. We piloted one story in early 2017, then held story gathering workshops in autumn 2017. We fostered buy-in through strategic conversations and advocacy with schools, local government and arts organisations. We employed a freelance Project Developer to add capacity and give a unified voice to the Curriculum. Throughout 2018, we worked closely with teachers and pupils to sift the stories, looking through the lens of the National Curriculum objectives, and giving a chronological, geographical and diverse spread of stories. We launched the





Curriculum on 14 June 2018 at Leeds City Museum.


**What did it cost?** Development has cost many hours un-costed of staff time in building relationships and trust and gathering resources. However, this has built partnerships that make the city stronger culturally, foster an embedded positive attitude to arts within formal education and position Leeds Museums and Galleries as a strong, sustainable service. The only funded costs were the freelance Project Developer (around £20,000 over 2 years), and the launch event both funded through Arts Council England.

**What's the size and scale of the Leeds Curriculum?** We want to reach every child aged 5-11 in the city. That's about 55,000 young people. That's a tough ask, but a good ambition! Through the development process we have gathered over 300 stories and questions, worked over 80 arts professionals and members of the community from 40 organisations, and a further 210 Yr1-6 children, and

80 teachers from 30 schools. We had over 100 teachers and cultural professionals at the launch event. We know the curriculum is currently being used, at least in part, by half of the primary schools in Leeds (approx. 100 schools), reaching around 10,000 children so far. The MyLearning.org dwell time for Leeds resources as part of the Curriculum had increased by 44%. LMG and partner organisations have seen rises in engagement for story strands from the Leeds Curriculum. The curriculum will grow over time, and we will truly only see the impact over the next 5-10 years.

**Why did we win the Museums and Heritage Award for Educational Initiative 2019?**

We are trying to change a city and the outcomes for all our children. As far as we are aware, this is currently the only large scale, cross-artform, place-based curriculum in England.



CHIHIRO ART MUSEUM  
TOKYO, JAPAN  
JAPANESE MUSEUMS ASSOCIATION AWARD 2019

**Michiko Matsukata**  
CHIHIRO ART MUSEUM AZUMINO

➤  
[WWW.CHIHIRO.JP](http://WWW.CHIHIRO.JP)

➤  
[MATSUKATA@CHIHIRO.OR.JP](mailto:MATSUKATA@CHIHIRO.OR.JP)

➤  
CHIHIRO ART MUSEUM  
4 CHOME-7-2 SHIMOSHAKUJII  
NERIMA CITY  
TOKYO 177-0042  
JAPAN

The First  
Picture Book  
Museum in  
the World

Chihiro Art Museum, considered to be the world's first picture book museum in the world, was established in Tokyo in September 1977. At the beginning of its history was the presence of the artist Chihiro Iwasaki. Chihiro is a representative picture book artist in Japan who developed a new type of picture book treating picture and text as one and excelled in portraying the delicate inner feelings of children. On August 8th, 1974, she passed away at the age of 55.

Few months after her death, a small exhibition showing her works was held in a gallery in Tokyo. Fans waited in a long line to see their favorite artist's original illustrations. Though Chihiro was popular and talented, no museums at the time showed interest in exhibiting picture book illustrations, which they did not regard as works of art. Chihiro herself considered picture book to be art, thus her bereaved family decided to build a museum by themselves where they can exhibit Chihiro's works as well as works of prominent picture book artists.

In 1975, Chihiro Iwasaki Memorial Foundation was set up for this purpose. Hearing it is costly and risky to build a museum without public funding, the initial idea was to build a "minimal" house-like museum beside the artist's home with the family members and volunteers working as staffs. The Foundation called for donations, to which over a thousand fans responded. Chihiro being an artist of books, the majority of her copyright was donated to the foundation by the family creating another source of fund for the foundation. Sales from the numerous new books and items with her illustrations also were indispensable.

On September 11th, 1977, Chihiro Museum of Picture Book Art opened its door. The staffs guessed to have about ten visitors per day. They were surprised when more

than 400 visitors entered and crowded the small museum on the first day. In this way, the museum, with two exhibition rooms, a library, and a repository started in the quiet neighborhood of western Tokyo. Exhibitions of Chihiro's original illustrations and other picture book artists attracted many visitors, convincing the museum staffs that their concept was right.

As time passed, the museum gradually "grew". Its collection is one example. When the museum was founded, there were no studies which situated picture book in the context of art history. The son of Chihiro who also was the curator of Chihiro Art Museum began research on picture books, and while attending picture book illustration exhibitions in Europe as a jury, he learned that the situation is the same in other countries as well. The museum built a policy to collect, preserve, research and exhibit distinguished picture book illustration as cultural and artistic heritage, to which picture book artists worldwide cooperated, developing the collection.

Furthermore, to widen the concept of picture books, which is often only seen as children's books, the museum aspired to show the history of picture books as one of the artistic expressions. The collection of historical materials started, including the Book of the Dead from ancient Egypt, Japanese picture scrolls from the 17th century, and European illustrated books from the end of the 19th century.

The growth of the collection required an extension of space. In April 1997, twenty years after the founding of the museum in Tokyo, Chihiro Art Museum Azumino opened in Nagano prefecture, about two hundred kilometers from Tokyo. The Azumino area, home of Chihiro's parents, is rich with nature and a





park with 50,000 square meters of land surrounds the museum.

Currently, the Chihiro Art Museum Collection consists of 27,200 artworks by 207 artists from 34 countries and regions, and the number of its historical collection amount to over 1000 items.

The establishment of the Chihiro Art Museum and its success led to the opening of many picture book museums in Japan, and public art museums began holding exhibitions of picture book illustrations. Outside Japan, the Eric Carle Museum of Picture Book Art opened in the USA, and interest in such a museum was also present in Asia.

The museum's range of activities also widened over the years. Exhibitions which change several times per year focus on myriad themes or artists. Artists from China, Croatia, Brazil, Australia, Russia, and many other countries were featured. In 2018, celebrating the 100th anniversary of Chihiro's

birth, series of special exhibitions with the collaboration of contemporary artists from different fields such as poetry, photography, design, and media art took place.

As the saying goes: "Think globally, act locally." The two museums are strongly tied to the local community. Chihiro Art Museum Tokyo holds "playtime with children's songs" with a lecturer inviting toddlers with their parents from the region to enjoy a relaxing time with songs and play in the museum. Also, the museum welcomes and encourages children's first visit to the museum in their life, preparing special facilities and programs. Chihiro Art Museum Azumino has a special tie with the local school. Every summer, students from the Matsukawa Middle School participate in a program as volunteers to teach museum visitors young and old Chihiro's watercolor techniques or give a guided tour. This unique program has continued for 18 years, and graduates of volunteers sometimes revisit the museum as interns or teachers.



Our activities are not limited to the terrain of the two museums: we hold exhibitions cooperating with different museums in Japan so that people in other parts of the country can have a chance to see our museum's collection. Moreover, exhibitions featuring Chihiro and picture book artists of Japan were also shown in Asia including China, Taiwan, Korea, Thailand, Indonesia, and Singapore. We believe that exhibitions, lectures, and workshops in our neighboring countries have helped enrich the picture book culture on both sides.

We hope that through our exhibitions and activities, people understand the importance of picture book illustrations as a form of art and appreciate them, and witnessing the excellence of illustrations from different countries and cultures will lead to building respect and peace between countries.

While I am writing this text, many countries of the world are facing a human rights crisis with the pandemic. Chihiro Art Museum,

through the works of the artists from the world and their picture books, wishes to offer a kind of spiritual support for people's everyday life and to create occasions and places where people can reflect and think about things which are forgotten or are overlooked.

In 2019, Chihiro Art Museum was chosen as one of the two winners of the Japanese Association of Museums Award 2019 from among 1,150 member institutions. This new award is given to museums which have largely contributed to the promotion of Japanese museums and have produced prominent outcomes that serve as models for other museums. Also a year ago, our museum was honored the Carle Honors Bridge Award which "recognizes individuals and organizations who have found inspiring ways to bring the art of the picture book to larger audiences through work in other fields."

As a pioneer of museums dedicated to picture book art, we hope to continue working for a better world.



# The Restoration of the Portal of Glory in Santiago de Compostela

THE PORTAL OF GLORY  
SANTIAGO DE COMPOSTELA, SPAIN  
EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 - CONSERVATION

**Carmen Arias Romero**  
CURATOR

↗ [WWW.FUNDACIONBARRIE.ORG](http://WWW.FUNDACIONBARRIE.ORG)  
↗ [INFO@FBARRIE.ORG](mailto:INFO@FBARRIE.ORG)  
↗ BARRIÉ FOUNDATION  
CANTÓN GRANDE, 9  
15003 A CORUÑA  
SPAIN

8.



Recognized as one of the greatest masterpieces of Romanesque art in Europe, the Portal of Glory is an architectural and sculptural ensemble in the narthex of the Santiago de Compostela Cathedral in Galicia, North-West of Spain.

The monument, of approximately 17 meters long by 10 meters high, was built between 1168 and 1188 under the direction of Maestro Mateo, and served as the main entrance into the cathedral until the XVI century, when the outer façade was built. It consists of three semicircular arches with over 200 polychrome figures of great realism and expressiveness. The central arch contains a depiction of Christ, surrounded by the representation of apostles, prophets, and evangelists. Both semi-arch sides display scenes from the Old Testament on the left and from the Final Judgment on the right. The whole scene is chaired by the central archivolt representing the 24 Elders of the Apocalypse, tuning their musical instruments.

The Portal of Glory represents the most distinctive and recognized element of the Santiago de Compostela Cathedral, and is the destination for the millions of pilgrims who have made the Way of St. James (Camino de Santiago) throughout the centuries.

The ensemble suffered an alarming deterioration, mainly due to the effects of environmental phenomena, inappropriate treatments used in previous interventions, and certain popular traditions. The stone materials and the Polychrome layers suffered of a number of damage processes such as discoloration and stains caused by biological growth, dust and dirt; efflorescences of nitrates and chlorides coming from percolations of water into the structure; seritic alteration, arenization, pulverization, fractures and loss of fragments of material. Polychromy was losing its adhesion to the stone,

mainly due to the crystallization of soluble salts and to the weathering of the preparatory layer.

The preventive conservation and restoration project of the Portal of Glory was carried out with the exclusive patronage of the Barrié Foundation with the aim of not only preserving this masterwork of Medieval Europe, but also to convey to society its historical-artistic value, as well as the importance of heritage conservation. This Project is the most recent and ambitious one of multiple restoration projects the Barrié Foundation has undertaken in the Santiago Cathedral such as the restoration of the stone choir of Master Mateo or the reconstruction of the instruments of the Portal of Glory, among others.

The Spanish Institute of Cultural Heritage of the Ministry of Culture was responsible for the technical coordination of the project, with the support of a Scientific Advisory Committee, composed of internationally-renowned experts in the fields of Art History, Biology, Architecture, Physics, Archaeology, Chemistry and Geology. The historical and technical-scientific expertise provided by these teams has led to what may be the most comprehensive study of the Portal of Glory to date.

The project started in the year 2006 and was executed in three phases over a 12-year period. The first phase involved conducting a multidisciplinary investigation about the state of conservation of the monument and the main causes of its deterioration. The investigation included historic and archival research, structural studies, mineralogical analyses, biological sampling, cleaning tests and microclimatic monitoring. This multidisciplinary investigation allowed an integrated assessment of the main risks for the conservation of the Portal and their prioritization according to their potential of damage. The second phase involved taking the nec-



essary measures to neutralize deterioration processes. Through the preliminary investigation it became apparent that the main responsible for the observed damage was the infiltration of rainwater through the roof, due to cracks in the structure of the basilica. Repairing the roof and western façade was imperative before moving forward. The urgency to undertake these repair works led to the approval of a 17 million euro contribution from the central administration to address the general deteriorating condition of the cathedral. Measures to stabilize the environment were also implemented before conservation treatments began, and included repairing doors and windows to prevent air exchange and the installation of an environment control system.

The third and final phase entailed the implementation of treatment methods. The conservation team followed a minimal intervention approach, based on removing superficial harmful deposits that could affect the

stability of the historical materials, such as dirt, salts, biological remains, acrylic accumulations, and unstable mortars placed in previous interventions. During this phase, the existence of three polychrome stages, in addition to other more recent partial proceedings, was confirmed. The few remains of the first original polychromy revealed that the Portal of Glory was originally decorated with the most vivid pigments (lapis lazuli, vermilion, red lacquer, green lacquer, lead white and black bone) and precious materials (pure gold and silver leaves,...), which illustrate the powerful symbolic and liturgical role the Portal of Glory played in the Middle Ages. The second layer probably dates from the XVI century, when the western façade was built, whereas the third was certainly conducted in 1651, as documented in the archives of the cathedral.

Every phase of the project and every figure of the over 200 featured in the monument has been digitally documented through Sand-



stone, a heritage documentation software created by the World Monuments Fund in collaboration with the Santa María Cathedral Foundation, the Santiago Cathedral Foundation, the Spanish Cultural Heritage Institute (IPCE) and the Barrié Foundation. This software centralizes and organizes all the information gathered by techniques such as photogrammetry, digital photography and others, creating an exhaustive, easily accessible repository for any future intervention in the monument.

Throughout the period, the Barrié Foundation organized educational activities to disseminate knowledge about the Portal of Glory and to create awareness for heritage conservation. From the early phases, guided tours on the scaffoldings were organized to let visitors admire the monument at close quarters and to learn more about restoration work. As the project progressed, a series of publications were edited and a number of exhibitions and scholarly seminars were conducted in sever-

al locations – including London, Boston, Berlin, Lisbon, Madrid, Santiago de Compostela, Burgos, and Pamplona. These activities were enthusiastically received by over two million users.

This decade-long restoration project, with 50,000 hours of work and 6.2 million Euros invested, has helped eliminate the layer of dirt, salts, biological remains and acrylic accumulations that covered the surface of this masterpiece of Maestro Mateo, and recover the various layers of preserved polychromy, thereby assuring that it is preserved for future generations. The project is not only an example of private patronage in heritage preservation, but bringing together the central and regional administrations (Ministry of Culture and Xunta de Galicia) and two private institutions (the Barrié Foundation and the Santiago de Compostela Cathedral), the project is also an example of institutional collaboration for the conservation of Cultural Heritage.



9.

# A Site Specific Museum

STRANDINGSMUSEUM ST. GEORGE  
THORSMINDE, DENMARK  
EUROPEAN MUSEUM ACADEMY / SILLETTO PRIZE 2019

## Ingeborg Svennevig

DIRECTOR, MUSEUMS OF CULTURAL HISTORY IN  
HOLSTEBRO MUNICIPALITY

➤ [INFO@STRANDINGSMUSEET.DK](mailto:INFO@STRANDINGSMUSEET.DK)

➤ [WWW.STRANDINGSMUSEET.DK](http://WWW.STRANDINGSMUSEET.DK)

➤ STRANDINGSMUSEUM ST. GEORGE  
VESTERHAVSGADE 1E  
THORSMINDE  
6990 ULFBORG  
DENMARK

Strandingsmuseum St George is a site specific museum. Though located in a small and remote fishing village on the Danish west coast, we tell world history. Most of the stories from the sea stay hidden for us. Strandingsmuseum St. George aims at bringing the stories ashore to our guests.

The core of the museum is our unique collection. Nowhere else in the world can you find a collection of everyday objects from the British Navy in the time of the Napoleonic Wars, like ours. The objects are with us, because the sea brought them to us.

Both tourists and full time inhabitants are in Thorsminde because of the sea. Most visitors visit us during the summer months, and experience a sea of grandeur and beauty. The inhabitants of the area live by the sea as an intrinsic part of life. We recognize the very different states of the sea, and the possible prosperity, that can be won from fishing, diving, collecting items on the coast. The inhabitants in the area have a strong sense of ownership to the stories from the sea.

This is why, we were awarded the Siletto Price 2019. The museum aims at telling the story in our local area, in a manner that raises pride in the area, and recognition of the strong story behind the small and decreasing fishing society. The story telling in the museum is strong, and uses natural materials, so that the design and story telling are adapted to the site of the museum. But first and foremost, the museum is run in a tight co-operation with our local community. We do not only feel responsible for the institution, we are a part of a larger – still small – community, that really needs and appreciates the strong story telling of a museum.

The museum aims to safeguard the strong, local ownership and pride, while, at the same time, revealing the secrets of the beautiful

North Sea during summer – mainly towards tourists, gradually discovering the area.

Throughout the history of mankind, the sea has been the primary means of transportation. "Sea connects, and land separates" we say in Denmark. Here on site in Thorsminde, ships have passed on their way from the lucrative markets in the Baltics or with exotic goods from the far North. The seamen knew that the west coast of Denmark is dangerous. From land it seems kind and sandy; but the flat coast with up to three sandbanks under water and with heavy storms during winter, is extremely dangerous to navigate – especially for ships without engines and GPS. We want guests to sense the traffic and the changing times of the year. Our hope is to give visitors an initial impression of the site, seasons changing and coastal people's lives.

Thereafter, they are able to grasp the tragedy of the two British ships of the line. It is a sad story of seamen wanting to make it home for Christmas during the Napoleonic Wars, of the hierarchical society onboard a British naval vessel and of the individual stories of singular individuals that the rescued documents mainly from HMS Defence reveal to us. It is a true story frozen in time – the recovered objects give guests an immediate connection to the dead seamen, their shoes, plates, buttons.

Life is a number of decisions, and sometimes you make the wrong ones – or the people in power make wrong decisions. The rudder from HMS St. George was lost in the Baltic in November 1811. The captain decided to continue the journey home. The two ships of the line stranded in a terrible winter storm.

Thus, the museum exhibitions use emotions, because our story is sad, a tragedy – but also a story of decisions and hope and fear. We



aim at being true to this fact in our exhibitions.

In the new museum, we also tell the story of other strandings, of the cultural meetings between coastal people and the farers of the sea. The most exotic of these is a Russian Steamer, that stranded in 1902 with a crew that included a group of Chinese. The Chinese were re-dressed in Danish manner, and photographed for post cards, and the teachers and newspapers of the area wondered how mankind could be so “strange and hideous...”

The stories of stranded ships and cultural meetings includes a simple installation with postcards, where visitors are invited to tell others what they would offer foreign surprise visitors. This installation works beyond all our expectations, with children and adults alike, men and women answering the ques-

tion according to their true beliefs, and mirroring the society, we live in today.

Finally, guests continue into a gallery that explores the still untold stories that lie out there, just outside the museum. If we find objects – or if the maritime archaeologists do – we still need to interpret what they are: Are they cultural heritage, rubbish, degraded, eaten or well preserved by the natural conditions in situ? There’s also a fun opportunity for visitors to hunt for treasures we have hidden for them on the museum seabed.

The museum gallery for special exhibitions is a multifunctional room, where present day stories of the sea can be told, conferences and parties can be held, and papers can be presented. We like the museum to be alive and welcoming all year round and for multiple purposes.





The core of the museum though, is our tower. Maybe the largest show case in Europe, hosting the rudder from HMS St. George, and inviting guests up in the open to enjoy the full view of the Dangerous West Coast of Denmark, and the fine little fishing village, Thorsminde. In the end it is all a matter of telling the place, the site.





# Hanfu Festival: Oriented to the Traditional Costume Community

CHINA NATIONAL SILK MUSEUM  
HANGZHOU, CHINA  
CHINESE MUSEUMS ASSOCIATION / MOST INNOVATIVE  
MUSEUMS IN CHINA 2019

Feng Zhao

DIRECTOR, CHINA NATIONAL SILK MUSEUM

➤ [WWW.CHINASILKMUSEUM.COM](http://WWW.CHINASILKMUSEUM.COM)

➤ [FUNGYINGCHAO@163.COM](mailto:FUNGYINGCHAO@163.COM)

➤ CHINA NATIONAL SILK MUSEUM  
73-1 YUHUANGSHAN RD  
XIHU, HANGZHOU  
ZHEJIANG  
CHINA

China National Silk Museum (NSM), located by the West Lake in Hangzhou, near Shanghai, is the No.1 textile and fashion museum in China. It was opened to the public in 1992, and reopened in 2016 during the G20 Summit Hangzhou, after an extension and renovation project. In 2019, NSM was named as the Most Innovative Museum in China.

The NSM collects mainly silk textiles from China, and other textiles and costumes from around the world. There are several galleries. The Silk Road Gallery displays silk textiles from 5000 years of Chinese history. On the other hand, the NSM leads an alliance of Sericulture and Silk Craftsmanship in China, part of the UNESCO Intangible Cultural Heritage List, so it demonstrates the whole process from sericulture to weaving and dyeing at the museum. Moreover, the NSM set up the Key Scientific Research Base of Textile Conservation, taking care of textiles from all over the country. In recent years, NSM has strengthened cooperation with museums, institutions and universities. In 2015, it founded the International Association for Study of the Silk Road Textiles (IASSRT), including more than 30 institutional members from 18 countries, who meet once a year to have a symposium in Asia and Europe.

## Background of Hanfu Festival

Literally, *Hanfu* means the traditional costume of the Chinese Han people. In recent years, *Hanfu* has become a new trend among Chinese young people, while various *Hanfu* activities are also emerging one after another. Many people come to NSM wearing *Hanfu* and enjoy those costumes in traditional Chinese style, just like the costume show or cosplay in the gallery, attracting other visitors' eyes. Besides, *Hanfu* is gradually developing into a large-scale business with a large market. According to iMedia Research,

the number of *Hanfu* consumers blooms very quickly, reaching 2.042 million in 2018, up 72.9 percent year-on-year.

The theme of International Museum Day 2019 was Museum as a Cultural Hub: Tradition in Future, which accords with what we consider to be the function of museums very well. *Hanfu* has community in China, and their aim is to inherit and revive the tradition. However, they do not have enough knowledge of it, and they do not understand how those costumes are made either, and they live too far away from each other to meet and discuss. In this case, the museum could offer a platform for them to study real costumes from our collection, to listen to lectures from senior scholars, to learn from each other and show their opinions. So we decided to organize an annual event, titled *Hanfu Festival at NSM* as a social education project every spring since 2018. Our slogan is to *let cultural heritage come alive, and make people enjoy better life*, and our purpose is to present a *Hanfu Festival* different from the other common *Hanfu* events. The attempt also meets the government aims of inheriting Chinese culture systematically, protecting cultural heritage carefully and developing traditional craftsmanship.

## 2-Day Programme

The NSM has already held the *Hanfu Festival* two times, with different themes, Collection to Prove the Origin in 2018, and Glory of the Ming Costume in 2019, each with a 2-day programme.

On the first day, all the participants joined the guided tours to our permanent exhibition gallery where recently rotated costumes were on display in the morning. Some special exhibitions of traditional costumes were also prepared for the event, such as a Song cos-





tume exhibition in 2018 and the Traditional Textiles and Costume from Korea in 2019.

In the afternoon, 90 yearold Prof Sun Ji, the most famous historian on Chinese costume from the National Museum Beijing, and other senior scholars, were invited to give lectures which combine various documents and archaeological findings to share the research results with the audience. Furthermore, some 20 selected lucky people were allowed to view some real ancient costumes in the study room of the Collection Building, while the others were watching the live-broadcasting in the large auditorium.

The *Hanfu* Evening is the highlight of the whole event, in which five or six *Hanfu* teams took part in and each presented a show representing different types of costume, for example, costume for royal palace, for the court, for ceremony, or for some leisure cases. All those performances have to tell

the audience where those costumes were originally from, how their reconstruction research was made and what the story was in the real history.

In the second morning, there came the *Hanfu* Forum with about six young scholars giving their opinions on the research, reproduction, design, production, promotion, and education of the *Hanfu* movement, and in the afternoon was a *Hanfu*Baby Show, which attracts more families.

During the whole event, the Craftsman Camp and Handicraft Fair were also opened, where visitors could experience the wearing of traditional Chinese costumes and buy souvenirs. In this way, the event continuously enhances the public's sense of participation, acquisition and identification, as well as truly realizes the ideal of "to focus on the audience and oriented to the community" initiated by ICOM.

## Collaborations internally and externally

As a small-scale theme museum with relatively limited human resources, we are strengthening internal collaborations between museum departments and teams, making full use of external resources, and keeping close contact with partners, industry, market and media resources.

Internally, we comprehensively mobilize resources from all departments of our museum. The exhibition curator organized the temporary costume exhibition. Many professionals who have long been engaged in the research and conservation have interpreted our representative collection. It is especially worth mentioning that the main initiator and organizer of the *Hanfu* festival is a museum guide, who herself is one member of the *Hanfu* community and knows traditional Chinese costume very well. In another word, she knows what the community wants, so she offers a better platform for the community to play.

Externally, we have broadened the media coverage, advocated UGC content collection and expended the communication influence of traditional Chinese costume culture. Some internet costume celebrities were also involved in the festival. With the relevant publicity, there was a breakthrough in *Sina Weibo* reading and online interaction. In addition, many enterprises played an important role in the execution of the festival due to their mature and rich market experience.

The *Hanfu* Festival has given full play to and catered to the interest of traditional costume consumers, and also received great support. We help them get a deeper understanding of its cultural connotations and develop them to be the Museum's friends.

## More Initiatives

Apart from the Han Festival, we have engaged in many other successful heritage protection approaches in recent years. Global Cheongsam Day, for example, aimed to popularize cheongsam to the world, connecting China with other countries. Last year, we held the first Biennale of Natural Dye (BoND) to share the research achievements among scholars, artists, and craftsmen from all over the world. From this year, we are holding Silk Road Week every June to comprehensively promote silk research along the Silk Road and promote the inheritance and innovation of traditional crafts.

Now, *Hanfu* Festival has been successfully held for two times and planned for next five years with themes. Last year, it won the 2019 *IAI International Travel Award*. But in the future, we could broaden the content and turn it into a bigger International Costume Festival. So you are welcome to bring the traditional ethnic costume from your museum or your community to the West Lake, a World Heritage site in Hangzhou, every year and share your culture and crafts with us, to improve the position of costume tradition in the future.

# 11.

## Peterhof. When Museum Becomes University?

PETERHOF STATE MUSEUM-RESERVE  
ST PETERSBURG, RUSSIA  
INTERMUSEUM GRAND-PRIX 2019

**Elena Novikova-Kitaeva**

HEAD, MUSEUM EDUCATIONAL CENTER DEPARTMENT,  
PETERHOF

➤ [WWW.EN.PETERHOFMUSEUM.RU](http://WWW.EN.PETERHOFMUSEUM.RU)

➤ [SAMSON@PETERHOFMUSEUM.RU](mailto:SAMSON@PETERHOFMUSEUM.RU)

➤ PETERHOF STATE MUSEUM-RESERVE  
RAZVODNAYA ULITSA, 2  
ST PETERSBURG  
RUSSIA, 198516



The Peterhof State Museum-Reserve has the highest attendance rate in Russia. In 2019 we received more than 6.3 millions visitors. About 7% of them were children and teenagers under 16 years. Generally, it refers to Russian and foreign mass tourism: people, who come to Peterhof to see the work of fountains. However, it is important to notice that 32 Peterhof museums have educational potential. One of the museum-reserve missions today is to involve the local society both from Saint Petersburg and Peterhof, suburban town, where the museum is situated. Our chief partner in that mission is the *Academic Gymnasium No.56* of Saint Petersburg, one of the most prominent comprehensive education institutions in Northwestern District.

The collaboration between Museum and Gymnasium started in 2016. In 2019 the collaboration project was nominated for *the best Educational Project* at the International Festival INTERMUSEUM in Moscow – the most significant Russian museum competition. That project along with two more successful ones in other categories provided The Peterhof State Museum Reserve with the Grand Prix of the competition.

The concept of the project belongs to key persons in contemporary Russian culture – Maya Pildes, the Chair of Gymnasium Council, the People’s Teacher of Russian Federation and Elena Kalnitskaya, Director General of the Peterhof State Museum-Reserve, Doctor of Culture Studies, professor. The driving force behind the collaboration was the gymnasium educational division led by its director, Sergey Danilov, and deputy director Elena Polyasheva.

The main workshop at the museum is the educational center *New Farm*, where 13 teachers, methodologists and administrators maintain the project. Anna Lyashko and

Elena Novikova-Kitaeva are in charge of the center.

The collaboration Museum+Gymnasium includes wide range of activities: conferences, exhibitions, media projects. But educational courses are the essential.

One of the interesting formats represents School of Museum Professions. Intensive. A group of high school students comes to Peterhof, where they spend two days, living at the hotel, and actually immerse themselves in museum-reserve life. The two whole days of trainings, guided tours, masterclasses with museum specialists, group project work and they are to open their own collective exhibition.

The major Museum and Gymnasium project – are *Peterhof Universities*. It is a system of museum classes for 4th, 7th and 10th grade students (i.e. for junior, intermediate and high school), that includes three meetings during the school year for each group. During 2018-2019 school year 27 groups of students visited Peterhof, 781 Gymnasium students came to Peterhof museums thrice. The aim of the project is to teach history lessons on the base of Peterhof exhibitions, to provide students with the experience of working in the museum, to let them try to analyze the original artifacts of different epochs.

The classes have different formats (interactive quest-excursions, complex classes with performances and workshops) and are held in different venues: in 9 museums, 3 parks and at the Educational Centre *New Farm*.

The project begins for the 10-11 years old junior school students. This module is called *Peterhof. The Beginning*. The first class is held in the Lower Park and *Bathroom Block* museum. Museum specialists tell students about Peter I times and help them to trace



the symbolic model of the 18th century universe, that was embedded in Peterhof. The second class is devoted to the Grand Embassy of Peter the Great, new European habits and technologies. It is held in the Educational Center New Farm in the form of complex class, that includes short performance and a Dutch tile painting workshop. At least students visit the *Peter the Great's Palace in Strelna*. The excursion is devoted to the travelling traditions and to the ways in which means of transport and communications influence culture development.

The module Discoveries and Inventions of the Modern Age, developed for 13-14 years old, deals with the Age of Discovery, Catherine the Great, symbols of the Modern Age art. The participants visit *Chinese Palace* and *Picture House* museum in Oranienbaum. The Picture House museum, and particularly its multimedia theatre, shows the high interest of the time to the baroque festivals and demonstrates interconnection of art and engineering. Teenagers are encouraged to think over the importance of the engineering and its development in Russia in the end of 18th century. The issue of communication technologies is in the focus of the class, held

at Palace Telegraph Station in Alexandria Park. The interactive nature of the museum with an accent on old-time technologies contrasts with contemporary ways of communications to which teenagers are used to.

The main form of working with the 16-17 years old high-school children, is a discussion. During the classes, overarched by the module *Peterhof as a Representation of Power*, students are encouraged to speculate on how historical events are represented at the museum. They try to reveal the mutual dependence of architectural pieces and political agenda considering the cases of Peterhof palaces: *Marly*, *Grand Peterhof Palace* and *the Farm Palace*. Studying the biography of Alexander II, the Liberator, invites teenagers to reflect on an issue of what is more important in the course of history – circumstances or personality, good luck or professionalism. The discussion covers the topics of the Great Patriotic War and a remarkable feat of post-war restoration.

The essentials of the Peterhof Universities are the creative approach to the historical material, dialogue, following the itinerary and blue-sky thinking in pursuit of answers.



Combining theory and practice. Not forgetting the emotional aspect: it is a trip to the suburban town with all its magnificent palace and park ensembles, change of a perspective, intellectual walk with museum education specialist instead of a regular guide. The teenager's attitude changes, becomes more personal.

The Peterhof Universities project has been run for three years already. It includes additional forms of education. For instance, students can pass a fun test on the base of the social networks after the excursions. For the junior school students a big quiz based on all classes information was prepared, but the coronavirus pandemic corrected the plans.

However, we had to abandon some of our primary goals. For example, the collaboration of the whole class turned out to be impossible due to the heavy workloads of the basic school curriculum. Although the partnership of museum specialists and Gymnasium teachers has led to successful project work in small groups.

Both Museum and Gymnasium are satisfied with the results. The case of this collaboration revealed several essential elements of success. Firstly, both partners should be oriented to constant development, they should be ready and have courage to go above and beyond the standards, being totally supported by the administration of both Museum and Gymnasium. Secondly, the museum education modules should be formed in cooperation with teachers. And thirdly, planning and good management within both institutions is crucial.

The *Peterhof Universities* project was created upon the request of the particular gymnasium. There are no comparable projects of such a large scale, following a child through all his or her school years in Russia. However today the concept of systematic collaboration of Museum and Gymnasium is time-honoured and available. The prize for the Best Educational Project at the most prominent Russian competition *INTERMUSEUM-2019* played an important role in promoting it, and we are glad to introduce our project to our European colleagues.



# Mutso - A Revived Village

FORTIFIED SETTLEMENT OF MUTSO  
MUTSO, GEORGIA  
EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 - CONSERVATION - PUBLIC CHOICE AWARD

## Nikoloz Antidze

DIRECTOR GENERAL, NATIONAL AGENCY FOR CULTURAL  
HERITAGE PRESERVATION OF GEORGIA

➤ [WWW.WHERITAGESITES.GE/EN](http://WWW.WHERITAGESITES.GE/EN)  
[WWW.MEMKVIDREOBA.GOV.GE](http://WWW.MEMKVIDREOBA.GOV.GE)

➤ [INFO@HERITAGESITES.GE](mailto:INFO@HERITAGESITES.GE)

➤ NATIONAL AGENCY FOR CULTURAL HERITAGE  
PRESERVATION OF GEORGIA  
5, TABUKASHVILI STR,  
0105 TBILISI  
GEORGIA

# 12.

Mutso is one of the most unreachable mountain historic villages in the Caucasus and for centuries, this rural fortified settlement was the strongest outpost at the northern gate of Georgia. It was inhabited during the middle and late periods of medieval Georgia. Since medieval time, the settlement sustained its strategic function of "Guardian of Georgia" for centuries, controlling the roads leading into the country from the north. While being difficult to reach, the village has retained its original architecture and has been a popular destination for hikers and enthusiasts from all over the globe. The harmonious interaction of humankind with the natural environment and picturesque dramatic landscape of rocky mountains, makes the village spectacular.

Both, tangible and intangible values connected to the place, makes the site significant. The settlement is spread on three semi-artificial terraces, which creates three main districts: Lower, Upper and Citadel. The narrow streets and steps, leading one through the magnificent urban landscape, organize the connection between them. Similar buildings to the towers of Mutso are common in the mountain regions of South Caucasus; however, none of the settlements is comparable in terms of the in-approachability of this vertically developed village that makes the place outstanding.

The intangible heritage is considerable as well: local management system, legends, beliefs and traditions, practiced by the locals for centuries and are connected to the village and sometimes expressed in the material form, e.g. the existence of sacred places and shrines on place. The local traditional building techniques, elaborated through the centuries, should also be noted: almost all the buildings are built with dry, mortar-less technique. The settlement has been enlisted

as the National Significance Monument since 2006.

Over its long history Mutso was destroyed several times, but through the enormous efforts of Khevsurians (local Georgian population), it was constantly renewed. However, intensive and forced resettling from the mountains to the lowlands occurred from the late 19th century under the Tsar, and then increased under the Soviet government in the first half of the 20th century, leading the village to depopulation. As a result, deserted settlement was severely degraded and the village was threatened by destruction, abandoned buildings were easily destroyed by the environmental impact, none of the structures of the village survived completely.

Considering the importance and significance of the site for its tangible and intangible values, upon the initiative of the National Agency for Cultural Heritage Preservation of Georgia (NACHPG) the project for the rehabilitation of Mutso became one of the priorities of the Georgian Government under the State programme on regional development.

NACHPG represents a main operational institution responsible for the implementation of national cultural heritage policy in Georgia. Established in 2008, NACHPG's main missions are to lead, coordinate and implement state programs in the field of cultural heritage inter alia to promote and preserve cultural heritage assets in Georgia. NACHPG is based on eighteen museums and museum-reserves located in the different regions of Georgia, among them is the Museum-reserve of Mutso.

As a result of the initiated project, since 2014 a comprehensive rehabilitation programme, aimed to ensure the long-term protection of this outstanding heritage site, while supporting the sustainable recovery of the village



was launched. Funded by the Government of Georgia, the NACHPG in cooperation with the International Charity Foundation - Cartu, managed and implemented the rehabilitation project. . The project aimed to enhance the structural stability of the built fabric and to restore the physical integrity of the site, as well as to improve the living conditions for people, to engage the locals to the works and to support families to return to the village. The Mutso rehabilitation project is a pledge for the further revival of the mountain's historical settlements in Georgia

The project has been implemented in three different stages, lasting five years. At the beginning, the project has been elaborated and the working plan for the rehabilitation works has been developed, followed by the implementation of the project. It should be highlighted that in each phase the local community was engaged and fully took part in the works.

Considering the complicated location and scale of the site and the complexity of the works, there were challenges, which the project had to overcome to complete it suc-

cessfully. The challenges the project had to face were as follows:

- The first and main issue was related to the lack of traditional building knowledge. Unfortunately, when the project started, there were no local craftsmen aware how to build using the similar techniques as existed, despite the willingness of locals it was not possible to achieve the proper quality. Because of this, the Kisti craftsmen from the neighbouring regions were invited to work on the site;
- At the beginning of the project, the problematic issue was also to provide the building materials as the recuperated slates were insufficient for the restoration of the historic structures. Due to the fact that there were no working quarries, in the first stages of the project the proper materials were collected from the naturally collapsed rocks nearby. As a result of target oriented discussions and investigations on possibilities, together with relevant state institution is became possible to open quarries to obtain slates for the masonry of the walls;





- Because of the complicated location and lack of modern infrastructure, the transportation of the building materials and necessary equipment was a challenge during the project. For this very reason, a special cable-car was installed for the period of rehabilitation works.
- Another factor affecting the project implementation was the harsh climate, which limited the working season on site that has resulted in the prolongation in time.

The harmonization of the needs of the local population to create the relevant environment for their living conditions with the necessity to protect our common inheritance and to ensure its transition to the future generations was the mainstream of the project.

In 2019, the project received Europa Nostra Award in the Conservation category and the Public Choice Award. This prestigious recognition as well as the project-achieved results approved that the project was successful. Overall state of conservation of the heritage was improved, as the structural stability and integrity was reached, enabling

the owners to use the dwellings according to their needs; the most distinguished result of the project should be considered the motivation of people to return to the village immediately as soon as the project was started. Since the project has started, few families have already returned to the village, living there throughout the whole year, in addition, there are families, who are returning to live in the village seasonally. Analysing the whole process it should be highlighted that one of the main factors to achieve success in such projects, alongside the strengthened collaboration of the professional institutions is the engagement and the support of the local community.

Further, the implementation of “Mutso Fortified-Settlement-Revived Village” contributes to the recognition of cultural heritage values for economic prosperity by the local population and region in general.

# 13.

ANDREW CARNEGIE BIRTHPLACE MUSEUM  
DUNFERMLINE, UNITED KINGDOM  
SMALL MUSEUM CATEGORY & FAMILY FRIENDLY MUSEUM  
AWARD 2019

Kirke Kook

MUSEUM MANAGER & CURATOR, ANDREW CARNEGIE  
BIRTHPLACE MUSEUM

➤ [WWW.CARNEGIEBIRTHPLACE.COM](http://WWW.CARNEGIEBIRTHPLACE.COM)

➤ [CURATORIAL@CARNEGIEBIRTHPLACE.COM](mailto:CURATORIAL@CARNEGIEBIRTHPLACE.COM)

➤ ANDREW CARNEGIE BIRTHPLACE MUSEUM  
MOODIE ST  
DUNFERMLINE KY12 7PL  
UNITED KINGDOM

Creating a  
Museum for All  
- Becoming a  
Family Friendly  
Museum



The Andrew Carnegie Birthplace Museum in Dunfermline, Scotland tells the story of Andrew Carnegie, the Scottish-born American steel magnate and philanthropist. You may recognise his name when thinking of Carnegie Hall in New York, the *Diplodocus carnegii* dinosaur, the Peace Palace in The Hague, Netherlands or the over 2,800 public libraries he helped to fund around the world.

Our museum has two parts – the tiny weaver’s cottage where Carnegie was born in 1835, and the adjoining museum hall, commissioned by Carnegie’s widow Louise in the 1920s ‘to inspire future generations to follow in his footsteps’. In 2019, our museum was announced as the winner of the Kids in Museums Family Friendly Museum Award.

When I started in my role as the Museum’s Manager and Curator in 2016, the museum had never employed a Learning Officer. It offered workshops for primary school groups (which were delivered by an enthusiastic group of volunteers), but provided no in-gallery activities or workshops for families. Inspired by Andrew Carnegie’s belief in the importance of family, and in offering equal learning opportunities for all (regardless of their age, gender, economic background or nationality), I was hoping to change that. This desire for change was also driven by our visitor data. Young visitors (under age of 16) formed only 14% of our audiences (1,500 kids) while 20% of the population living in Dunfermline area (14,000 kids!) were aged 15 and under. It was thus evident that we were not engaging with a large segment of our community.

Having a lot of enthusiasm, but not knowing where to start, I found the Kids in Museums Manifesto extremely useful. Created in 2004, the Manifesto is a set of simple guidelines for museums developed together with children, young people and families. It sets out what

they feel makes a museum a great place to visit. Today, nearly 900 museums and heritage organisations around the world have signed the Manifesto.

The first phase of our aim to become a family friendly museum began in 2017 with an initial focus on the facilities. I felt that it was important to make sure that our museum was ready to welcome everyone equally. For example, during this phase, the following provisions were created: foreign language translations (to make parents of foreign national children feel welcome too!), a digital 3D tour (to aid people with Additional Support Needs or mobility issues), booster steps in galleries and toilets, sensory backpacks (for autistic visitors), and permanent in-gallery activities for ages 0 - 100 years (offering adult-size costumes etc. encourages families to spend quality time together). The overall aim here was not to hide children’s facilities and activities away in a corner or in a separate room, but to place them amidst the museum displays, especially in areas where there is a high concentration of text for adults to read. I was therefore focusing equally on adults’ needs and interests as well as those of children.

In 2018, the museum finally appointed a fantastic new Learning Officer who developed a wonderful regular family events programme as well as in-gallery activity sheets for all ages. The breadth of our family programme ensures that nobody feels left out. Our Learning Officer runs toddler sessions, autism-friendly events and a variety of workshops (from non-language-based crafts to object handling). All this has resulted in considerable changes in our visitor demographic. Overall visitor numbers to the museum have nearly doubled and almost 20% of our visitors are children.





We applied for the Kids in Museums (KiM) Family Friendly Museum award in spring 2019. In order to be considered for the award, the museum had to be nominated by local families and to our great delight, we were! During the summer holidays KiM sent anonymous family groups to inspect and judge all shortlisted venues. Four undercover families visited our museum during that period, and their feedback helped to decide the winners of the award.

What impressed the family judges the most was the warm, attentive and personal welcome they all received by our members of staff. Front of house staff are very often undervalued in visitor attractions, but they really are the secret ingredient of every family-friendly museum. Our front of house staff is given regular training (including autism awareness, dementia awareness and general visitor experience) to ensure that they stay informed and confident when welcoming a

range of visitors. In addition to our staff, the family judges were taken by our handy tools (for example, a lanyard showing pictures of different in-gallery activities and where to find them) and the breadth of facilities and workshops we offer.

What I believe makes our museum really stand out from others is our everyone-is-equal approach. We aim to address the needs of families of all shapes and sizes when thinking about our facilities, displays and staff development, as well as our programming. It is important for me to convey that no matter who you are or what day of the week you walk through our door, our museum is *for you*. None of the changes we have made over these years cost a lot of money - yet, these small but well thought through adjustments and a friendly welcome have made an enormous difference. In the words of one of our undercover family judges: "I have visited many much bigger museums



that don't make even half as much effort. I would wholeheartedly recommend it to other families". I think Andrew Carnegie would be proud!

Our endeavours also reach beyond the museum walls: our website offers detailed information about what there is to see and do at the museum with your family, and we use our social media channels to share Visitor of the Day stories and photographs. The latter has been especially effective - sharing images of the variety of visitors that come through our doors offers proof that people of all walks of life enjoy visiting us, and encourages others to come along too.

There were definitely a few challenges during this project. When developing new in-gallery activities and sessions, such as under-5s songs and stories in rooms which cover quite serious topics, I was worried that these could alienate our older visitors.' However, that

has not been the case at all. Quite the opposite - older visitors have given us feedback on how delighted they are to see young people in the galleries! Another proof of this is the fact that our donations have doubled since these changes were implemented.

I believe that every museum should be a family-friendly museum. By limiting the facilities and programme you offer for children, you are potentially alienating a very large segment of your audiences (including adults who may have been regular visitors to your museum before they had children). My main advice is - do not be scared to bring family audiences to galleries that are not usually 'for them', and try to offer thoughtful, quality services (not just a sad grey baby changing table hidden away in the corner). But most of all - value and train your front of house staff.



MUSEUM FÜR KOMMUNIKATION  
BERN, SWITZERLAND  
THE COUNCIL OF EUROPE MUSEUM PRIZE 2019

**Christian Rohner**

HEAD OF EXHIBITIONS AND DIGITAL, MUSEUM OF  
COMMUNICATION

↗  
[WWW.MFK.CH](http://WWW.MFK.CH)

↗  
[COMMUNICATION@MFK.CH](mailto:COMMUNICATION@MFK.CH)

↗  
MUSEUM FÜR KOMMUNIKATION  
HELVETIASTRASSE 16  
CH-3000 BERN 6  
SWISS

# 14.



## The Personal Museum



The Museum of Communication was founded in 1907 as the Museum of Post and Telecommunications History. Since 1997 it is a private and non-profit foundation of the Swiss Post and the telecoms company Swisscom. The two founders finance the museum in Berne's town center with annual operating subsidies. The museum is additionally dependent on third-party funding for its projects. Municipal and government grants, different foundations and sponsors and a crowdfunding supported the new permanent exhibition.

The Museum of Communication is the only museum in Switzerland dedicated exclusively to communication and its history. Through its exhibitions and activities, it explores the social and cultural effects of communication and its technologies, putting humans and their interaction with communication centre stage.

In 2012 the Museum of Communication set about a complete overhaul. The project team is interdisciplinary and works with innovative new methods. In August 2017 the museum opened the brand-new, approx. 2000-square-metre core exhibition with a new museological concept. The project is pioneering: the museum has developed from a temple into a forum, found new answers to old questions, and taken visitor interaction to a new level.

## The Museological Concept

The concept of the Museum of Communication is based on the "three E's": Experience, Entertainment, Education. In the experience-oriented exhibition, visitors learn in a playful way. As part of the revamp of the museum, the museum enhanced its approach with the addition of three new concepts.

1. *Communicators* are always present in the exhibition as hosts. They bring a personal dialogue into the museum and replace old-fashioned museum guards. They are the living heart of the exhibition and the spark for creating authentic experiences. The communicators invite visitors to engage in conversation at eye level – because we are all experts when it comes to communication. Of course they can also answer any questions visitors may have, and explain unique background stories to the 1001 objects in the museum. In short, a visit to the museum becomes a personal experience and the museum can meet the different needs of its guests, it can even pick up daily news and concerns and integrate them into the exhibition. The communicators have been well prepared for this demanding role with extensive training specially designed by the museum.

2. The *easily accessible content and participatory projects* bring the museum to life for all. In order to awaken the interest of as many visitors as possible, the content of the exhibition can be approached through different senses. With interactive exhibits, games, videos, hands-on activities and the involvement of the communicators, visitors can engage playfully with the world of communication. The active involvement of visitors is vital to the concept of the museum and is facilitated not only by the communicators in the museum but also by participative projects outside the museum like collecting statements for the exhibition all around Switzerland.

3. Communication is developing rapidly all the time, so that some of the content becomes quickly outdated. The Museum of Communication deals with this challenge by means of *dynamic curating*. Parts of the exhibition have been designed in such a way that they can be regularly renewed – within days, weeks or years, exhibits can be updated to offer regular visitors new experiences



and a window onto contemporary issues in communication.

## The Quality of the Storyline

From the biggest robbery of any post office in history, to a pirate radio station, through to the first cyborg in Switzerland: behind all of the 1001 objects in the core exhibition are memorable stories, ranging from exciting adventures to visionary ideas and bizarre mishaps. Through good storytelling, the Museum of Communication offers visitors a simple way of immersing themselves in the content of the museum.

The whole museum is linguistically accessible in German, French and English. It is accessible for able-bodied members of the public, hearing-, sight- and mobility-impaired and educationally-disadvantaged citizens, too. For example animated films in every zone of the museum provide an initial introduction, without words, to the objects on display.

Those who want to find out more can delve deeper into a story on the touchscreens, where they can listen to interviews and watch documentary film clips. The views of normal people as well as experts offer complementary insights into the multifaceted world of

communication in the past, present and future.

The core exhibition is thematically divided into six exhibition zones, facilitating multiple visits to the museum. Guests can plan their visit as comprehensively as they want, find out more about communication in “bite size” portions, and discover something new on every visit. The cosy museums Café is a welcomed place for a break or a concluding discussion with co-visitors.

## The Creativity of the Exhibition Design

Together with the renowned Amsterdam-based exhibition architects Kossmann.dejong the museum has created an atmospheric world of communication with a strong focus on people and interaction. Everyone is welcomed on the forecourt with an open “analogue chat-room” for visitors and the local community. Inside the museum a red carpet and a large-scale projection enables visitors to leave behind their everyday, communication-filled lives and dive straight into their museum visit.

Visitors can choose which route to take through the museum, and will find a range of interactive and in-depth media displays.



All this across six exhibition zones, each designed to enhance the visitor experience. The creation of narrative spaces is the hallmark of works by Kossmann.dejong.

## The Programme of Educational Activities

In Switzerland, the Museum of Communication has forged a pioneering path in the area of museum education over the past ten to 15 years. This is not least because the education department is always incorporated in the project development right from the start. Following the renovation, the museum once again awaits its scope of target groups with a diverse range of educational activities. Communicators offer school groups and other groups guided tours thematically tailored to their specific requirements or interests. Besides facts and stories, anecdotes and gossip enrich the tour.

For schoolchildren aged between eight and 18 there are special educational activities. At the heart of each activity are exhibition objects that encourage learning through discovery. Content-wise, the activities are aligned to the school syllabus.

Pre-school children explore the exhibition accompanied by a mascot, the squirrel Ra-

tatösk. It takes them on a special guided tour through the exhibition with age-appropriate communication games. It was important to us that children would be integrated directly and not separately. For example, while parents are learning about milestones in communication history in the Change Zone, their offspring are watching a children's film about a parcel. Thus, the family doesn't have to decide on a programme for children or one for adults. They can combine both. Happy children create happy adults!

## 2019 Museum Prize

The Museum of Communication is awarded the Council of Europe Museum Prize for the creative way it promotes media literacy in the service of responsible citizenship in a functioning democracy. More than a showcase for objects, it is a laboratory for social interactions, new relationships, and creative processes and a meeting place for people of all ages to explore and discuss vital issues relating to the role of communication in contemporary culture, history, politics, and ideology.



# Museums in a Crisis

Sharon Heal

DIRECTOR, MUSEUMS ASSOCIATION UK

↗  
[WWW.MUSEUMSASSOCIATION.ORG](http://WWW.MUSEUMSASSOCIATION.ORG)

↗  
[INFO@MUSEUMSASSOCIATION.ORG](mailto:INFO@MUSEUMSASSOCIATION.ORG)

↗  
MUSEUMS ASSOCIATION  
42 CLERKENWELL CLOSE  
LONDON EC1R 0AZ  
UNITED KINGDOM



MUSEUMS  
ASSOCIATION

spotlight

Covid-19 has had a devastating impact on our communities and our cultural institutions. Whilst it is clear that the pandemic can effect everyone in society, it has also become clear that the impact is not equal. The poorest and those that are already disadvantaged have been hit the hardest. Lockdown is tough – but much harder if you are in cramped living conditions with no access to outdoor space. Home-schooling is difficult – but becomes impossible without internet access or a laptop or PC. The impact on communities will be long-lasting and will reshape how we think about equality and society. It will also shape how we use the public realm and interact with cultural institutions.

The lockdown had an immediate impact on museums globally. For the first time, outside of periods of national and international conflict, museums have been simultaneously closed to the public.

The immediate impact on institutions in the UK has been loss of visitor income. In light of cuts to public funding, museums in the UK have done their utmost over the last decade to increase earned income from retail, catering, licensing and venue hire. They have been successful in generating new income streams but much of this has been wiped out over the past few months. Although some of that income can be rebuilt over time, the pandemic has made plain the case for continued public investment in our museums in order to make their business models work.

But in order to earn that public investment, what role should museums play in a world emerging from the coronavirus?

As museums are beginning to reopen – subject to government regulations and local lockdown – we are beginning to think about the shape and future of our cultural institutions. Just as there will be no return to the

old “normal” for society, we need to think about what the “new normal” looks like for museums.

This new normal is not just about social distancing signage and one-way systems, it is about an opportunity for us to radically reshape the sector and move away from the constraints of the past.

The Museums Association (MA) is a campaigning, values-led organisation and we are keen to reflect on the role that museums can play in society. (<https://www.museumsassociation.org/>)

For us everything starts with our mission, vision and values. Our mission is inspiring museums to change lives; our vision is for inclusive and participatory museums at the heart of their communities, and our values include diversity and equality. And these have served us well this current crisis.

When the pandemic hit and the lockdown was announced, there was a rush to close museums – to make sure that collections were safe and cared for, away from pests and bugs and other threats. Some staff were furloughed, some were redeployed and many worked from home.

What happens to our staff is important because, while collections are a significant resource, staff and volunteers are critical: they provide the living link between objects and communities.

Often our first instinct in museums is to collect; to collect the ephemera of the pandemic, the signs and the social history. But we need to be sensitive to the fact that tens of thousands of people have died and many families are in mourning.



The MA holds the Code of Ethics for Museums in the UK (<https://www.museumsassociation.org/campaigns/ethics/>) and we have we have counselled sensitivity and respect and provided guidance on contemporary collecting during the pandemic.

Museums have also worked hard to keep connections to community alive in lockdown. Many museums created digital content but also recognised that not everyone wants on-line experiences and not everyone has the resources to take part in online activity. So people who work in museums have been inventive – creating podcasts and outreach packages, supporting home schooling and reaching out beyond the walls of the closed museum.

Before Coronavirus hit, one of the things the MA tried to do was reflect critically on the

challenges museums and our communities face.

Alongside the pandemic, the Black Lives Matter movement has dominated the context in the UK and internationally over the past few months. The UK had one of biggest empires the world has ever seen and it has left long-lasting scars in society; visible reminders of that empire are found in statues, collections and museum buildings across the country.

Over the past few months some of those statues of former slave traders and empire-builders have been toppled and some have been removed by the authorities. Museums now face the challenge of whether they will collect the statues, how they will explore their own collections' links with empire and slavery and how they can lead a public conversation about empire and racism.





The Museums Association firmly believes that museums are part of fabric of society and that they don't exist in a bubble removed from what's going on in the world. During the current crisis many museums have responded to the challenges that society and our communities face.

Millions of people took part in the Climate strike last year and some museums actively became a focal point for protests; using their collections to illustrate the impact of global warming and their spaces to host campaigners and events.

The discussion about campaigning and activism in museums is a timely one (<https://www.routledge.com/Museum-Activism/Janes-Sandell/p/book/9780815369974>) and I believe it is simply about using our collections and space to effect positive change.

The pandemic is a challenge for museums as public institutions but it also provides us with an opportunity to think about purpose. The MA's flagship campaign, Museums Change Lives, was launched seven years ago based on the idea that museums can make a positive difference in society working with their communities. Its themes, that museums can enhance our health and wellbeing; create better places for us to live and work; and inspire debate and reflection, hold true now more than ever. And we know that many museums are delivering life changing and enhancing experiences.

We don't know what the future holds, apart from uncertainty. But we do know that museums can help us learn from the past, understand the present, and can help us shape a positive and more just future.

# Mining Heritage Re-Discovered: The Revitalization of The Queen Louise Adit Complex

THE QUEEN LOUISE ADIT COMPLEX  
ZABRZE, POLAND  
EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 – CONSERVATION GRAND PRIX

Magdalena Szczypkowska &  
Michalina Bienkowska

DEPUTY MANAGERS, PROJECTS AND DEVELOPMENT  
DEPARTMENT, COAL MINING MUSEUM IN ZABRZE

➤ BIURO@MUZEUMGORNICTWA.PL  
➤ WWW.SZTOLNIALUIZA.PL  
➤ QUEEN LOUISE ADIT COMPLEX  
UL. WOLNOCI 408  
41-800 ZABRZE  
POLAND

# 15.

The Queen Louise Adit Complex revitalization has been, and still is, a long-term process carried out by the joint efforts of the local and regional authorities and the Coal Mining Museum in Zabrze which owns and operates the integrity of the complex.

This vast post-mining site is located in the region of Silesia, in the southern part of Poland.

The main aim of the project was to preserve mining heritage by adapting and revitalizing for cultural, educational and tourism purposes historical sites of the Queen Louise Mine and the Main Key Hereditary Adit in the city of Zabrze. The latter part was almost completely forgotten and erased from the maps for 50 years. The project comprises both ground infrastructure in 3 different locations with ca. 30 buildings from the 19th and the beginning of the 20th century and more than 5 km of underground corridors connecting them. It included not only conservation and adaptation to new functions of this vast post-mining infrastructure, but also construction of two theme parks on former brownfields (educational Park 12C and Military Technology Park).

As a result of the works a unique industrial heritage complex has been created, with underground tourist routes showing mining industry from every possible angle. The adit has been emptied out of silt and its original brick walls restored or meticulously reconstructed. In parallel with the underground, work continued on the surface of the Queen Louise mine (renovation of the Carnall shaft top with the historic equipment, the 100-year-old steam hoisting machine building, chain bath building, and other buildings that make up a complete picture of the ground part of the mine from the turn of the 19th and 20th century). The area around the adit's outlet in the center of Zabrze has also

been completely rebuilt with a pool basin, port and tourist service building.

It has been restored gradually (in the course of almost 15 years) thanks to different EU and national programs, which has been the main source of funding. Total costs of the works regarding the Queen Louise Adit Complex heritage amounts up to approx. 39 600 000 Euro. The site is still ongoing revitalisation works and additional 15 000 000 Euro have been granted to focus on the rest of the buildings in the complex that remain to be revitalized and conservation of the unique steam engine machine.

Monuments in the complex have supra-regional values, they are unique in a national and European perspective. In an exceptional way, through preserved authentic buildings and mining excavations, they present the development of mining techniques and mining history in Upper Silesia.

The Queen Louise mine was the first Prussian state coal mine in Upper Silesia (1791). Thanks to its activity, Zabrze transformed from a small settlement into a big city. The Queen Louise Mine has a unique significance in the history of industrial development in Silesia, thanks to which the region has evolved from agricultural to industrial. In addition, an extremely significant for the importance of the mine for the state economy was to give it the name of Queen Louise in honor of the queen of Prussia, wife of Frederic William III, one of the most famous and respected European women of the turn of the 18th and 19th centuries.

The Main Key Hereditary Adit, due to the scale of the enterprise, is a unique example of mining and hydrotechnical technology on a global scale. It is one of the most important and the most original mining facility in Silesia.





None of the coal mining heritage sites in Europe has such long and deep original workings, shafts, tunnels, chambers, preserved and made available for sightseeing.

The Queen Louise Adit Complex is a set of heritage buildings and workings revitalized with the aim of giving them cultural, educational and tourism function as well as making them heritage preservation site. Currently, old workings form a complex of underground routes, unique in Europe, presenting the development of mining technology and the history of Upper Silesian mining industry, accompanied by exhibitions and attractions on the surface. In genuine spaces one can feel the spirit of over two hundred years of history and experience an unforgettable adventure.

The functions nowadays differ from the functions of the site in the past (industry), still they enhance the historical value of the site and its social dimension by creating new, friendly spaces for leisure and free-time activities.

The complex offers three different underground guided visits: family route, classic route and a unique water route allowing to travel 1 km by boat. They are apt for children as young as 3 years old and help to discover a lot of facts about the industrial history of the region. Different types of educational activities are also performed underground. Thanks to perfectly exposed elements of geological structure, the undergrounds of the complex naturally form a great space for sightseeing including elements of geology or geography.

In the Carnal shaft zone there are 3 permanent exhibitions and unique attractions enhancing the heritage: shows of working steam machine and possibility to go up the Carnall hoisting tower. Spectacular cultural events are also organized among the monumental building of the Queen Louise Adit complex, including classical music festival.

The young visitors and families are most frequently attracted to the outdoor facilities of



Park 12C located near the entrance to the Queen Louise mine undergrounds.

The site has received awards on international and national level, among which the most prestigious one in the category of European heritage: European Heritage Award/Europa Nostra Award 2019 with Grand Prix in the Conservation category.

The history of the Queen Louise Adit complex reflects the history of Silesian region, that has been a borderland for centuries, changing the states, from Prussia that started the industrial revolution on these lands to modern day Poland.

The face of modern industrial Silesia developed from the end of the eighteenth century thanks to the industrial revolution, associated primarily with the discovery of hard coal. Recent years have, however, brought about a change in the nature of the region, a transition from an economy based on heavy indus-

try to the area of services and smart specializations.

The task that the Coal Mining Museum in Zabrze set for itself required enormous amounts of time and effort. It's more than ten years of hard work for all believers that post-industrial sites can be pearls on the tourist and cultural map of Poland. It is also a synergy effect of work and ideas supported by EU grants. Built on the basis of terrestrial and underground infrastructure of former mines, the story of industry - in the social, technical and environmental context - does not however limits to Zabrze or even Silesia. It points to universal stories and development as well as the collapse of traditional industries, which has become a part of many European regions. It has the same universal value in every industrial European region, telling the history of civilization based on the regional history of Upper Silesia.





NATIONAL  
CIVIL RIGHTS  
MUSEUM  
AT THE LORRAINE MOTEL

NATIONAL CIVIL RIGHTS MUSEUM  
MEMPHIS, UNITED STATES  
NATIONAL MEDAL FOR MUSEUM AND LIBRARY SERVICE  
20198

**Terri Lee Freeman**  
PRESIDENT, NATIONAL CIVIL RIGHTS MUSEUM

➤ [WWW.CIVILRIGHTSMUSEUM.ORG](http://WWW.CIVILRIGHTSMUSEUM.ORG)  
➤ [CDYSON@CIVILRIGHTSMUSEUM.ORG](mailto:CDYSON@CIVILRIGHTSMUSEUM.ORG)  
➤ NATIONAL CIVIL RIGHTS MUSEUM  
450 MULBERRY ST  
MEMPHIS, TN 38103  
UNITED STATES

**MLK50:  
Where Do We  
Go From Here?**



On April 4, 2018 the National Civil Rights Museum conducted an international commemoration of the life and legacy of Dr. Martin Luther King Jr. It was the golden anniversary of his assassination. It was a moment to remember, reflect, and look forward. The commemorative events were set in motion in 2016. It was very important that we honor the history, the man, and the many foot soldiers that worked with King, as well as celebrate his legacy by acknowledging those currently carrying the mantle for equity, justice, and freedom. We wanted to present a commemoration that would connect the past to the present. And we wanted to introduce participants to the King not often seen or discussed. The King who reprimanded our society as protecting three evils – racism, capitalism and militarism

We chose the theme, “Where Do We Go From Here?” which was the title of Dr. King’s final book. For us, it captured the relevance of the man and the movement. The year-long commemoration began on April 4, 2017, on the 50th anniversary of his Beyond Vietnam speech. During the year, we engaged youth, scholars and faith leaders to develop programming for the community that reflected his essence while focusing on our present-day community issues, most of which were outlined by King in his book.

Working in partnership with a Memphis-based youth serving organization and the International Sites of Conscience, we hosted a youth conference that allowed youth to talk about the most pressing issues facing them as well as methods of organizing to create positive social change. Additionally, we hosted a poetry slam for ages 13 – 35 where spoken word artists used the theme “Where Do We Go From Here?” as the basis for their creative pieces. Cash awards ranging from \$750 to \$1,500 were distributed to 6 winners in the three age categories.

Communities of faith throughout the Mid-South Region and beyond were mobilized to present a series of forums called Moral Mondays, patterned after Rev. William Barber’s famed gatherings in North Carolina. Four Moral Monday’s were hosted. Each included a meal, a guest speaker or panelists with an emphasis on poverty. To support these events, the Museum commissioned a study, from the University of Memphis, on poverty in Shelby County Tennessee (Memphis is included in this county) over 50 years. The data showed some progress, but it confirmed that progress has been slow and that over the 50-year time frame African Americans have consistently earned 50% of the income of Whites. The challenge to the participants was to eliminate these inequities over the course of the next 50 years.

The involvement of scholars was central to our commemoration. A national committee of scholars was established. They were invited to submit essays on the six pillars identified in King’s narrative – education, poverty, jobs, housing, justice, and peace. The essays were posted on our website. And we provided people with tangible activities they could complete with our 50 Weeks of Action posts, which analyzed an issue or concept and then provided suggestions for action for both adults and youth.

The commemoration culminated in a two-day symposium, April 2 & 3, 2018, hosted in partnership with the University of Memphis Cecil C. Humphreys School of Law. A collection of national thought leaders presented to hundreds of participants on issues of criminal justice, poverty, education, and labor. But the main event was a day of reflection and commemoration 50 years after Dr. King’s untimely assassination on April 4, 2018. We unveiled a self-curated exhibit entitled “King A Legacy Remembered” which centered Mrs. Coretta Scott King as the ar-



chitect of the King legacy. The day included performances, speakers, spoken word artists, and those who marched with Dr. King. The more than 30,000 spectators listened, as they stood in the courtyard of the Lorraine Motel, now the National Civil Rights Museum, to hear the timely messages from Rev. James Lawson, Congressman John Lewis, Ambassador Andrew Young and Rev. Jessie L. Jackson, to name just a few. At 6:01 p.m., at the exact time of the fateful shot that killed Dr. King we had a simultaneous bellringing. The bell from Clayborn Temple, the church which was the organizing base for the Memphis sanitation strike in 1968, was moved to the courtyard and struck 39 times for each year of Dr. King's life. The bell ringing was both a national and international event with 400 sites participating at the appointed time.

This solemn action closed out the events in the courtyard at the Museum. But the commemoration continued with one final event – An Evening of Storytelling. This ticketed event paired the icons of the movement with new movement makers reflecting contemporary movements for equity and justice.

These events had a media reach of over 5.04 billion, with 3,668 TV hits; 343 radio hits; and 1,717 print and online hits.

The National Civil Rights Museum stands as a monument to the tenacious, courageous, and persistent (s)heroes of the American Civil Rights Movement. But we are more than a Museum. We are a new public square that challenges the continuing inequities of our society and encourages everyone to get



involved and do something to help achieve Dr. King's dream of a Beloved Community become a reality. MLK50: Where Do We Go From Here? Was just a beginning.



# 17.

STEDELIJK MUSEUM SCHIEDAM  
SCHIEDAM, THE NETHERLANDS  
BANKGIRO LOTERIJ MUSEUMPRIJS 2019

**Deirdre Carasso**  
DIRECTOR, STEDELIJK MUSEUM SCHIEDAM

➤ [WWW.STEDELIJKMUSEUMSCHIEDAM.NL](http://WWW.STEDELIJKMUSEUMSCHIEDAM.NL)

➤ [INFO@STEDELIJKMUSEUMSCHIEDAM.NL](mailto:INFO@STEDELIJKMUSEUMSCHIEDAM.NL)

➤ STEDELIJK MUSEUM SCHIEDAM  
HOOGSTRAAT 112  
3111 HL SCHIEDAM  
THE NETHERLANDS

**Stedelijk  
Museum  
Schiedam:  
A House in a  
Street in a Town**

The Stedelijk Museum Schiedam is located in Schiedam, the Netherlands. Literally side by side with Rotterdam, the largest port of Europa. It boasts a small, beautiful historic centre and large new-construction quarters round it. It has always been a working class town from way back, known for its shipyards and – still – its gin industry. It is home to 80,000 people. Of the residents under 50, the majority have a migration background. There is a relatively high percentage of unemployment and crime. It is a town that reflects the complexity of the world on a daily basis. At the same time, it is also a town that is not yet finished and encourages the pioneering spirit. Already Schiedam is sometimes called the Brooklyn of Rotterdam. But that is still a long way off.

The Museum is located in the centre of Schiedam, in an 18th-century guest-house-cum-almshouse-cum-hospital. Our collection encompasses modern and contemporary art as well as town history. By Dutch standards it is a medium-sized museum: we employ 20 permanent staff and dozens of project staff, museum teachers and volunteers.

After a financial and existential crisis four years ago, it was instructed to try and attract more visitors and to create a new image as a community organization. To achieve this, the Museum had to reinvent itself. Interim position: the number of visitors has doubled, to over 70,000. But the main question is: what is the Museum's relevance with respect to the town?

In this Museum we are doers rather than armchair thinkers. We do it 'OF, BY & FOR ALL', Nina Simon's way. We were the only museum on the European continent that was part of the first wave of this movement. Nina's book, *The Art of Relevance*, has been a

major source of inspiration in our search for a new direction.

There are three ways in which we try to be relevant to our community.

First of all, we seek to connect with our town by letting programmes be created BY residents themselves, or by doing it together. Some of many examples:

In close cooperation with 85 associations we made the exhibition *Banners and Stories*: we made banners on the sewing machine, had meals together and held a parade through the town. We still reap the fruits of that network. The Dahlia association, for example, still puts fresh flowers in our Museum cafe every year. Sometimes with a card: "These flowers are real".

Isa and Lisa, two grammar school pupils, sent us an email: "Hi, can we make an exhibition?" Well, yes, absolutely. It was about the impact of social media on young people's self-image. It opened on the very same day as our exhibition *Rothko & I*, where you could admire one work by Rothko all alone (after handing in your mobile phone).

And Batya Brown organized her unforgettable belly painting festival in the Museum.

In conjunction with boxing school De Haan we organized a weekend round art and boxing. We installed a boxing ring in our entrance hall and invited twelve local amateurs to have boxing matches. Director Deirdre Carasso also went into the ring. She had challenged artist Anne Wenzel, whose work is in our collection. They both trained intensively for eight months. Anne, an exceedingly strong sculptor, won. The prize was an exhibition in our Museum. When we work together, we go all the way.



At Christmas the model railway association Schiespoor made a model railway winter landscape, together with artist Maarten Bel and local children.

A recent example is our exhibition *Modest Fashion*. About covering, modest clothing, which also featured video clips and Instagram art.

Secondly, we no longer let our programme be guided just by what is going on in the art world, but make sure it is in line with what the community is interested in. We choose current themes and historical stories with a view to discussing them. In doing so, we stretch the concept of art. Being a museum with a social mission, we cannot possibly limit ourselves to the traditional frameworks of the art scene – frameworks that have developed historically, based on connoisseurship, competition and the modern concept of artistic autonomy. But these values are shifting in contemporary society. It is time for museums to move with this development.

And the third way to be OF our community: people usually visit a museum to learn something. But why not visit a museum out of a daily, practical need?

For example, last year you could have your hair cut by 18 local hairdressers in the exhibition *Family* – and have a conversation about it in the meantime.

In summer you can have your house plants taken care of by our hostesses: a plant holiday. This summer we had a plant with a very specific need: “Loves soul, please play Diana Ross twice a week”. We have a record player.





In our Museum cafe we have a buffet with local products: you prepare your own rolls and sandwiches and pay what you think it's worth. And no one takes advantage of it.

Or drop in when you feel like some chocolate... A local resident posted a complaint on Facebook about the stickers that Museum visitors receive as admission tickets. They are blown off, or are posted illegally all over the town. Children and adults can now collect stickers and when your card is full, you get a chocolate bar.

As a final example: this year we organized an Iftar, a fasting evening during Ramadan, together with a number of Schiedam organizations. A man came to us afterwards and said: "I prayed here tonight, this Museum is now my house."

These are all ways to try and create a special and hospitable place FOR people to feel safe and at home – to be open, through art and stories, to what they do not yet know. It is our way to contribute to a resilient town.

In 2019, the Stedelijk Museum Schiedam was nominated by a professional jury for the BankGiro Lottery Museum Award, the most important public cultural prize in the Netherlands. To win, we had to canvass for votes by the public. We devised a campaign with ten billboards that explained what kind of museum we are. Lots of Schiedam residents had themselves portrayed with them and the campaign went viral. We won and became Museum of the year 2019.

# A Crack In Everything: Commemoration of a Vast Artistic Achievement and Inspiring Life

LEONARD  
COHEN



MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL: A CRACK IN  
EVERYTHING  
MONTRÉAL, CANADA  
CANADIAN MUSEUMS ASSOCIATION AWARD FOR ART  
EXHIBITION / BUDGET OF OVER \$1M

## John Zeppetelli

DIRECTOR AND CHIEF CURATOR, MUSÉE D'ART  
CONTEMPORAIN DE MONTRÉAL

↗  
[WWW.MACM.ORG](http://WWW.MACM.ORG)

↗  
[INFO@MACM.ORG](mailto:INFO@MACM.ORG)

↗  
MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL  
185 SAINT-CATHERINE ST W  
MONTREAL, QUEBEC H2X 3X5  
CANADA

# 18.

As Canada's premier museum dedicated exclusively to contemporary art, the MAC aims to be visionary while accessible: a vibrant place of dialogue and discovery, bringing together local and international artists with diverse and ever-increasing audiences. The MAC is devoted to the presentation, production, collection and promotion of contemporary art, while offering educational programs that inform, inspire and challenge its audiences. In this context, the museum has triumphed with a unique artistic project - *Leonard Cohen: A Crack in Everything*, the first major exhibition on the great literary songwriter Leonard Cohen.

For decades, Cohen tenaciously supplied the world with melancholy but urgent observations on the state of the human heart. With equal parts gravitas and grace, he teased out a startlingly inventive and singular language, depicting both an exalted spirituality and an earthy sexuality. His interweaving of the sacred and the profane, of mystery and accessibility, was such a compelling combination that it became seared into memory. As a world-renowned novelist, poet and singer/songwriter, he influenced generations of writers, musicians and artists.

Well aware of his fiercely guarded privacy, we wrote to Leonard Cohen with some apprehension: would he object to the Musée d'art contemporain de Montréal devoting a large exhibition to him? How would he respond to visual artists, filmmakers, performers and musicians revisiting his words, songs and biography with new inflections and perspectives, drawing from his themes of love and desire, loss and redemption—while breathing provocative new life into them? **This singular exhibition explores and embodies how Cohen's vastly important achievement has affected and inspired artists, how it has entered the cultural conversation, how it has cut deep into the marrow of the body politic.**

To our great relief, he agreed, with the amusing caveats that a) he would not attend the opening; b) he would not be an obstacle to our work as curators; and c) under no condition were we to ask for his time or direct participation in the project.

When I say we wrote to Leonard, I mean we wrote to his manager Robert Kory, who from our earliest conversations told us that Leonard Cohen was surprised and touched by the attention, but that he was fully immersed in his own creative endeavours. We cannot tell you how pleased, vindicated and confirmed in our unorthodox subject matter we were when, almost two years into our curatorial work on the exhibition, Cohen released, at age eighty-two, just days before his death, a magnificent studio album, his fourteenth, produced by his son Adam.

"A million candles burning for the love that never came/You want it darker/We kill the flame," Cohen intones sombrely from the prophetic, moving and widely acclaimed *You Want It Darker*.

That title track in particular seemed to announce, with the force of poetic indignation and disgust, the sinister travesty taking over his adopted country—and indeed, it was just the day before the 2016 U.S. election that Cohen died in Los Angeles. He was secretly buried in Montréal in a simple pine casket a few days later. What began, therefore, as a delirious celebration and loving tribute evolved into something suffused in elegy.

The exhibition is now a commemoration of a vast artistic achievement and an inspiring life, as it opened exactly one year after Cohen's passing. That evening - November 7, 2017 - was marked with quiet majesty by a large-scale public art intervention, *For Leonard Cohen*, by the relentlessly probing Jenny Holzer. Holzer imagined a poignant yet





→ GEORGE FOK, PASSING THROUGH, 2017. EXHIBITION VIEW OF LEONARD COHEN: A CRACK IN EVERYTHING PRESENTED AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, 2017-2018. COURTESY THE ARTIST. PHOTO: RICHARD-MAX TREMBLAY

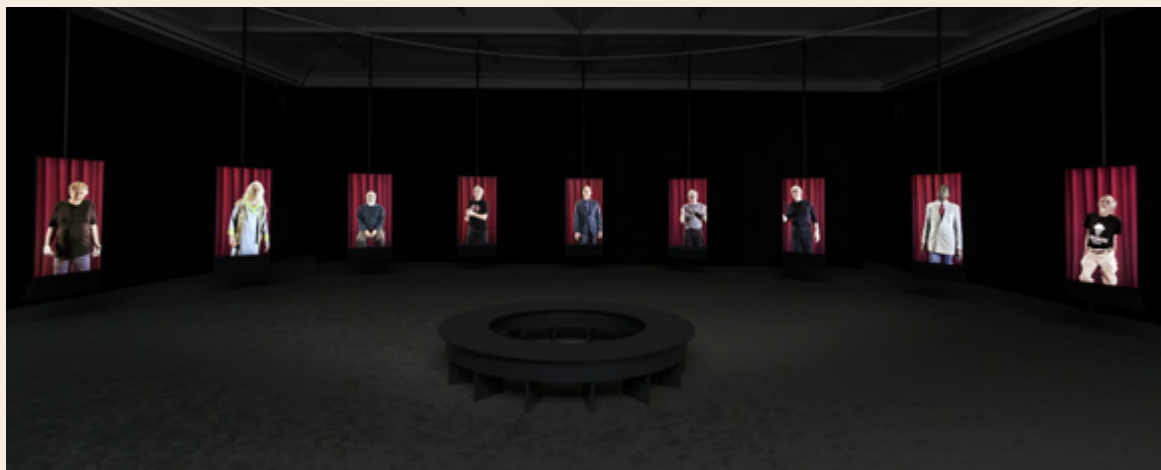
optimistic requiem on a massive, iconic, concrete grain silo in Montréal's Old Port area, where three gigantic projections of Leonard Cohen's lyrics and poems scrolled slowly and silently, revealing and illuminating his words.

By providing a variety of conceptual responses and other reflections, all of the invited artists brought different perspectives to bear on Cohen's art and life, transforming and interpreting his work while struggling with the weight of admiration and revision, not to mention Cohen's reputation and enduring relevance. Although a few carefully chosen objects, photographs and, purportedly, Cohen's own Olivetti Lettera 22 manual typewriter did appear in the exhibition, there was never an interest in showing Cohen's memorabilia or other artifacts from his life, nor engaging in an uncritically sycophantic or hagiographic exercise. We wanted to see if we could assess and celebrate Cohen's bold and singular legacy through the fearless responses of other living artists – a conversa-

tion we had always hoped Cohen would find moving.

As a truly multidisciplinary exhibition combining visual art, virtual reality, installations, music and performance, *Leonard Cohen: A Crack in Everything* offers an immersive, visually compelling and in-depth experience of Cohen's magnificent oeuvre. The exhibition brings together a selection of over 15 commissioned artworks. When it finally opened after more than three years of development, *A Crack In Everything* drew upwards of 315,000 visitors from all over the world, a record for the MAC. Montréalers, Canadians and international visitors were unified in their response to this project due to the quality of the developed content and the exhibition's innovative character.

The project's creativity and innovation can be measured not only in the impressive number and diversity of the works commissioned by the MAC, the treatment and gallery space given to the exhibition, and the quality of the related programming, but also in the very



nature of the project. The complexity of the artworks and the support the artists received from the MAC also reflect the over-riding spirit of initiative. The MAC was able to make exemplary use of its internal resources and staff expertise in a number of areas, including lighting design and video editing for two multimedia installations designed especially for the exhibition. The Museum also benefited from the expertise of co-curator Victor Shiffman, whose background in the music industry was an invaluable contribution to the exhibition.

The MAC's strength in partnering – a sign of excellence – was also evident in the context of the exhibition through the relationships developed with more than 25 institutional partners, including CBC/Radio-Canada and the National Film Board of Canada, both of which made their archives available to the artists.

One of the great achievements of *Leonard Cohen: A Crack In Everything* has been strengthening the MAC's ties with partners and with the Montréal community while increasing the awareness and cultural recognition of Cohen's work. For a little over five months, the people of Montréal and visitors from around the world were clearly inspired

by the project and happy to reconnect with this beloved artist. In this same spirit, a tour of the exhibition began in 2019 and is continuing throughout the world, ensuring the ongoing exposure of this great Canadian achievement.

In closing, I wouldn't change a thing about how this wonderful project came together, because everything helped to feed it, to define its identity through i) the privileged access we had to the artist and his entourage and ii) the circumstances in which the exhibition developed. This project was definitely a huge challenge but, without a doubt, it is an outstanding accomplishment on the part of everyone involved in creating and mounting it. It has been so rewarding, both professionally and personally. The investment of time, energy and resources (financial and human) was huge, but so was the satisfaction when visitors entered the galleries for the first time and were overwhelmed with emotion upon experiencing the artworks we presented. This experiment allowed us to go off the beaten track and reveal this great artist from a different perspective. The recipe for success: persevere, believe in your inspirations, surround yourself with the right people, and trust in the ability and strength of your teams.

→ CANDICE BREITZ, I'M YOUR MAN (A PORTRAIT OF LEONARD COHEN), 2017. COLLECTION OF THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL. EXHIBITION VIEW OF LEONARD COHEN: A CRACK IN EVERYTHING PRESENTED AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL, 2017-2018. PHOTO: GUY L'HEUREUX

# Helsinki Central Library Oodi: An Ode to Literacy, Learning, and Democracy

OODI LIBRARY  
HELSINKI, FINLAND  
IFLA / SYSTEMATIC PUBLIC LIBRARY OF THE YEAR AWARD  
2019

Harri Annala

LIBRARIAN, HELSINKI CENTRAL LIBRARY OODI

➤  
[WWW.OODIHELSENKI.FI](http://WWW.OODIHELSENKI.FI)

➤  
[OODI@HEL.FI](mailto:OODI@HEL.FI)

➤  
HELSINKI CENTRAL LIBRARY OODI  
TÖÖLÖNLAHDENKATU 4  
00100 HELSINKI  
FINLAND

10.



## Background

Helsinki Central Library Oodi is an inspiring and highly functional addition to Helsinki's urban life. The origins of Oodi began as a desire to create a central library in the downtown area. It would provide library services and activities that could constantly be updated and modified to reflect the ever-changing needs of society. The City of Helsinki was in favor of this idea and actively began planning the project in 2010. An important milestone in bringing the central library project to fruition was when the Finnish government made it the key cultural project for Finland's 100-year jubilee, contributing roughly a third of the construction budget.

Oodi was designed together with the city's residents, corresponding to the wishes and needs of its future users. That collaborative planning began as early as 2010. Over 2300 different ideas were collected from various urban events and campaigns. The key idea was that librarians, together with library users, planned the services of the new library. The architects in turn designed a building to meet those needs.

The building opens directly to the surrounding cityscape on *Kansalaistori* (Citizen's Square), drawing people inside with its appealing architecture. Oodi has 10 000m<sup>2</sup> of public space and is open 90 hours per week. Only 5% of the building space is for staff. This is crucial. Oodi is the central library and should not be confused with the main library, where the administration and centralized services are located. The vast majority of Oodi's interior is open to the public, and in this way, the public truly has their own building in the city centre. During its first year Oodi had more than three million visitors and organized over 1500 events.

## A three-story bridge

Oodi's spatial concept is based on building the library as an inhabited bridge with three distinct public floors. Under the bridge is the first floor. It is an extension of the Citizen's Square and is like an urban street with fixed and pop-up public services, a restaurant, cinema, and a multipurpose hall. Likewise, the activities in Oodi can also extend out to the Citizen's Square. The interior wall surfaces on the first floor serve as giant screens. Oodi has several large projectors where the public can present digital or media art. This is a new opportunity among libraries in Helsinki, giving all members of the public the opportunity to experience different forms of culture.

The second floor is within the bridge structure itself. This floor is dedicated to learning, learning by doing and sharing skills. While the large steel arches and other structural elements visibly demonstrate the workload they are performing, the windowed studios, glass-walled workrooms, and open maker-space area visibly demonstrate the activities and creativity people are performing. The urban workshop has a long list of equipment from 3D printers to an embroidery machine. A 9-studio hub allows for music rehearsal and recording, photography, and editing of audio and video. There are 4 gaming rooms and 19 rooms for working and learning. The *konehuone* (engine room) has a wide range of professional tools: a soldering station, laser cutter and UV-printer to name a few. These services enhance sustainability as users can refashion existing materials, make spare parts, and do repair work with sewing and other machines. Patrons can use the facilities and equipment by themselves or with the assistance of staff members. All these rooms and equipment can be reserved online free of charge.

On top of the bridge is the third floor, which



is affectionately called 'Book Heaven'. Here one finds the best features of a modern public library. Lighting and acoustic elements have practical and aesthetic functions. The open space with living trees is topped with a cloud-like ceiling, giving the impression of a sheltered indoor park with shelves of books, movies, and games. The north end is designed specifically for families, particularly those with younger children. The south end often hosts author interviews and classical music performances. The top floor also offers unobstructed panoramic views and a large public balcony serviced by a café.

## Innovation in design

Oodi has four unique spaces that can host public events or be rented for private functions. The multipurpose *Maijansali* (Maija's Hall) can host concerts, lectures, panel discussions, and even opening night cocktail events. All events can be recorded and streamed. In the evening Kino Regina hosts movies curated by the National Audiovisual

Institute. During the day, it can serve as a conference venue, host film festivals, or even become a puppet theater for children. *Kuutio* (Cube) is a high tech immersive room, which can be used to display art, but also to promote learning in new ways. Finally, the fully equipped Keittiö (Kitchen) can be used for both instructional courses or for private cooking events.

The building itself is very energy efficient, and much of the construction materials were locally sourced. Oodi's rooms, spaces and venues are multifunctional. All public levels of the building are equipped with access floors that allow for technological changes during the estimated 150-year life span of the building. The fact that the bottom and top floors are practically column-free also makes it easier to redesign interior functions.

Oodi uses innovative digital and robotic solutions to improve work efficiency and enhance the customer experience. This is most visible with the management and logistics of the library materials. Staff have collection management programs on mobile devices. Mobile robots work at the sorting machine



in the basement and deliver materials to the first and third floors. They also are part of pilot projects where they interact with library users. The human resources that are freed up by these solutions allow us to focus more on customer service and content production.

## We are Oodi

Staff at Oodi work in self-managed teams. We use different decision-making tools, like quick voting or advisory methods. These flexible working processes ensure that Oodi provides the best possible services to users. Staff can act and react quickly as arduous meetings and permission seeking is minimal. Team members are encouraged to use their own networks to develop services together with users.

Oodi is a public space where everyone is welcome. Together with patrons, we have formed principles that we strive for at Oodi. We are a place that shows respect, equality and safety to all. We take a proactive role in society to increase understanding. We or-

ganize discussions and events that give information about topics from global warming to services for the elderly or unemployed. We actively work to ensure people will have the skills needed to be active members of society.

Oodi thrives from change, and it will never stop advancing. Oodi maintains its relevancy by collaborating with residents, organizations and the city. Oodi's new ways of working ensures that it has a compelling work environment for those with needed and relevant skills. This ensures that we can adapt quickly and incorporate innovations. We facilitate the transfer of the building's ownership from the library to its users. Oodi actively encourages programs that emphasize democracy, freedom of speech, and social issues. We work to bring a variety of events to the library and to establish a nourishing environment, where all members of the public have free and equal access to information, culture, and life-long learning.



# 20.

## The Portuguese Village of the Arts: 42 Years of Artistic Legacy

MUSEU BIENAL DE CERVEIRA  
VILA NOVA DE CERVEIRA, PORTUGAL  
APOM BEST MUSEUM OF PORTUGAL 2019

Fernando Nogueira

PRESIDENT, CERVEIRA ART BIENNIAL FOUNDATION

➤ [WWW.BIENALDECERVEIRA.PT](http://WWW.BIENALDECERVEIRA.PT)

➤ [GERAL@BIENALDECERVEIRA.PT](mailto:GERAL@BIENALDECERVEIRA.PT)

➤ FUNDAÇÃO BIENAL DE ARTE DE CERVEIRA  
AV. DAS COMUNIDADES PORTUGUESAS, S/N  
4920-275 VILA NOVA DE CERVEIRA  
PORTUGAL

The Cerveira Biennial Museum takes place in a small town in the north of Portugal, called Vila Nova de Cerveira, known as "Village of the Arts", with approximately 9250 inhabitants. And this cultural and artistic project has an important background history that needs to be told.

Long before creativity became a buzzword for new trends in urban planning, art and culture were strategic investments for Vila Nova de Cerveira, which contributed to shape its own territorial identity.

In 1978, Jaime Isidoro, a renowned artist, was challenged by the mayor at the time, Joao Lemos Costa, to bring contemporary art to the countryside, to understand how public would react. That is how he decides to organize the V Edition of the International Art Encounters, giving rise to the I Cerveira International Art Biennial, which happens every two years since then.

With much effort and resilience, the event was persevered to these days, mostly thanks to its founding partners Jaime Isidoro, José Rodrigues and Henrique Silva, the great instigators of this artistic manifestation. Recognized for being one of the most striking Portuguese events of visual arts, it has become the oldest art festival in Portugal and the Iberian Peninsula and is undoubtedly a reference for national and international artistic culture.

The secret of its endurance? For over 42 years, it has been providing a space for meeting, fostering, and stimulating the region's creativity, cultural decentralization, and internationalization. We have been promoting interaction and dissemination of ideas as an opportunity for the acknowledgement of (inter)national artists, public, community and heritage, promoting their awareness-raising and an intercultural dialogue. Each edition

presents more than 600 artworks made by 400 artists from moreover 30 countries!

The Cerveira International Art Biennial is still structured according to the model that characterized it since the 70's. It includes on its programme: an international art competition, exhibition tributes, curatorial projects, invited artists, representations of national and foreign higher education institutions, performances, artistic residencies, workshops, conferences and debates, guided tours, shows... and so much more! Our commitment? To present to the public the latest artistic and aesthetic trends!

It is a cutting-edge event, a cultural and creative project that not only has created economic profits at local development level, but also caused social change. The Cerveira International Art Biennial proposed to 'bring art to the street', as it emerged as a reflection and creation platform of opportunities for changing collective action, enhancing creativity as a driving force and as a bridge between culture, heritage and economy. The dynamic of this Biennial, while a national and international cultural and creative succeeded project, was and still is possible also due to the attraction of international artists and visitors, but above all due to the community involvement.

This artistic legacy leads us to the present-ed project - the Cerveira Biennial Museum - which was founded in 2002. Managed by the Cerveira Art Biennial Foundation since 2011, it cannot be dissociated from all this historical background. It is clearly a natural consequence of this successful and long-lasting phenomenon that culturally revolutionized the once rural and calm town.

Therefore, the Cerveira Biennial Museum aims at the promotion of contemporary art and cultural heritage by organizing artistic



and cultural initiatives. It holds an important collection, representative of the evolution of the Portuguese and international modern and contemporary art from the last 4 decades. It has moreover 700 artworks, some are awards acquired during the already 20 biennials and others are donations.

The Cerveira Biennial Museum main goals are: the cultural democratization and decentralization; the creation of an intergenerational meeting space between artists and public; the raise of exhibition activity as a mean of reflection on art and contemporary visual culture; the enlargement and development of publics; the promotion of good accessibility and social inclusion practices; the diversity and quality of artistic offer; and the research and experimentation as innovative practices of development and knowledge.

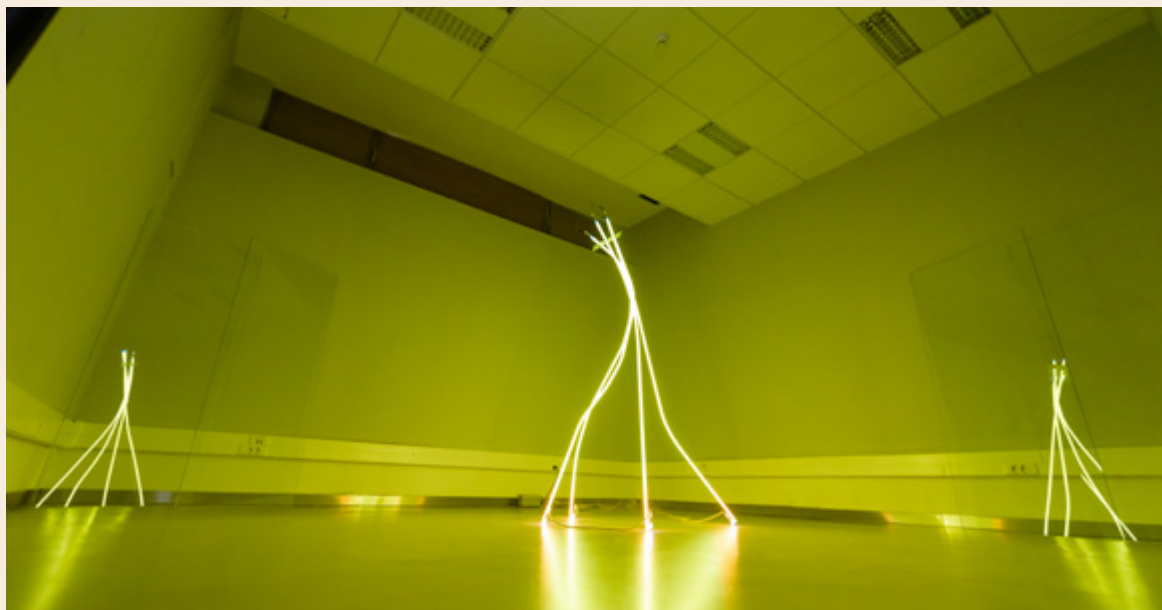
In the Cerveira Biennial Museum we promote, throughout the year, exhibitions from emerging to already known artists, as well as tours from our collection, nationally and abroad. But our activities embrace also a larger cultural multidisciplinary based on

citizenship and freedom of creation/experimentalism. An artistic commitment with the heritage was made since the beginning, so we seek to provide experiences with the public in and outdoors. This awareness-raising has grown around tangible and/or intangible cultural heritage, contributing to the town's sustainable development, which is nowadays an open-air museum, full of artworks. We may say we have been encouraging the production of avant-garde art in symbiosis with the cultural heritage and the territory.

The Cerveira Biennial Museum has a team of 13 employees divided into the following departments: Artistic Direction, Administrative and Financial Management, Educational Service, Museology, Public Relations and Communication, Translation, Public Procurement, Human Resources and Accounting, Workshop Production and Assembly, Reception and Customer Service, and Cleaning and Maintenance.

In the context of contemporary culture, the Museum has a conduct that, having reached the legitimizing entity status, creates oppor-





tunities for new generations of artists and favours the training of the future audiences. In this scope, our Educational Service has an extremely important responsibility by assuming the role of interlocutor with the public and culture mediator. Its action is mainly based on the reality of our region, seeking to combat inequalities in the enjoyment and cultural participation, to combat school failure, isolation, and social discrimination.

Annually, there are more than 5000 participants in the various initiatives we promoted, such as guided tours (in and outdoors), workshops (drawing, painting, ceramics, engraving, digital art, etc.), trainings, creative holidays, and so on, which favours the enrichment of the public's experience. The scope of participants ranges from the school segment of the region (pre-school to higher education) to the senior public of Day Centres and Homes. In this way, we assume the role of a socio-cultural agent. Encouraging a participative dialogue, we stimulate creativity and, above all, develop the ability for observation and contact with contemporary art and heritage.

So our Museum seek the visitants and community involvement all year round - whether through the experience of visiting an exhibition and enjoying a guided tour, either by attending to conferences, ateliers of artistic production, live concerts, watching a performance or a cinema cycle... This is because we believe that the dynamic of our project, was and still is possible due to this interaction between national and international artists and visitors.

Hence, we believe that the Best Museum of 2019 award reinforces and underlines not only the excellence of our work, but also the fact that we are an important Portuguese case study of how the investment on cultural projects can bring positive externalities in what touristic, economic, and social development concerns.

When looking at the future, we aim to broaden our internationalization process, so we can pursue our mission of promoting the contemporary art, through an artistic international language, thus contributing to an intercultural dialogue.

STEWARDS OF CULTURAL HERITAGE  
GERMANY/TURKEY  
EUROPEAN HERITAGE AWARD / EUROPA NOSTRA AWARD  
2019 – EDUCATION, TRAINING AND AWARENESS-RAISING  
GRAND PRIX

**Moritz Kinzel**

2ND DIRECTOR, GERMAN ARCHAEOLOGICAL INSTITUTE  
ISTANBUL

**Abdulhamid Dihna**

COORDINATOR, STEWARD OF CULTURAL HERITAGE  
PROGRAMME

➤ [WWW.ARCHERNET.ORG](http://WWW.ARCHERNET.ORG)

➤ [ARCHERNET@DAINST.DE](mailto:ARCHERNET@DAINST.DE)

➤ ARCHERNET  
PODBIELSKIALLEE 69-71  
14195 BERLIN  
DEUTSCHLAND

# Educating for a Future After the Crisis



# 21.

The Stewards of Cultural Heritage programme (SoCH) is a subproject of the "Stunde Null"-initiative of the Archaeological Heritage Network (ArcHerNet), and received an European Heritage/Europa Nostra Award in 2019. Regarding the Stewards of Cultural Heritage programme the jury stated "This is an excellent, international and collaborative, training initiative, involving a variety of stakeholders and addressing an important current issue with pan-European relevance. The project addresses some of the complex issues raised in the hosting of a skilled, displaced, Syrian population in Europe and it attempts to enhance their ability to integrate into the existing mechanisms that promote the safeguarding and re-use of cultural heritage assets."

The ArcHerNet was founded in 2016 and intends to bundle existing competences in Germany in the fields of research, protection and preservation as well as the mediation of cultural heritage. It comprises various member-organizations, such as Universities, research institutes, private foundations or museums. The network aim is to support applying Germany's expertise in the field of cultural heritage preservation worldwide.

The first and most significant project for ArcHerNet since 2016 has been "Stunde Null – A Future for the Time After the Crisis". As part of this series of projects, measures were conducted with the aim of laying the groundworks for cultural preservation in the context of a later reconstruction in current crisis areas such as Syria or Iraq. The project focuses on the further education of architects, archaeologists, conservationists, building archaeologists, urban planners and craftpersons. Further measures of the project series are scholarships for Master's degree programmes in monument preservation, heritage conservation and site management. To learn more about the Archae-

ological Heritage Network please visit [www.archernet.org](http://www.archernet.org).

Within this context, the Stewards of Cultural Heritage project (SoCH), based at the German Archaeological Institute - Istanbul (DAI-Istanbul), is focussing at Syrian architects and archaeologists residing in Turkey after having to leave their home country. The project's first phase has been a 24-months scholarship programme (October 2016–September 2018), funded by the German Federal Foreign Office and the Gerda Henkel Foundation. The programme was directed by Katja Piesker and coordinated by Diana Miznazi, both DAI-Istanbul. Initially five out of the 3,62 Million Syrians, which have found refuge in Turkey, were chosen for the programme to give them the opportunity of building the theoretical and practical skills needed to actively participate in conservation and/or revitalization projects that would take place in the post-conflict period in Syria. The funds provided allowed some of the attendees to qualify at Turkish Universities or to run their own research projects and to participate in a series of theoretical and practical workshops with German and Turkish heritage experts organized by the DAI and thereby open up new or previously neglected aspects of archaeological research and cultural preservation: the archaeology of Islamic periods and the question of involving the local population in the sense of community archaeology.

Within the framework of the programme, the five specialists carried out their individual projects and continued their academic education in Turkey while attending a number of workshops and a summer field project organized by the German Archaeological Institute –Istanbul Department. The individual projects range from an interactive map with natural and cultural heritage sites in the Syrian steppe - based on more than 100 inter-





→ BEFORE AND AFTER: THE ARCHAEOLOGICAL SITE OF DOLICHE BEFORE THE CONSERVATION WORK DURING THE SUMMER FIELD PROJECT, JUNE 2017

views with residents of the region who fled to Turkey - to a book that gives Syrian children a glance of the rich cultural heritage of their country. As part of the programme the stewards joined a seven-week field project of the University of Münster at the archaeological site of Doliche to get some hands-on experience. The participants documented, assessed, planned and executed the consolidation works to secure together with local workers parts of the Iron Age enclosure walls of the shrine to open this area to the public. The programme included a critical assessment of the sites' appearance and state of conservation leading to pragmatic measures with achievable consolidation solutions. Different documentation techniques were practiced from traditional hand drawing to state of the art SfM-recording.

In the second project phase, the experts trained in the first phase of the project have been passing on their knowledge and skills gained to other Syrians (professionals and non-professionals) in Turkey and elsewhere (SoCH 2). This phase of the project, which is again funded by the German Federal Foreign Office and the Gerda Henkel Foundation, has

started in January 2019. It has three main axes: capacity building, awareness raising and networking. The main aim of the second stage is distributing knowledge on cultural heritage amongst Syrians by Syrian heritage specialists (in addition to Turkish, German and international experts). The objective is to create a network for Syrian experts in Turkey to deepen and to share their knowledge with larger groups of Syrians residing inside and outside of Turkey. The former scholarship holders and other selected trainers have the sufficient knowledge and experience to identify interested target groups among the Syrian refugee community in Turkey and to teach them about Syrian cultural heritage and its preservation.

Another component for our awareness raising activities was to organize the photo exhibition "Bir Mekân, Bir Hikâye" (A Place and a Story) in cooperation with the Kadir Has University and the Rezan Has Museum in Istanbul. It was held in the KHas Gallery of the Kadir Has University between September, 18 and October, 26 2019. The title of the exhibition "Bir Mekân, Bir Hikâye" uses two of many words that have the same meaning in



both Arabic and Turkish. As such, they illustrate the close connection between the two cultures and neighbours.

The exhibition meant to show Syria as Syrians remember it: a country full of treasures and surprises by focusing on people's memories and their relationships with cultural heritage. Similar to Turkey, Syria hosts one of the world's most comprehensive and long-lasting cultural heritage records. However, as it is well known, recent years have witnessed difficult times and many painful losses.

The exhibition is based on photographs from the photo archives of the German Archaeological Institute, the Museum of Islamic Art in Berlin, the Max von Oppenheim Association and some personal collections of researchers, who have worked in Syria. The images, mostly documenting archaeological monuments and cultural heritage sites, were paired with the testimonies of daily lives collected through a series of interviews with Syrians in diaspora. The combination of heritage sites and people's stories, inflicted an immediate discussion by visitors on the devastating impact of the conflict in Syria

on both human life and cultural heritage. To make use of this inspiring setting a series of workshops took place directly in the exhibition hall.

In 2020 we entered the third phase of the programme which is coordinated by Abdulhamid Dihna and directed by Moritz Kinzel, both DAI-Istanbul. In this current phase we are supporting some more individual projects dealing with the questions of urban reconstruction, the collection of oral traditions and memories, and the further development of outreach and teaching materials. Hand-on workshops to learn how to document, access and evaluate cultural heritage monuments are planned to include this time as well several Turkish students of archaeology and architecture to establish stronger networks for the Syrian colleagues in Turkey.

The Stewards of Cultural Heritage are a project that shows there is a future after the crisis and that we are in need to further disseminate knowledge on cultural heritage to gain support and to raise not only awareness for but also appreciation of (shared) cultural heritage.



# 22.

WORKERS MUSEUM  
COPENHAGEN, DENMARK  
EUROPEAN MUSEUM ACADEMY DASA AWARD 2019

**Soren Bak-Jensen**  
DIRECTOR, THE WORKERS MUSEUM

➤ [WWW.ARBEJDERMUSEET.DK](http://WWW.ARBEJDERMUSEET.DK)

➤ [INFO@ARBEJDERMUSEET.DK](mailto:INFO@ARBEJDERMUSEET.DK)

➤ WORKERS MUSEUM  
RØMERSGADE 22  
DK-1362 COPENHAGEN  
DENMARK

**Raise Your  
Voice for  
Clever Hands**



One early morning in December 2019, a call came in to a curator at the Workers Museum in Copenhagen. The call was from David, or "Bricklayer-David" as we had come to know him at the museum. "Are you aware that I am taking part in a demonstration just around the corner?" was David's message. The demonstration had been set up to support the demand for better working conditions on building sites in Denmark. And David wanted us to come and document what was happening. This was a great call to receive for the Workers Museum. And the following presentation is about why.

We had come to know David through his collaboration on a combined exhibition and educational programme at the Workers Museum called "Clever Hands". The project, which opened in the summer of 2018, had two closely connected purposes. One was to provide a historical perspective on the ongoing discussions in Denmark about why so few young people choose to educate themselves as craftsmen or to enter into vocational training. The need for people with technical and vocational training is a matter of national importance, and as a Museum we wanted to contribute to solving this problem by focussing on creating dialogues, especially with young people, on what working in these fields is like.

Secondly, the project aimed at bringing the museum into closer contact with people with short educational backgrounds. While making up a large portion of the population, this group rarely visits museums. The inequality in museum visits in relation to educational background is a major political issue in the area of cultural institutions, and one that threatens to undermine the legitimacy of government funding for museums. "Clever Hands" was intended to be a way for the Workers Museum to address both of these issues.

The project was in clear alignment with the DNA of the Museum. Founded in 1983, the Workers Museum deals with the everyday life of working-class people in Denmark. The Museum was set up to fill a gap in the Danish museum sector by documenting and displaying the living and working conditions of the urban working-class part of the population and it holds substantial collections on the subject area. Also, the Museum is working from a mission statement "to strengthen the will to an equal and fair society through engaging encounters with history". It is our aim to encourage social engagement by clearly relating historical material to issues that concern people today, especially with regard to imbalances in the labour market, in democratic participation and in access to knowledge and education. In that way, "Clever Hands" was also a way to sharpen the very purpose of the Museum that we are working to create.

So in terms of the subject area and the intention of the project, the Workers Museum was on home turf. The challenge, however, lay in trying to form connections with the very people, that we wished this project to be for and about. How could we, as a museum created by historians, ethnologists and educational professionals represent the everyday life of electricians, hairdressers, and silversmiths? And what would make plumbers, healthcare workers or process operators bring their friends, families and colleagues to the exhibition when visiting a museum was something that they rarely did? This was where we as a Museum faced new challenges. And it was clear that dialogue with the target groups was the only possible way forward.

Therefore, much of the development of "Clever Hands" happened at meetings between craftsmen and museum employees, asking the questions outlined above. And with some very thought-provoking answers. "Try to hide



the fact that you are a museum” was one piece of advice that put the attractiveness of the institution in itself in a new and less elevated light. Also, the clear message from young people about to make their choice of education was that another enrollment campaign for vocational education was very important. Instead, they wanted to meet other young people who had chosen vocational education and discuss their outlook for the future. And when the general conceptualisation of the project had been developed, the same groups of people went on to take part in selecting themes and case stories for the exhibition, discussing object lists, developing events and not least shaping the educational programme which was central to the project.

The result was a highly tactile, analogue, and yet interactive exhibition. It sought to appeal to museum visitors who prefer to engage physically with the subject matter they are confronted with. And it was designed for an

audience for whom the ability to experience the exhibition in a group setting was crucial for feeling safe and empowered. It was an exhibition in which parts would regularly change as newly educated craftsmen exhibited their apprenticeship pieces and where tours were given by the people who had helped develop the project. And not least, it was an exhibition which managed to open a new connection with the vocational education system and bring students from technical schools in touch with the Museum. This is a group which are very rare guests in museums and are likely to remain so for the rest of their lives. Not through any fault of their own, but rather through a lack of museums offering relevant activities.

It was this lack of relevant activities, that “Clever Hands” was our modest attempt at making up for. Many further efforts will have to be made, and there are important lessons that we can take with us. One is the criti-



cal importance of co-creation when trying to connect with new audiences. We would simply have ended up with making a completely different exhibition had it not been for our dialogue with young people in vocational education or adults working in technical or production-oriented fields of employment. Not necessarily a worse exhibition. But one that was much less likely to reach the very people we wanted to be valuable to.

Another lesson is how hard work shifting your audience is. “Clever Hands” received an unusually high amount of external funding from private foundations. This testifies to support for museums to engage more clearly with issues that affect society today, and it meant that the Workers Museum could launch its most ambitious dissemination programme so far both on- and off-site. But even then, it took a lot of effort to establish connections with technical schools and with groups of professionals to actually make use

of the exhibition and events programme. The divide between people with vocational backgrounds and museums cuts deep, and it will take time to bridge it.

That is why the call from Bricklayer-David that December morning was so important. It showed that he felt the Museum was relevant and responsive to the issues that were important to him. Needless to say, our curator grabbed her coat and hurried to meet David at the demonstration. Hopefully, the objects and stories collected – and the connections made – at this and other similar events will help to form the basis for a more democratic and evenly distributed museum usage in the future.



# 23.



## St Fagans - ArtFund Museum of The Year

ST FAGANS NATIONAL MUSEUM OF HISTORY  
ST FAGAN, UNITED KINGDOMS  
ART FUND MUSEUM OF THE YEAR 2019

**Nia Williams**

DIRECTOR, LEARNING & ENGAGEMENT, NATIONAL MUSEUM  
WALES



[WWW.MUSEUM.WALES/STFAGANS](http://WWW.MUSEUM.WALES/STFAGANS)



[ELLEN.DAVIES@MUSEUMWALES.AC.UK](mailto:ELLEN.DAVIES@MUSEUMWALES.AC.UK)



ST FAGANS NATIONAL MUSEUM OF HISTORY  
CARDIFF CF5 6XB  
UNITED KINGDOM

## An overview

St Fagans National Museum of History (St Fagans) is Wales' most popular heritage attraction and one of the best-known open-air museums in Europe. In 2019 we completed a major £30 million development project to become Wales' National Museum of History, opening new galleries and workshop spaces and transforming our visitor experience. But this development was not about improving buildings but about social benefit. The aim to create history 'with' people rather than 'for' people, placed cultural democracy and public benefit at the centre of our work. The Museum remained open throughout the development, welcoming 3 million visitors to explore the changes as they happened. An imaginative public programme engaged 720,000 people in shaping the transformation. For this innovative approach St Fagans won Art Fund Museum of the Year in 2019.

St Fagans is one of seven museums that form Amgueddfa Cymru – National Museum Wales. Established in 1948, the same year as the NHS and the Universal Declaration of Human Rights, St Fagans aimed to interpret culture through the everyday lives of the people of Wales. Seventy years on, we have placed cultural rights and public participation even more firmly at centre stage. In adopting a rights-based approach to our work we have focus on three strategic areas: cultural participation, cultural representation, and cultural agency. Being free to all people of all backgrounds is not enough on its own to eliminate barriers and inequality. Our collections and their interpretations are not diverse. As we work towards cultural democracy, we continue to explore different collecting and programming models, more inclusive interpretive methods, and ways of diversifying our workforce. Providing platforms for different cultures and voices to co-exist is complex and often contentious.

Ensuring cultural agency and a voice in decision-making is essential for cultural rights to be fully realised but providing fair and equitable access to our resources is not without its challenges. We are working towards different governance models and as part of this organisational change, challenging where power and control sit and are managed.

## Our work

This new vision for St Fagans involved people across Wales in the process of its creation; consulting with over 120 organisations and collaborating with young people, artists, craftspeople, teachers, academics and community groups to re-imagine the Museum. Together we made decisions about new spaces and content, collected objects, developed narratives around collections, and got involved in the construction work. We developed new long-term partnerships, particularly with organisations supporting people facing the greatest disadvantages.

The development itself became the context for a large-scale public programme engaging people of all ages and backgrounds. This involved over 3,000 volunteers, work placements and apprenticeships; many participating were unemployed, homeless or were recovering from substance misuse. Partners trained our staff and together we delivered initiatives to support people's confidence, skills, health and well-being. The development engaged over 90,000 school pupils, providing them with an alternative outdoor learning experience. As part of the tender assessment the construction companies were requested to deliver a Community Benefit Plan as part of their work, supporting local skills and knowledge. This alone provided a £27 million overall investment in the Wales and UK economy.



By bringing together Wales' national collections of archaeology and history we have extended the timeline of St Fagans to over 230,000 years. The development has seen us open three new galleries and transform our visitor experience with a beautiful re-interpretation of the architecture of the main building. This provides an eight-fold increase in dedicated learning spaces and has added two new archaeological constructs to the site. A re-created medieval court, Llys Llywelyn, provides a sleepover experience with a difference for school children. A stunning new building, Gweithdy (Welsh for 'workshop'), provides a new national centre for creativity and craft skills, offering opportunities for visitors to become makers themselves. Children can now play in an outdoor activity area, designed by young people working with artist Nils Norman, as a playful response to the national collection.

## What we have learnt and the future

Culture is a living, breathing process and the new spaces and galleries enable St Fagans

to continually evolve and provide contemporary relevance, emphasising that all lives matter. Equality is everyone's issue. Working early on with our Diversity Forum of external community partners, one of several fora set up to advise us on all aspects of development, we acknowledged that the collection is not diverse enough. The Diversity Forum found that the collection was weakest in its representation of disabled people and black communities in Wales. We currently are prioritising work in these areas. As we stand with black communities in Wales, declaring that #BlackLivesMatter, we recognise that some of our collections are rooted in colonialism and racism. We have a long way to go to, but together with our community partners and Youth Heritage Leaders, we are diversifying our collections, increasing representation, and contributing to conversations that highlight decolonisation, inequality and racism.

We have learnt that participation is not an end in itself, it needs to be for a purpose. We have also learnt that the way we operate as a museum is as important as the experiences





we provide our visitors. Small changes can make a difference. The development gave us an opportunity to experiment with co-production methodologies across all areas of work. Our regret is that we did not embed longitudinal research initiatives alongside this work to capture what worked. Trust and equal partnership working takes time and our active approach to collaborative working is now more focused, maximizes expertise and recognises that shared authority is more effective than institutional control. Deep engagement with vulnerable communities has opened new ways of looking at and framing collections, informed by a concern for social justice, and an awareness of social inequalities. In future initiatives we will ensure community benefits form part of external tender requirements and will give even greater consideration to a foundational economy approach. This will keep work and skills development local.

The pandemic has significantly changed the world we live in within the space of a few months. The needs of our users and audiences have obviously changed. We have

started working with our partners to consider how we can best support and serve communities in Wales, and help people make sense of what is happening during these challenging times. As a national museum, we have a duty to represent the ever-changing manifestation of cultures in Wales. Now more than ever, we must play a role in protecting the cultural rights of the diverse peoples of Wales. We have developed a museum Wales can be proud of on an international stage. In the words of Stephen Deuchar, Art Fund director and chair of the judges:

'St Fagans lives, breathes and embodies the culture and identity of Wales. A monument to modern museum democracy, it has been transformed through a major development project involving the direct participation of hundreds of thousands of visitors and volunteers ... This magical place was made by the people of Wales for people everywhere, and stands as one of the most welcoming and engaging museums anywhere in the UK.'

# 24.

## Open Heritage – Embracing Diversity / Multi-ethnic Heritage Values

ASTRA NATIONAL MUSEUM COMPLEX  
SIBIU, ROMANIA  
EUROPEAN MUSEUM ACADEMY MICHELETTI AWARD 2019

Ciprian Stefan  
MANAGER, ASTRA MUSEUM

↗  
[WWW.MUZEULASTRA.RO](http://WWW.MUZEULASTRA.RO)  
↗  
[OFFICE@MUZEULASTRA.RO](mailto:OFFICE@MUZEULASTRA.RO)  
↗  
MUZEUL ASTRA  
PÎDUREA DUMBRAVA STREET, NO. 16  
550399 SIBIU  
ROMANIA

## Introduction

ASTRA Museum is the largest ethnographic open air museum in Romania and one of the largest in Europe, dealing mainly with pre-industrial rural communities, researching and showcasing traditional rural communities from the entire country. All together it exhibits more than 400 old buildings representative for traditional Romanian civilization and for ethnic minorities (houses, barns, entire homesteads, churches, mills, fulling-mills, saw-mills and other pre-industrial rural buildings) on more than 100 ha at the outskirts of Sibiu, the former European Cultural Capital in 2007. ASTRA Museum's mission is to invest in programs meant to enhance the cultural life of its communities and to encourage people to include tradition as an active part of their daily life.

## A shift of perspective

The open air museum was established at the beginning of the 60's, as a **Museum of Folk Technique**, its focus being on the technical side of Romanian rural patrimony. This purpose lead to its unique collection of mills, oil and fruit presses, sawmills and peasant industries. Since the 90's, the message has changed, so the museum developed gradually from collecting tools and implements that showcased the ingenuity of the simple, genuine farmer, to the complexity of life in the villages, filling all the gaps in the picture of rural Romania with houses and barns, pubs and bowling alleys, swings, churches or schools. Widening the perspective went even further by creating a living context around the exhibits, actively involving contemporary rural communities in various programs, events and festivals.

## Open Heritage project – preparing a better infrastructure

Centered on collecting and research, audiences were left aside and **the Visitor** was not the focus of museum activities. The museum needed a turning point to re-connect with its communities. Financed by EEA Grants, the **Open Heritage project** (2014-2017) was a real mile stone, totally changing the optics and opening up the museum not only physically, but symbolically as well. The Open Heritage project means that for the first time in the open-air museum the necessary infrastructure was built in order to generate and validate the whole Romanian rural story, regardless of ethnic origin.

The results concerning the infrastructure can be summed up to: 1/3 of museum's collections got better storage conditions, 45 employees got better working conditions, almost 1000 objects from the museum's collections were exhibited for the first time and more than 300 craftsmen had a new shop (the Folk Art Galleries) to sell their products and have a constant income source during the year.

## Open Heritage project – focusing on Intangible cultural heritage

But the main result is the new program which highlights the cultural diversity of the country. **Anima ASTRA** is a new program for contextualizing the collections with real, genuine people from the villages – farmers, craftsmen, singers and dancers, local cooks, involving the visitors in different corners of the museum to engage in co-creating new meaning to old collections.

More than 70 craftsmen were involved, trained and got paid for cultural animations and interactive workshops each year during





the Anima ASTRA program. Not only to revive, but to find new purpose for old skills and knowledge in contemporary world, proving that ASTRA Museum became “a museum that opens to the past and guides for the future” (Piet Jaspers).

The **Path of ethnic minorities’** is a new way of exploring the open air museum that promotes diversity of cultural expressions and the intercultural dialogue by showcasing the common traits and mutual influences of different ethnic groups that live and work together in the Romanian villages. Some of the households included on the Path were transformed in flexible and adaptable learning settings, capable of recreating an authentic environment and genuine atmosphere.

More than 60 communities with different ethnic backgrounds participated in activities that got their voices heard out loud in the museum events. This activity became their business card and generated since other programs outside the premises of the museum.

## Educational program

Learning is at the core of all cultural activities organized by the museum, developing innovative ways for better communication of its collections to the public, in general, and to children and young people in particular, turning regular visits into experiences based on multisensory activities tailored for different age or social categories.

**Learning Diversity** is a new educational program that aims to raise cultural awareness of ethnic diversity and facilitate the access of a wider public, especially young people, to the multi-ethnic heritage collection. Targeted mainly on the families with young children, the new program uses playful educational instruments and activities, bringing diverse approaches to unveil the beauty embedded in cultural diversity, the similarity of every day gestures, skills and habits.

During the educational workshops, participants engage in interactive cultural animations (scenarios) which connect, by a consistent narrative provided by the museum



educator, several monuments together to emphasise the link between crafts and people in a traditional village.

The program has also un-assisted component, in the form of a quest, a scavenger hunt, with the help of 11 themed booklets, available for free at the entrance in the museum. It is a playful tool that engages all members of the family by reading short stories, finding clues, solving energizing tasks and receiving the reward of discovery and spending quality time together.

## Bringing relevance upfront

Trying to be relevant to contemporary communities, ASTRA museum completely changed the curatorial approach on exhibitions, too, bringing contemporary issues like migration and kitsch, showing the differences and similarities, ups and downs of economic situations, and how the communities deal with current circumstances. Designing flexible and adaptable exhibitions, permitting to rotate objects and create periodically

new narratives or to host other exhibitions, workshops or meetings. The museum uses its large, rich collections in a way that fits in today's main issues of migration, sustainability and biodiversity.

Since 2014 the number of visitors went up by 58%. In 2019 more than 635.000 people visited or participated in the cultural events organized by the museum. No matter how large, the museum offers visitors numerous possibilities to explore and learn about the heritage at their own rhythm, at their own pace and will, catering for their needs, providing facilities, proposing opportunities, creating links.

ASTRA Museum is a place for sharing passion and discovering quality experiences, a place where people can learn from the past, share their passion for folk art or learn about old skills and find new ways to re-use them for the future.





# Up Close and Personal: The Being Brunel Project

# 25.

SS GREAT BRITAIN TRUST: BEING BRUNEL  
BRISTOL, UNITED KINGDOM  
MUSEUMS + HERITAGE PERMANENT EXHIBITION OF THE  
YEAR AWARD 2019

**Tim Bryan**

DIRECTOR, BRUNEL INSTITUTE, SS GREAT BRITAIN TRUST



[WWW.SSGREATBRITAIN.ORG](http://WWW.SSGREATBRITAIN.ORG)



[CAROL@SSGREATBRITAIN.ORG](mailto:CAROL@SSGREATBRITAIN.ORG)



SS GREAT BRITAIN TRUST  
GREAT WESTERN DOCKYARD  
BRISTOL, BS1 6TY  
UNITED KINGDOM



In 1970, Brunel's great steamship ss Great Britain returned to Bristol, UK, the city from where she had been launched in 1843. In the fifty years since her return from the Falkland Islands, the ship has become the city's No. 1 tourist attraction and an award-winning museum attracting more than 200,000 visitors every year. The *Being Brunel* museum project is the most recent in a series of innovative initiatives by the ss Great Britain Trust that have seen the ship transformed from a rusty hulk to an immersive visitor experience that tells the story not only of the ship and her designer, Isambard Kingdom Brunel, but also the lives of the passengers and crew who sailed on her.

*Being Brunel* was conceived as a unique opportunity to celebrate the cultural and material heritage of I.K. Brunel, Britain's most famous Victorian engineer whose work and legacy remain relevant more than 160 years after his death. While telling the Brunel story has always been an integral part of Trust interpretation, learning and research, the new project was seen as a chance to create a new all-encompassing 'National' Brunel museum that captured the character of the man himself. The primary focus of the project was therefore the establishment of a new visitor experience revealing Brunel's life and work, housed in a new purpose-built building that incorporated a surviving 1840 Drawing Office in the historic dockyard.

At the heart of the £7 million, five-year project were two key strands: audiences and collections. The Trust team began the process by building an understanding of what people might want to know about Brunel, and what they might want to see in the new museum, using existing visitor insights and specially commissioned research. People were asked what they might want to know: '*all the things I could not Google*' was one response! To satisfy this kind of curiosity, new and in-

novative interpretation, was created through detailed research: the Trust already owned a substantial collection of Brunel artefacts and the project was further boosted by an amazing offer from the owner of the largest private collection of Brunel material who pledged to donate his collection along with a substantial financial contribution. This, coupled with items from the University of Bristol Brunel collection and key artefacts from other museums and institutions taken together represented the most significant assembly of Brunel material in the world, and provided a truly unique opportunity to make them publicly accessible for the first time.

The new museum consists of three separate experiences: firstly a modern day 'Wundercammern' - an object-rich journey through the life of Isambard Kingdom Brunel crammed with archive material, paintings, photographs models and other artefacts, then the chance to look inside the mind of the great engineer, and finally the opportunity to step back into his world through recreations of his offices in London and Bristol. Beginning with a recreation of the famous photograph of Brunel taken at the launch of the ss Great Eastern in 1858 visitors can pose in front of chains and don a Brunel-style top hat, putting *them* firmly in front of the camera. The journey continues in the Shakespeare Room, a recreation of the Shakespeare themed dining room in Brunel's London home complete with talking video portraits of his father, sister and brother-in-law, and many rare and wonderful personal objects.

In the main display space visitors cannot fail to know what the exhibition is all about. It is dominated by a 7-metre (!) realistic sculpture of Brunel's head, built by Pine-wood Studios that also houses an immersive experience 'The Mind' giving visitors the chance to get inside Brunel's brain and replay key moments from his life. The gallery



itself emulates the décor of the 1851 Great Exhibition in London, taking design cues from structure, architectural ironwork and colours used in that building. Working with architects Alec French Partnership, and designers Easy Tiger, a major decision was to consciously move away from a contemporary look and feel, opting instead for a very immersive and thematic approach with modern showcases flexible enough to display 3D objects and light sensitive archive material, designed to look like 19th century Victorian museum spaces and complementing rather than clashing with the collection and stories.

This does not mean that interpretative content is old fashioned however! There is much engaging and lively thematic content and there are interactives throughout; these are bespoke and engage with the storyline, whether it is a moving railway carriage where visitors attempt to draw a perfect circle travelling on a bumpy track just as Brunel did when planning the Great Western Railway, or a zany Egyptian-themed one-armed bandit that illustrates his approach to risk!

Two floors of original material mean there is much to see, but visitors then pass through 'The Mind' experience, and from there, into Brunel's world. There they can see a painstaking authentic recreation of his London office is followed by reconstructed rooms set within the original 1840 Dock Office close to where the ss Great Britain was built between 1839 and 1843.

The whole *Being Brunel* experience is a chance for visitors to discover what Brunel *made*, and importantly what *made* him but before stepping back into the dockyard visitors are prompted to contemplate what relevance his life and work have now, prompted by contributions from key figures from the world of engineering and design such as Roma Agrawal and Sir Norman Foster.

The end of the visitor journey through this ground-breaking new exhibition is not the end of the story and *Being Brunel* encompasses more than bricks and mortar and museum interpretation. Running parallel with creation of a new visitor experience was



the establishment of new learning and community engagement initiatives – a community engagement officer was recruited to build links with local people, especially those in disadvantaged and under-represented Bristol communities, and the work done during the development stage of the project continues to support the ongoing work of the trust. New learning programmes were also developed to support new interpretation, and *Being Brunel* also has great synergy with the Trust's *Future Brunel's* programme, a project that encourages young people into STEM-related careers. Project funding also supports enhanced research capacity for the Trust through the creation of a 'Brunel Fellow' whose remit includes not only building links with the academic world, but also carrying out research and coordinating a National Brunel Network that brings together museums and other heritage organisations with Brunel collections and connections.

*Being Brunel* opened to visitors in March 2018 and it is not an exaggeration to say that it has represented a 'coming of age' for the

Trust enabling it to deliver important national outcomes. It has supported the longer-term sustainability of the Trust providing it with a new and enlarged visitor experience, increasing dwell time and secondary spend, and has enhanced the profile of the ss Great Britain nationally and internationally, building and enhancing partnership working with other Brunel-related organisations. Most importantly, the high-quality exhibition and interpretation created has ensured that major Brunel collections previously hidden are now on permanent display, boosting the Trust's reputation as *the* centre for Brunel-related study and research. And while like all large projects, *Being Brunel* had patches of 'rough weather' to navigate, the successful delivery of such a complex and innovative product has put the Trust in a strong position to deliver its next challenge. In 2019 *Being Brunel* was named as the Best new Permanent Exhibition in the UK at the Museum and Heritage Awards.



# Reshaping the Art Museum – a Holistic Approach

SKISSERNAS MUSEUM  
LUND, SWEDEN  
SWEDISH MUSEUM ASSOCIATION / ICOM SWEDEN MUSEUM  
OF THE YEAR 2019

Patrick Amsellem  
DIRECTOR, SKISSERNAS MUSEUM

↗  
[WWW.SKISSERNASMUSEUM.SE](http://WWW.SKISSERNASMUSEUM.SE)  
↗  
[INFO@SKISSERNASMUSEUM.LU.SE](mailto:INFO@SKISSERNASMUSEUM.LU.SE)  
↗  
SKISSERNAS MUSEUM  
FINNGATAN 2  
22362 LUND  
SWEDEN



26.

Skissernas Museum is a museum of artistic process and public art. Ever since its foundation in 1934, it has collected preparatory works, in many different materials, for art intended for public spaces: squares, town halls, schools, courts and other places accessible to the public. The museum is part of Lund University and its vast collection contains works by artists such as Sonia Delaunay, Diego Rivera and Henri Matisse. The sketches provide an insight into the work methods of artists, how ideas are investigated and how a work of art takes shape. Besides showing the significance of sketches and models as creative tools, the collection also reflects the relationship between art and society, and contributes to the understanding of the sometimes contentious processes that underpin the design of public spaces.

In 2019, Skissernas Museum became the Museum of the Year in Sweden for showing “what an innovative and strategic holistic perspective looks like in theory and in practice”. This followed the completion of an extensive transformational project that embraced all aspects of the museum experience, including infrastructure, collection management and organizational structures. The project started in 2012 with a vision of a more visible, accessible and relevant museum – a meeting place for boundary crossing collaborations and conversations. The goal was to lower the threshold for visiting the museum, activate the collection and make a multitude of stories come alive and be meaningful for our time and for wider and younger audiences while still remaining interesting for the museum’s dedicated long-time followers.

Apart from firmly anchoring the vision with the team at the museum, a vital part of the process involved building trust within the local community. This was particularly important since most of the project had to be fund-

ed through donations from private individuals and foundations, which is quite unusual in Sweden. Financial sustainability – the capacity to continue running the museum after the completion of the project – was crucial.

The project can be divided into two phases. The first phase, from launching the vision in 2012 to reopening the museum in January 2017, after a one-and-a-half-year closure, can in turn be split into three parts, all of them equally important: extension and reconstruction of the building, collection management, and everything pertaining to visitor experience.

The new spacious lobby makes the museum both more accessible and more visible in the city. It allows the museum to receive a greater number of visitors and it is also used for programs and events. The adjoining restaurant with attractive outdoor seating has been a welcome addition. We also created a new space for public events by covering the interior courtyard. The expansion has transformed the way we work with our audience and was funded entirely by private donations. It was awarded Sweden’s most prestigious architectural prize in 2017.

Professionalization of the collection management was an integral part of the project. We have digitized the collection’s more than 30 000 works, developed the database and archivally rehoused the collection. The project was funded by a major foundation grant. Digitizing the museum’s vast archive and collection of artists’ letters as well as linking the museum’s database to national and international databases is done continuously.

The third part was a complete reinstallation of the collection with a new exhibition design, more adequate lighting and entirely new interpretive materials. The presentation encourages visitors to look at the relation-



ship between art and society in new ways. It also includes many more works by women artists. A large, custom-built visible storage unit, where visitors can pull out screens and drawers, connects to the museum's origin as an archive and enables the viewing of smaller, light sensitive and fragile works. Social media strategies as well as a new website and graphic profile make the museum more accessible online. Through a reorganization of the visitor services team, all the museum coordinators, who meet and guide visitors, have a degree in art history (many have MA degrees).

The project's second phase began when the museum reopened in 2017 and involved the development of the temporary exhibition program, the educational programs and other public programs. New formats have enabled us to attract a wider audience than before, not least many young people under 25. Visitor numbers have more than doubled. This was initially a challenge in terms of staffing and required careful rethinking of how to make the most of our limited resources.

The temporary exhibitions relate to the museum's focus. Take the exhibition *Memory Matters* as an example: a group of international artists showed how art has the capacity to present alternative perspectives on history and express memories that have been repressed, marginalized or silenced. This relates to contemporary debates on memorials and monuments, which historically have been important categories of public art. The exhibition's theme provided ample opportunities to collaborate with a wide range of university departments as well as local high schools – a model that we try to consider for every exhibition.

The educational program is linked to both the collection and the temporary exhibitions. Under normal (non-pandemic) circumstances, we offer hundreds of public guided tours every year. Apart from general tours, we develop a wide range of thematic collection tours on topics such as *politics and artistic freedom*, *women artists in history*, and *public art and discontent*. The collaboration with student guides from different university faculties provides a vibrant element. They interpret the collection thematically in their





own way and provide fresh perspectives due to their different backgrounds.

The creative workshop offers activities for children, young people and adults. With inspiration from the collection and temporary exhibitions, each participant is given the opportunity to explore their own creative process. The museum also offers school programs for all educational levels. These programs give perspectives on both historical and contemporary topics with themes such as *art and power*, *memory and power*, and *who gets to be monumentalized in public spaces*.

The remainder of Skissernas museum's programs follow three formats. *Brown Bag Lunches* is a biweekly series where the museum invites guests from different professional areas – from artists and writers to researchers and entrepreneurs – to talks about creative processes. Visitors are served a packed lunch during these inspiring half-hour conversations.

There is always something happening at the museum on *Thursday* nights: from panel discussions, artist talks and book releases

to workshops, film screenings and concerts. Many of these events strengthen the museum's profile in relation to the focus areas and many of them are arranged through collaborations.

*Skissernas Night* is organized on Friday nights a few times per year and attracts thousands of visitors. Admission is free and the program is packed and varied: talks with well-known writers, architects, artists, and filmmakers; performances; locally, nationally and internationally known musical acts; creative workshops and conversations about the art. The event activates the entire museum and the welcoming environment brings together an array of people of all different ages. Many first-time visitors find the museum on these nights.

Being able to meet new audiences and making art experiences relevant for everyone are two of the most important challenges for museums today. Museums can engage visitors, awaken curiosity, spread knowledge, ask questions and open doors to new perspectives on art and ourselves and the relationship between art and society. This is what we try to achieve at Skissernas Museum.

# 27

## Exhibition to Smell, Touch and Climb

MUSEUM OF ESTONIAN ARCHITECTURE: EXPLORE SPACE!  
TALLINN, ESTONIA  
ESTONIAN MUSEUM AWARD FOR PERMANENT EXHIBITION  
2019

**Triin Ojari**

DIRECTOR, MUSEUM OF ESTONIAN ARCHITECTURE

**Kadri Klementi**

FOUNDER, ARCHITECTURE SCHOOL

➤ [WWW.ARHITEKTUURIMUUSEUM.EE](http://WWW.ARHITEKTUURIMUUSEUM.EE)  
➤ [WWW.MOTORAGENCY.EU](http://WWW.MOTORAGENCY.EU)  
➤ [TRIIN.OJARI@ARHITEKTUURIMUUSEUM.EE](mailto:TRIIN.OJARI@ARHITEKTUURIMUUSEUM.EE)  
[KADRI@B210.EE](mailto:KADRI@B210.EE)  
➤ MUSEUM OF ESTONIAN ARCHITECTURE  
AHTRI 2  
10151 TALLINN  
ESTONIA

Welcome to architecture! Actually, you have been here, inside architecture, for a while now, even since you were born. Architecture is every space created by people: rooms, houses, streets, parks, squares and the whole city. At this exhibition, space offers experiences to your senses. Explore space with your eyes, your ears, your skin and your entire body. How are you feeling here?

There are huge gaps in Estonia between the high quality of professional architecture and broader understanding of it. Spatial education should fill the void in the education of children who will be the future decision-makers as well as the customers commissioning new architecture. It is a well-known fact that good architecture usually requires a clever customer. We have actually taken the first steps in educating students: the state curriculum includes the elective course "Architecture as a Living Environment" for secondary school students and the hobby school of architecture for school children and youngsters embarked on its 10th season with its teachers (architects) conducting visiting courses also in general education schools. The School of Architecture classes take place in the Museum of Architecture where pupils can experience direct contact with architectural models, exhibitions and the historical museum building itself – limestone masterpiece built in early 20th century.

The new permanent exhibition at the Estonian Museum of Architecture was thus a logical continuation to teach children to explore the space and grasp the essence of architecture. Established in the vaulted basement of the museum pursuant to the concept and teaching experience of the School of Architecture leaders Kadri Klementi, Kaire Nomm and Katrin Koov, it is an environment providing sensations for various senses and inviting people to experience architecture with their whole body. Light design plays an important

role at the exhibition, where the play of light and shadows draws out the old vaults and red brick columns of the salt storage – all covered with a permanent crust of salt. Upon entering the exhibition, visitors are greeted by a unique spatial installation 'Reflexio' (designed by Grete Veskiväli, Krista Dintere and Ruta Palionyte), where a mirror floor and game of lights expands the boundaries of the viewer's perception and the concept of physical space. A totally different experience is offered by the forest of ribbons hanging from the ceiling. Walking through it you will find a sphere – a safe nest for being on your own. Various display items direct children to identify different building materials and constructions, think about the 'circulatory system' of a house and the specific smells that relate to various rooms. There are tubes to crawl through and an animated book where rooms, streets and the entire city come alive as the pages are turned. The sectional model of the museum building itself is a good educational object showing the different constructive systems used in every floor which forms the skeleton of the house. The exhibition leads children to thinking about space by looking inside and beyond houses in the urban and natural environment. Video interviews with professionals dealing with the creation of physical space like architect, interior designer, engineer, builder, virtual reality designer etc add the informative layer to the exhibition reflecting the multifaceted nature of architecture.

Also the students of the School of Architecture had a say in the design of the exhibition by talking about the spaces that they enjoy to be in and the aspects that they find interesting in architecture. Several objects were designed according to their ideas – like the big wooden sphere where one can creep inside and listen to the different sounds of nature. Also the very simple soft cubes one can build a tower or a wall or just throw





around are very popular among the young visitors – sometimes the most basic things are enough.

The exhibition deals with the various facets of creating architecture from the concept and materials to the emergence of the actual spatial experience. In the authors' vision, the playful attitude to architecture accompanied by direct experience allows young people to develop a natural interest and body memory that will draw their attention to the surroundings also in the future, arouse questions and invite them to debate on good spatial solutions and improved organisation of their future living environment – in areas where it might need instruction or renewal.

The educational exhibition "Explore the Space!" for children and youngsters is the first of its kind in Estonia providing a signifi-

cant building block for the structure of more extensive spatial education development activities.

Idea and design: Kadri Klementi, Katrin Koov, Kaire Nomm

Technical realisation: Motor

Illustrator: Teele Strauss (Motor)

Graphic designer: Maris Kaskmann (Motor)

Exhibition construction: Siltau Systems

Coordinator: Triin Ojari (Estonian Museum of Architecture)

Lighting management: Vallo Rähn (Illumination Team)



Installation *Reflexio*: Grete Veskiäli, Krista Dintere, Ruta Palionyte

„Reflexio“ is an imaginary space which challenges the perceptual bases of spatial representation. The installation idea was created during the Baltic Light Chain summer-school in 2015.



# 28.

KIRKLEATHAM MUSEUM: STEEL STORIES  
KIRKLEATHAM, UNITED KINGDOM  
MUSEUMS ASSOCIATION'S MUSEUMS CHANGE LIVES  
AWARD 2019 FOR BEST SMALL MUSEUM

**Leo Croft**

PROJECT OFFICER, STEEL STORIES

➤ [WWW.REDCARCLEVELAND.CO.UK/ENJOY/KIRKLEATHAM-MUSEUM](http://WWW.REDCARCLEVELAND.CO.UK/ENJOY/KIRKLEATHAM-MUSEUM)

➤ [LEO.CROFT@REDCAR-CLEVELAND.GOV.UK](mailto:LEO.CROFT@REDCAR-CLEVELAND.GOV.UK)

➤ KIRKLEATHAM  
REDCAR TS10 5NW  
UNITED KINGDOM

Delivering an  
Exhibition to  
Commemorate,  
Celebrate  
and Curate  
Industrial  
Heritage in  
Teesside



Teesside prides itself on an association with industry, whether that be through the discoveries of Bolckow and Vaughan in the nineteenth century, the dominance of Dorman Long throughout the twentieth century, or the influence of Imperial Chemical Industries (ICI) after the Second World War. Industry moulded Teesside into a thriving region, with communities emerging via expanding labour markets. Dormanstown, for instance, was founded in 1920 for the sole purpose of housing workers of nearby Dorman Long steelworks. The fates of such communities are interwoven with that of the iron and steel industry, including its failings. In 2015, after years of broader industrial decline, one of the last remaining steel employers in the region, along with its world-leading blast furnace technology, collapsed. The downfall of SSI sent shockwaves through Teesside, decimating 2000 direct jobs. Thousands more were undoubtedly affected too, as suppliers and contractors were no longer required, while income streams for local businesses – based upon regional employment – dropped significantly. More importantly, communities that were once dependant on industry found themselves ravaged. It was against this backdrop, of a region steeped in two centuries of iron and steel, to one of turmoil and uncertainty, that *Steel Stories* was born.

Following the closure of SSI, members of Teesside University (TU) and Redcar and Cleveland Borough Council (RCBC) met to consider how Teesside's iron and steel heritage could be curated against a backdrop of community and history being lost forever. The decision was made to apply to Lottery: Heritage Fund to fund an exhibition celebrating Teesside's industrial heritage, and that this exhibition would be situated within RCBC's flagship attraction: Kirkleatham Museum. The museum is located within eyeshot of British Steel's Lackenby rolling mills – a site that still operates and employs locally.

*Steel Stories* would draw upon the memories, emotions and artefacts from steelworkers themselves, providing an authentic exhibition. In 2017, with the proposals put forward, Lottery: Heritage Fund awarded £69,000 to RCBC and TU to deliver on their ambition, vindicating a firm belief in Teesside that, against recent devastation, it was imperative to celebrate the region's industrial heritage, allowing visitors to learn and appreciate why industry is synonymous with the region.

Work began in early-2018 with the employment of a full-time Project Officer and a priority of gathering as many steelworkers as possible, in order to build an understanding of why iron and steel has been vital for Teesside's development. This process took the form of community roadshows, wherein a "call to arms" implored steelworkers to come forward with their stories and artefacts, as well as pleas to those with a vested interest in industrial heritage, such as local academics and those with generational links to Bolckow and Vaughan, Dorman Long et al. Organisations, businesses and industry leaders associated with industry were encouraged to come forward too, as their stories were valuable for the great tapestry of heritage that *Steel Stories* sought to weave. The first roadshow occurred in April 2018 and surpassed expectations: ITV covered the event for their afternoon bulletin, while over 30 steelworkers signed up to have their memories recorded to portray in the exhibition, and some 50 artefacts were loaned to be used for display, including ceremonial casts of steel, helmets, boots and more besides. Meanwhile, businesses such as Primetals (blast furnace design engineers), Materials Processing Institute (steel-making science engineers), and British Steel (rolling mill operators) contributed a plethora of resources towards to the research and development of the exhibition. It is safe to say, then, that



→ NANCY LEWIS (LEFT), USED A CEREMONIAL ROD TO LIGHT GJERS MILL BLAST FURNACE IN MIDDLESBROUGH IN 1947. LIKE OTHER STEELWORKERS, SHE HAS LOANED THIS MAGNIFICENT ARTEFACT TO BE DISPLAYED IN THE EXHIBITION.

the community-focus of *Steel Stories*, be it through collecting research via roadshows, or gathering materials from industry, served as the backbone of the exhibition's success.

Maintaining a strong relationship with the Teesside community throughout the development of *Steel Stories* ensured that those involved had a stake in the exhibition's delivery. A steering group was setup to ensure that each facet of the community had a say in the exhibition's development. Ranging from senior managers of SSI and trade union representatives, to local councillors and prominent artists, every voice contributed towards the finished installation. Sue Parker, of the Cleveland Institute of Engineers, provided over 50 years' worth of expertise on steel-making research, but more importantly afforded an all too rare element to stories of iron and steel – that of a female perspective. Sue spoke about being smuggled

through testosterone-fuelled locker rooms to reach her laboratory, as well as having to develop a quick wit and wicked sense of humour to surpass her male colleagues. Meanwhile, furnace electrician, Mike Guess, evoked feelings of loss and separation during SSI UK's closure in 2015, not only in terms of loss of earnings, but loss of a *way of life*. The morbid humour and the camaraderie, even the noise and smell of machinery – the loss of this, to be replaced with the eerie chirps of pigeons, or the lingering stench of soot, is all too much for many who, before, during and since, have not come to terms with what has transpired. Nonetheless, these stories – some interesting, some humorous, and some, like Mike's, poignant – would be fully represented in *Steel Stories*, through artefacts, through stories, and through original artwork.



Once memories were gathered, artefacts collected and content produced, a consultation process ensued in efforts to utilise each object, each sample of oral history, and each piece of artwork, to an extent that demonstrated the undoubted importance of industrial heritage in Teesside. Academics had their say on historic events for the visually impressive timeline, while steelworkers ensured that facts and figures cited were as close to reality as possible. Meanwhile, professional designers worked on providing an impressive space in which to display the aforementioned content, such as a dedicated steelworkers' locker-room, wherein traditional display cases were ditched in favour of lockers whereby visitors could open steel doors to view workers' overalls, boots and tools, as well as pipes and valves that play excerpts of interviews with steelworkers on, for instance, how it feels to work in an environment that is described as hell on earth.

Each space was designed to maximise the materials provided by the Teesside community.

In April 2019 the exhibition launched to the general public. Because of the very early buy-in of former steelworkers, industrial businesses, historians and the community, as well as a professionally designed, informative, interactive, educational and exciting display, *Steel Stories* was a massive success, garnering universal praise from its visitors, exceeding the criteria of Lottery: Heritage Fund, and winning prestigious awards on the back of the exhibition's ability to convey an authentic voice for those who have been left devastated by SSI's closure. *Steel Stories* is a living representation of heritage, as evoked by those who forged it, and to be curated for generations to come. Surely, there can be no greater accolade for an exhibition than that.

7 THE EXHIBITION SUCCEEDS BY INTEGRATING AUTHENTIC CONTENT (I.E. ORAL HISTORY CLIPS) INTO A STYLISH INDUSTRIAL-AESTHETIC DESIGN.



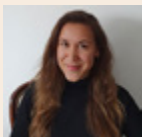
# Presenters

.... IN NO PARTICULAR ORDER



**DARREN MILLIGAN, DIRECTOR, SMITHSONIAN LEARNING LAB**

Darren Milligan is the Director of the Smithsonian Learning Lab and the Senior Digital Strategist for the Smithsonian Institution's Center for Learning and Digital Access in Washington, D.C. He specializes in strategy for educational impact through user-centered research and the development of tools and services for making online cultural and scientific heritage resources accessible and useful to educators and learners. Darren also teaches museums and digital media at Georgetown University and writes and speaks regularly on topics related to museum outreach and education.



**JAMIE RUERS, EVENTS MANAGER AND ONLINE SHOP CO-ORDINATOR, FREUD MUSEUM**

Jamie Ruers has worked at Freud Museum for 6 years. Alongside her colleague, Karolina Urbaniak (Digital Media Producer), she develops the Museum's Shop advertisements, highlighting key products meanwhile promoting Freud, psychoanalytic theories and the Museum's collections. She has a Master's in the History of Art and has published and delivered talks on Surrealism, film, Freudian dream theory, and Austrian history. Her first co-edited book, *Freud/Lynch: Behind the Curtain*, is due to be published in late 2020.



**PAULA BRAY, DX LAB LEADER, STATE LIBRARY OF NSW**

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



**MAGALI MALLET, DIRECTOR, AIRBORNE MUSEUM OF SAINTE-MÈRE-ÉGLISE**

Magali Mallet studied marketing and tourism. She began her career as the head of the Tourism Development Center of the city of Dieppe in Normandy and was then touristic strategy consultant for 11 years. She was then director of the agency in charge of the tourism development of La Manche in Normandy during 7 years. Magali is now director at the Airborne Museum of Sainte-Mère-Eglise since 6 years. The museum counts 12 employees and receives around 200.000 visitors/year. The museum and the city play a central role during D-DAY commemorations each year.



**KATHARINE UHRICH, SOCIAL MEDIA MANAGER, FIELD MUSEUM**

As social media manager at the Field Museum, Katharine shares the work, mission, and stories of one of the world's largest natural history museums with the general public. From collections to exhibitions, research to fieldwork, the Field is a global leader in science, and Katharine works to showcase the Museum's tremendous breadth of work. As a storyteller, she's passionate about creating a social landscape that's engaging, inclusive, and educational. You'll likely hear Katharine insisting that social media is a telephone, not a megaphone.



**GABRIELE GATTIGLIA, COORDINATOR, H2020 ARCHAIDE**

Gabriele is a Researcher in Archaeological Method and Theory at the University of Pisa. He leads the MAPPALab, a research unit focused on the archaeological data recording and management, archaeological open data, archaeological predictive models, and storytelling. He deals with mathematical applications and Big Data issues in archaeology and he is one of the leading Italian experts in open archaeological data, GIS, and RDBMS. He has been director of 16 archaeological investigations and participated in more than 100 archaeological excavations. He has been the coordinator of the H2020 ArchAIDE project.



**BENEDEK VARGA, DIRECTOR GENERAL, HUNGARIAN NATIONAL MUSEUM**

Benedek Varga graduated from Eötvös Loránd University, Faculty of Arts, where he studied history and archival studies. He started his career at the Semmelweis Museum and Library of the History of Medicine (SOM), while he was a visiting scholar at King's College (Cambridge) and gave lectures at Károli University. Soon he was appointed to director general of SOM and filled the position for a decade. He was elected President of ICOM Hungary in 2015 and in 2018. He has been Director General of the Hungarian National Museum since 2016.



**MARK PHILIP & RICK KING**

As a creative director at Digitas, **Mark Philip** pushes brands' and institutions' creative boundaries to help them break through and find relevance with today's consumers. He's been an advocate for Mixed Reality (AR/VR) activations for the last decade and with JFK Moonshot, he's rethinking how AR can be used as an historical, storytelling device.

**Rick King** is the head of Marketing for the John F. Kennedy Library Foundation. His past experience includes key marketing roles at Showtime, the US based television network; Audible(part of Amazon) and GateHouse Media. Rick holds an M.B.A from Harvard Business School and a B.A. in History from Haverford College.


**ANAT MEIRI, HEAD OF TOURING, ACMI (THE AUSTRALIAN CENTRE FOR THE MOVING IMAGE)**

Anat Meiri is Head of Touring at ACMI (The Australian Centre for the Moving Image), overseeing an innovative and active domestic and international travelling exhibition program. With over twenty years' experience in the area of exhibition creation, production and management, Anat has worked across a wide range of key Australian arts and cultural organisations. Anat has a particular interest in cross-disciplinary exhibition making practice - fostering a human-centred approach that embraces both analogue and digital interactions and modes of engagement, through art, technology and the physical world.


**GERRIT NETTEN & JACCO OUWERKERK**

**Gerrit Netten**, M.Sc, is Project Lead Digital Projects at the Anne Frank House. Since 2009 he has been manager and editor of the websites of the Museum. He has worked since 1999 as a media specialist for exhibitions and education. He was part of the teams that made the CD-ROM "Anne Frank House, house with a story" in 1999, the "Secret Annex Online" in 2010. **Jacco Ouwkerk** has been a strategist and concept developer at DOOR [the culture label of IN10] since 2015. He works at the intersection of digital and physical museum experience. With more than 20 years of experience in digital projects he has become an expert in digital storytelling, new presentation forms and experience design for museums, theatres and festivals.


**BART FRANSEN, HEAD, CENTRE FOR THE STUDY OF THE FLEMISH PRIMITIVES**

Bart Fransen is Head of the Centre for the Study of the Flemish Primitives. He gained his degree as Doctor in History of Art from Leuven University in 2009 with a PhD on 'Rogier van der Weyden and Stone Sculpture in Brussels' (Harvey Miller, 2013). He worked at the Prado Museum, Madrid, the Royal Museums of Fine Arts of Belgium, Leuven University. He publishes and lectures on Early Netherlandish art and on the artistic relations between the Burgundian Netherlands and Spain. He is project director of VERONA.


**CIPRIAN MELIAN, CEO, LIVDEO**

Ciprian is a specialist in web and cloud technologies, distributed systems and mobile PWA and native applications, with a specific vision related to digital tourism and cultural mediation. Ciprian is the creator of the GEED platform: an innovative hardware / software platform for the creation and distribution of mobile applications and interactive content, without downloading and network connection constraints. He has participated in academic research work on data mining, machine translation and semantic web. In 2008 he created a Cloud platform for managing and publishing museum collections.





**NATHALIE SINGER, PROFESSOR, EXPERIMENTAL RADIO, BAUHAUS-UNIVERSITÄT WEIMAR**

Nathalie Singer is Professor of Experimental Radio and was vice president of the Bauhaus-Universität Weimar. Before she was working in the radio play department of Deutschlandradio Kultur and developed the short radio drama format Wurfsendung. In recent years she has devoted her research to artistic-curatorial audio-archive work, she was member of the research project Radiophonic Cultures and artistic director of the exhibition Radiophonic Spaces. Her main interest has always been the creation of bridges between different countries as well as the artistic communication of new ideas by the use of diverse media.



**GUNNAR LIESTØL, PROFESSOR, DEPT. OF MEDIA & COMMUNICATION, UNIVERSITY OF OSLO**

Gunnar has conducted research and development in the convergence of Cultural Heritage and digital media for more than 25 years, starting with hypermedia designs for The Kon-Tiki Museum and The Viking Ship Museum. He has spent the last decade exploring the potential of location-based media, especially Augmented Reality (AR) in Cultural Heritage communication. He is particularly interested in the narratological and rhetorical aspects of AR storytelling on location at Cultural Heritage sites. Recent experiments include AR applications for use at Ancient Phalasarna in Crete, on Omaha Beach in Normandy and in the Calmecac Museum in Mexico City



**LEENA KOIVISTO, CURATOR, SATAKUNTA MUSEUM**

Leena Koivisto is an archaeologist and curator at the Satakunta Museum in Pori, Finland, where she is mainly working with issues surrounding heritage management and the protection of the cultural environment. Her strong interest has always been in the prehistory of her home region, Satakunta, and especially on the protection and management questions of the ancient relics and archaeological sites found in the area. Earlier in her career, she worked as a curator for the Finnish Heritage Agency in the Section of Site Management.



**LIU JINGQUAN, DEPUTY DIRECTOR, BEIJING AUTO MUSEUM**

Liu Jingquan is the Deputy Director of Beijing Auto Museum, Executive Director of Chinese Society of Automotive Engineers, and has a PhD in Engineering. Committed to the research and practice of museum service standardization, Mr Liu played a leading role in the formulation of Beijing's local industry standards for museums, the Museum Service Standard, and keeps exploring the integrated development of science communication, culture activities and tourism in the museum industry..



**FRANCESCA MONCADA, FOUNDER, LE DIMORE DEL QUARTETTO**

Francesca has dedicated herself to promoting culture and education through non-profit organisations since 2003. She is the Vice-President of Societa del Quartetto di Milano and Board Member of Fondazione Sacchetti. She is an ambassador alliance member of the Design Foundation for Women and Crafts of Lisbon. In 2020, in the difficult context of the pandemic, she led the creation and became President of the Comitato AMÚR, a committee of 8 major Italian concert societies working together in the ideation, co-production and circulation of artistic projects. She has been Vice-President of Fondazione per i Beni e le Attività Culturali e Artistiche della Chiesa.



**INGEBORG SVENNEVIG, DIRECTOR, MUSEUMS OF CULTURAL HISTORY IN HOLSTEBRO MUNICIPALITY**

Ingeborg Svennevig was educated as a social anthropologist. She has served as a chief manager within environmental management and open air activities for a decade. Thereafter, she has worked with small, cultural enterprises, establishing one herself: Bovbjerg Lighthouse. She is now the director of The Museums of Cultural History in Holstebro Municipality, consisting of three very different museums. Their commonality lies in their strong connection to place and to the local communities around them.



**CHRISTIAN SCHICKLGRUBER, DIRECTOR, WELTMUSEUM WIEN**

Christian Schicklgruber combined his doctoral degree in social anthropology with Tibetan and Buddhist studies at the University of Vienna. He conducted extensive fieldwork among Tibetan-speaking communities in Eastern and Western Nepal. In 1995 he began his museum career as curator for the Himalayan, South-, South East Asian collections at Vienna's "Weltmuseum Wien"). Since 2018 he has been director of the Weltmuseum Wien. Major exhibitions he has curated include "Bhutan – Mountain Fortress of the Gods", "Vietnam - Art et cultures de la préhistoire a nos jours" and "The Tower of Trongsa".



**THERESA SOTTO, ASSOCIATE DIRECTOR OF ACADEMIC PROGRAMS, HAMMER MUSEUM**

At the Hammer Museum Theresa oversees educational programming for university audiences, K-12 schools, and families. Theresa has worked at the crossroads of education, equity, and the arts for 20 years. Prior to the Hammer, she worked at the Getty Museum, University of Arizona Poetry Center, and John F. Kennedy Center for the Performing Arts. Theresa regularly presents on museum education topics at U.S. conferences, and she has received awards from the American Alliance of Museums and the National Art Education Association.



**KATE FELLOWS, HEAD, LEARNING AND ACCESS, LEEDS MUSEUMS AND GALLERIES**

Kate wants to change the world for the better... but she'll start with Leeds, Yorkshire (UK)! She has worked with object based learning in museums for over 16 years for a range of organisations including the National Trust, Harewood House and Imperial War Museum North, and is currently the Head of Learning and Access for Leeds Museums and Galleries. She was the 2010-11 Learning Fellow on the Clore Cultural Leadership Programme. Along the way, she has worked with many amazing people, has learnt so much and is still learning..



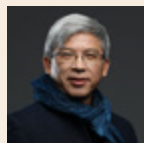
**CARMEN ARIAS ROMERO, DIRECTOR, BARRIÉ FOUNDATION**

Carmen Arias serves as Director of the Barrié Foundation, one of the oldest and largest family foundations in Spain. In this capacity, she leads strategic planning for the foundation, and oversees the implementation and evaluation of programs that advance economic growth in Galicia, North West Spain. Throughout her career Carmen has received several awards, including the Project Charity Trust Fellowship from Columbia Business School and the Forté Fellowship from the Forté Foundation. She holds an MBA from Columbia Business School and a Bachelor's degree in Business Administration from Universidad Pontificia Comillas.



**MICHIKO MATSUKATA, CHIHIRO ART MUSEUM AZUMINO**

Born in Tokyo. After studying adult education at Sophia University (Tokyo), finished an MA degree in cultural education at Jagiellonian University in Poland. Since 2003, works at Chihiro Art Museum. In 2012, was selected as one of the fellows at the International Youth Library in Munich. Curated exhibitions include "Yuri Norstein's picture book creation", "Korean Contemporary Picture Book Artists", "Polish Picture Book Artists" "Traveling Artist :Roger Mello". Matsukata currently lives in Nagano prefecture.



**ZHAO FENG, DIRECTOR, CHINA NATIONAL SILK MUSEUM**

Dr ZHAO Feng is the director of China National Silk Museum (NSM), Hangzhou, a board member of Ethics Committee of International Council of Museums (ETHCOM), directing member of Centre International d'Etude des Textiles Anciens (CIETA), and the president of International Association for Study of the Silk Road Textiles (IASSRT). He specializes in the silk textiles along the Silk Road based on the interdisciplinary research of science and civilization, art history and archaeology, conservation and inheritance. As a museum director, he also pays attention to museum management and education.

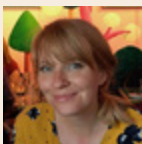




**ELENA NOVIKOVA-KITAEVA, HEAD, MUSEUM EDUCATIONAL CENTER DEPARTMENT, PETERHOF**

Elena holds degrees in Economics and Public Relations. She has experience in journalism and PR. She has been working at Peterhof since 2009, first as the Head of the Press Service, and since 2017 she is the Head of the Children's Center of the Peterhof State Museum-Reserve.

Elena coordinated many projects: photo-exhibition "Gardens of the World and Water" in the Upper Garden of Peterhof, Childrens' Day city museum festival at the New Farm museum center, Total Dictation international educational project and the Peterhof Universities project.



**KIRKE KOOK, MUSEUM MANAGER & CURATOR, ANDREW CARNEGIE BIRTHPLACE MUSEUM**

Kirke has been in charge of the Andrew Carnegie Birthplace Museum, Dunfermline, Scotland since June 2016. She embarked on this role with a vision of making the museum more inclusive, especially for family audiences. Kirke holds degrees in social history, museum studies and history of photography from the Universities of Edinburgh and St Andrews.

She has previously worked with a range of public collections including the National Museum of Scotland and the Scottish Parliament's Art Collection.



**NIKOLOZ ANTIDZE, DIRECTOR GENERAL, NATIONAL AGENCY FOR CULTURAL HERITAGE PRESERVATION OF GEORGIA**

After studying Oriental Studies and Law at Tbilisi Iv. Javakhishvili State University Mr. Antidze started his career at the Ministry of Culture and Sports of Georgia in 2002 and was actively engaged in the process of setting up a national institutional and legal framework for cultural heritage protection. Since 2014, he has been a Director-General of the National

Agency for Cultural Heritage Preservation of Georgia. His most recent achievement is the project on the Rehabilitation of Mediaeval Fortified Settlement of Mutso, implemented under his leadership in 2014-2018.



**MAGDALENA SZCZYKOWSKA & MICHALINA BIENKOWSKA, DEPUTY MANAGERS, PROJECTS AND DEVELOPMENT DEPARTMENT, COAL MINING MUSEUM IN ZABRZE**

**Magdalena Szczykowska** joined the Museum shortly after graduating in Geotourism. She has more than 10 years of experience in industrial heritage revitalization and during that time has participated significantly in every stage of various restoration projects. **Michalina Bienkowska**

focuses mainly on national and international cooperation between heritage sites. Previously she has worked in the cultural management sector in different post-industrial sites in the Silesia region.



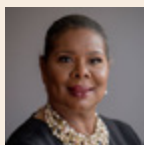
**SHARON HEAL, DIRECTOR, MUSEUMS ASSOCIATION UK**

Sharon is the director of the Museums Association, a campaigning membership body that promotes the value of museums to society. She regularly comments on museums and cultural policy in the UK; speaks at conferences and events in the UK and internationally; and has published extensively. She lectures in the history of museums, museum ethics and museums and social impact. Sharon is the chair of the Museum of Homelessness and a trustee of the European Museum Forum and the Thackray Museum of Medicine.



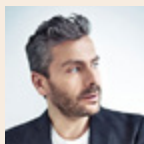
**CHRISTIAN ROHNER, HEAD OF EXHIBITIONS AND DIGITAL, MUSEUM OF COMMUNICATION**

Christian Rohner served as Chief Curator for the Museum's new permanent exhibition, which was awarded the 2019 Council of Europe Museum Prize by the Culture Committee of the Parliamentary Assembly of the Council of Europe. In addition, Rohner is a member of the Board of Directors of iart AG, a company that offers media solutions for architecture, art and exhibitions. He studied Postindustrial Design and holds an Executive MBA from the University of Zurich.



**TERRI LEE FREEMAN, PRESIDENT, NATIONAL CIVIL RIGHTS MUSEUM**

As president of the National Civil Rights Museum, Terri Lee Freeman is responsible for providing strategic leadership in furthering the museum's mission as an educational and cultural institution. Freeman has placed her emphasis on stewarding the integrity of the Museum's historic content. She has expanded the Museum's public programming to increasingly focus on contemporary civil and human rights issues such as criminal justice, education, and basic human rights for marginalized populations.



**JOHN ZEPPEPELLI, DIRECTOR AND CHIEF CURATOR, MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

In his dual role, John Zeppetelli develops and oversees a wide-ranging program of exhibitions, public programs and acquisitions. Under his leadership, the MAC has enjoyed a significant increase in attendance and acclaim, as well as renewed relevance. Sophie Calle, Simon Starling, David Altmejd, Jon Rafman, Dana Schutz, Ragnar Kjartansson, Lizzie Fitch/Ryan Trecartin, Taryn Simon, Rafael Lozano-Hemmer, Julian Rosefeldt and Francis Al's are some of the artists to have exhibited. In 2017, he curated *Mundos*, by Mexican artist Teresa Margolles, and the very successful group show, *Leonard Cohen: A crack in Everything*.



**DEIRDRE CARASSO, DIRECTOR, STEDELIJK MUSEUM SCHIEDAM**

Since 2016 Deirdre Carasso is director of the Stedelijk Museum Schiedam. Her business card says she is an art historian, archivist, starting boxer and avid reader. Her office is adjacent to a shopping street and has a big sign: "tap for a chat". Passers-by do that often and these moments inspire Deirdre every day. Before this, she worked as head of education and presentation of the National Archives and as head of education, public programmes and interpretation and director of development of the internationally renowned Museum Boijmans Van Beuningen in Rotterdam.



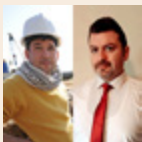
**HARRI ANNALA, LIBRARIAN, HELSINKI CENTRAL LIBRARY OODI**

Harri is a librarian at Helsinki Central Library Oodi. He has over 15 years of experience in the field. He has also contributed to the library's International Unit for nearly 10 years: organizing study tours, conferences, and site visits. His area of speciality at Oodi is arranging and coordinating both professional and public visits. He previously worked at the innovative Library 10 and Cable Book Libraries. He enjoys board gaming and helped to make them a part of the library's general offering.



**FERNANDO NOGUEIRA, PRESIDENT, CERVEIRA ART BIENNIAL FOUNDATION**

Fernando Nogueira graduated in electromechanical engineering from the Polytechnic of Porto - School of Engineering (ISEP). He began his professional activity as a teacher, having subsequently joined the technical staff of the shipyards of Viana do Castelo (ENVC), where he worked for 20 years. In 1994, he intensified his dedication to the public cause that continues to this day. He was councillor in the Municipality of Vila Nova de Cerveira, having held the position of vice mayor for 15 years. Nowadays, he is Mayor of Vila Nova de Cerveira (second term).



**MORITZ KINZEL & ABDULHAMID DIHNA**

**Moritz Kinzel** is the 2nd Director of the German Archaeological Institute-Istanbul. From 2009 to 2019 he worked as building archaeologist and conservation architect at the Department of Cross-Cultural and Regional Studies, University of Copenhagen. He coordinated a number of heritage and archaeology projects in the Middle East. **Abdulhamid Dihna** is currently the coordinator of the Steward of Cultural Heritage programme at the German Archaeological Institute at Istanbul. He is educated as an architect and conservator at the Aleppo University, Faculty of Architecture. He has worked on numerous architectural heritage projects in Syria, Saudi Arabia and Turkey.





**SOREN BAK-JENSEN, DIRECTOR, THE WORKERS MUSEUM**

Soren Bak-Jensen is the Director of the Workers Museum in Copenhagen, Denmark. At this and other museums, he has headed a number of collecting and dissemination projects focussing on community involvement. He holds a PhD. degree in history from the University of Copenhagen and is an alumni of the Museum Leaders Programme at the University of East Anglia, UK. Since 2016, he has served as chairman of the Danish Think Tank for Museum Attractions.



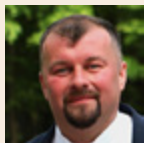
**NIA WILLIAMS, DIRECTOR, LEARNING & ENGAGEMENT, NATIONAL MUSEUM WALES**

A qualified teacher and fluent Welsh speaker, she has over 30 years' experience of education in Wales. Nia steered the new strategic vision for St Fagans National Museum of History, which was awarded Art Fund Museum of the Year in 2019. Passionate about the potential of culture to transform people's lives, she is a Policy & Evidence Centre Creative Industry Champion and leads the Museum's compliance with the Well-being of Future Generations (Wales) Act 2015.



**TIM BRYAN, DIRECTOR, BRUNEL INSTITUTE, SS GREAT BRITAIN TRUST**

Tim Bryan FMA has worked in the transport and industrial heritage and museum sector for more than 25 years. Beginning his museum career as curator of the Great Western Railway Museum in Swindon he led the curatorial team developing the £13 million STEAM: Museum of the Great Western Railway project opened in 2000. He then joined the British Motor Museum as Head of Collections in Warwickshire in 2004 managing major development projects and in May 2019 was appointed Director of the Brunel Institute at the SS Great Britain in Bristol.



**CIPRIAN STEFAN, MANAGER, ASTRA MUSEUM**

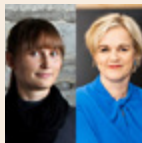
Ciprian Stefan, ASTRA Museum's charismatic manager, knew how to grasp all opportunities and, in a very short time, radically transformed the largest open air museum in Europe. By the power of example, he consolidated a team that sets new standards in Romanian museology: the ASTRA phenomenon. He is also very active and involved in safeguarding the cultural landscape in the rural areas, supporting local communities in the attempt to preserve and promote built and intangible cultural heritage and local craftsmanship, the principles of sustainable development with a deep respect of traditions.



**PATRICK AMSELLEM, DIRECTOR, SKISSERNAS MUSEUM**

Patrick Amsellem is Director of Skissernas Museum – Museum of Artistic Process and Public Art in Lund, Sweden. Previously he was the Associate Curator of Photography at the Brooklyn Museum. He has taught at New York University and he received an M.A. and a Ph.D. in Art and Architectural History from New York University's Institute of Fine Arts.

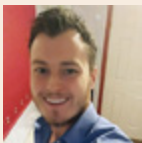
His research has focused on themes of monuments and memorialization.



**KADRI KLEMENTI & TRIIN OJARI**

**Kadri Klementi** is one of the founders of and a teacher at Arhitektuurikool (an architecture school for kids called Architecture School) and a partner and an architect at b210. She has tutored architecture workshops in general education schools and public institutions all over Estonia and taught students who study to be teachers at universities.

**Triin Ojari** is an Art historian and Critic, since 2014 Director of the Museum of Estonian Architecture. Her research subjects have included the 20th century modern architecture, the housing and urban planning of the Soviet period, contemporary architecture and architectural criticism. She has published widely on the subject of Estonian 20th century architecture, heritage of Modern Movement as well as on the contemporary architecture and urban planning.



**LEO CROFT, PROJECT OFFICER, STEEL STORIES**

Leo Croft served as Project Officer for the exhibition, having completed a BA and MA scholarship in History at Teesside University (who also served as partners on Steel Stories) and volunteering at Kirkleatham Museum as a Collections Assistant from 2014 until 2016. Having combined academic expertise with practical museum-based skills, Leo applied for and became Steel Stories Project Officer in January 2018. By April 2019, the successful launch of the exhibition demonstrated the relentless community engagement, marketing, consultation, partner support, volunteering and more, to enable Steel Stories to flourish.

## Keynote Speakers and Members of the Jury



**IVOR CROTTY, DEPUTY DIRECTOR, CREATIVE AND INNOVATIONS, RT**

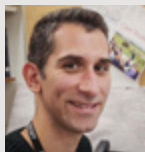
Ivor became head of Social Media for the RT network in 2012, developing growth strategy and leading group relations with the social platforms. He set-up the RT Digital social-media journalism and UGC verification team in 2015. Ivor was part of the creative team that developed the historical social media project #1917LIVE - proud winners of Shortys for Education and Social Good, a Webby and Adweek Arc awards. He is Creative & Innovations Department Director with responsibility for brand storytelling and outreach on #1917LIVE, #Romanovs100 & #FansEyeView, a World Cup storytelling platform. He enjoys digital anthropology and building bridges.



**MONISHA AHMED, EXECUTIVE DIRECTOR, LADAKH ARTS AND MEDIA ORGANISATION (LAMO)**

Monisha Ahmed is co-founder and Executive Director of the Ladakh Arts and Media Organisation (LAMO). Her work focuses on art practices and material culture in Ladakh. Her doctoral degree from Oxford University developed into the book *Living fabric – Weaving among the Nomads of Ladakh Himalaya* (Orchid Press, 2002). She has co-edited *Ladakh – Culture at the Crossroads* (Marg 2005), collaborated on *Pashmina – The Kashmir Shawl and Beyond* (Marg 2009). She has also curated exhibitions including 'Mapping Old Town, Leh' (2013) and 'thread by thread' on textiles from the Siachen Glacier (2015).

## Interviewers and Members of the Jury



**ADAM CORSINI, PUBLIC ENGAGEMENT MANAGER, LAYERS OF LONDON**

Adam had a background in classical and commercial archaeology before moving into museums and focusing on public engagement. From 2004-2019 he worked at the Museum of London Archaeological Archive, where he co-created award winning volunteer/engagement projects such as the 'Volunteer Inclusion Programme', 'Unearthing London', and #ArchiveLottery, resulting in sector-leading models of best practice for both museum volunteering and visitor involvement. He is currently the Public Engagement Manager for Layers Of London, a crowd-sourced interactive website, blending the history of people and place via historical maps and Londoner's stories.



**SARA DEVINE, DIRECTOR OF VISITOR EXPERIENCE & ENGAGEMENT, BROOKLYN MUSEUM**

A vocal visitor advocate, Sara's expertise lies in crafting accessible and engaging visitor experiences across platforms. She works with colleagues across departments on all aspects of evaluation, experience, and engagement. Sara is also a visiting assistant professor and curriculum coordinator at Pratt Institute's graduate program in Museums and Digital Culture. Before joining the Brooklyn Museum in 2011, Sara was Senior Content Developer and Project Manager at Hilferty; Assistant Curator, Special Exhibitions at Thomas Jefferson's Monticello; and Curatorial Assistant at the Smithsonian Museum of Natural History.



**COREY TIMPSON, COREYTIMPSON.COM**

Corey Timpson is an active collaborator and thought leader in the experience design and inclusive museum practice discourses within the cultural sector. Having collaborated with over 80 museums internationally, Corey's primary focus is to facilitate dialogic and meaningful experiences among audiences (on-site and online) through mixed-media, digital technology, and inclusive environmental design. Emphasizing museological due diligence, his design leadership has accounted for over 30 international awards in the fields of environmental, exhibition, and graphic design, digital and interactive media, digital systems, film and linear media, and universal design.



**VIV GOLDING, HONORARY ASSOCIATE PROFESSOR, SCHOOL OF MUSEUM STUDIES, UNIVERSITY OF LEICESTER**

Viv is Honorary Associate Professor at the School of Museum Studies, University of Leicester (2017-), which she joined in 2002. Previously Viv had a varied professional career in London, organizing formal education provision at the Horniman Museum (1992-2002) and art and design courses for further education students (1980-1992). Her research is closely linked to the museum profession and she was twice elected President of the International Council of Museums of Ethnography (ICOM-ICME) (2013-2016; 2016-2019). In 2019 she was elected to the board of the Commonwealth Association of Museums (CAM) and serves as UK representative.





**CARINA JAATINEN, HEAD OF EXHIBITIONS, FINNISH SCIENCE CENTER HEUREKA; EXECUTIVE BOARD MEMBER, ICOM**

Ms. Carina Jaatinen has extensive experience in the cultural heritage field both nationally and internationally. She has worked for over 20 years on museum development with different museums and institutions. Currently she works as Head of Exhibitions at the Finnish Science Center Heureka. Carina Jaatinen is a member of the Executive Board of ICOM, and she also serves currently as the president and board member in the boards of three national specialized museums in Finland. Her expertise covers exhibition development, project and process management, and organization and leadership development.



**INKYUNG CHANG, DIRECTOR, IRON MUSEUM; CHAIRPERSON, ICOM KOREA**

Inkyung has been an active ICOM member since 1996 and was a member of the Executive Board of ICOM (2013–2019) and the Chairperson of ICOM-ASPAC (2004–2010). Currently, Inkyung is the Chairperson of ICOM Korea. In Korea, she is the president of the Chungcheongbuk-do Museum Association (2017–2021) and a member of the Museum Curatorship Committee at the National Museum of Korea (2019–2021). At the National Folk Museum of Korea, Inkyung is serving as a member of the Editorial Board for the International Journal of Intangible Heritage (2018–2020).

# Excellence Club and Our Partnership With EXPONATEC

To be invited for the presentation in Dubrovnik the featured projects must have received an award for the outstanding quality of their achievements in the previous year. To be proclaimed a "Project of Influence" for the current year by the jury they are supposed to be inspiring and convincing in their quality of professional performance. Namely, every year two projects, one from *IMAGINES* and the other from the core-programme, earn this recognition from the jury (moderators, last year winners, auditorium)

This accumulation of best practices from all over the world, as archived annually, deserved to be named the Excellence Club. The collection is now some 400 projects strong.

It is turning into an indispensable search engine for best practices for all those who wish to explore the changing ideas of what constitutes excellence in museums, heritage and conservation.

Every other year we present the Club and show four Projects of Influence (the award winners of two conference editions) at the EXPONATEC, Koelnmesse, Cologne, Germany. This is probably the most important international fair for museums, conservation and heritage in the world.

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



← SEARCHABLE ONLINE ARCHIVE OF THE FORMER PRESENTATIONS, INCLUDING VIDEOS, IS FREELY ACCESSIBLE AT:  
[WWW.PRESENTATIONS.THEBESTINHERITAGE.COM](http://WWW.PRESENTATIONS.THEBESTINHERITAGE.COM)

➤ EVER SINCE THE "PROJECT OF INFLUENCE" AWARD WAS LAUNCHED IN 2015 MANY LAUREATES HAVE BEEN FEATURED AT OUR PROGRAMME IN COLOGNE, INCLUDING WESTFRIES MUSEUM, WILLIAM MORRIS GALLERY, MUSEUM AAN DE STROOM, DOM UNDER, MICROPIA, LIMBURG 1914-1918, NURAGIC SCULPTURES OF MONTE PRAMA...





www.exponatec.com

INTERNATIONAL EXPONATEC  
TRADE FAIR  
FOR MUSEUMS,  
CONSERVATION  
AND HERITAGE  
17-19  
NOVEMBER  
2021

INTERNATIONALE  
FACHMESSE  
FÜR MUSEEN,  
KONSERVIERUNG  
UND KULTurerBE

SAVE  
THE  
DATE

cooperation partners



International Business Media Services  
42 Christchurch Road, Ringwood BH24 1DN, United Kingdom  
Tel. +44 1425 48 68 30, info@koelnmesse.co.uk





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.

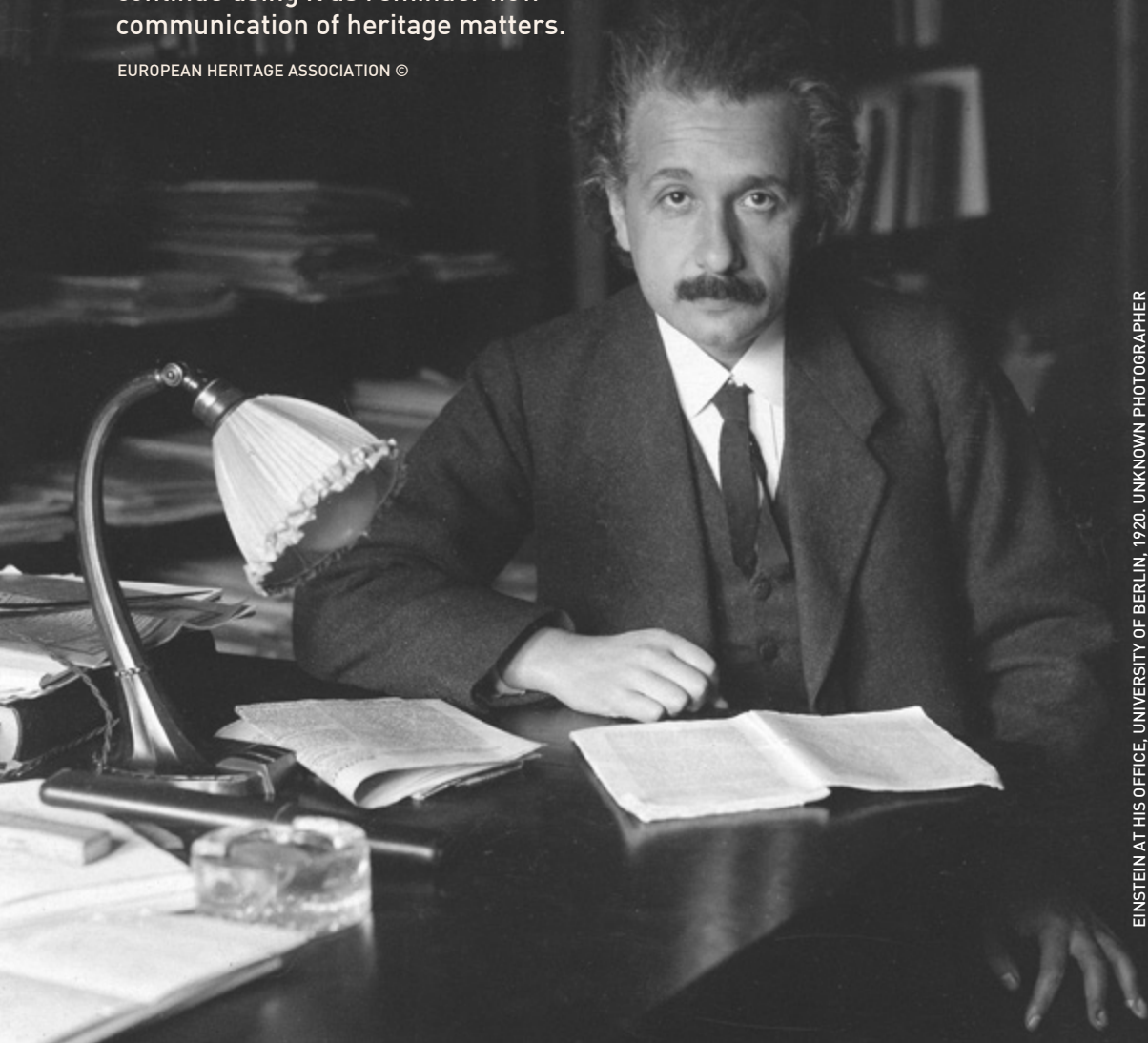
EUROPEAN HERITAGE ASSOCIATION ©

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

*E = excellence*

*m = memory*

*c = communication*



EINSTEIN AT HIS OFFICE, UNIVERSITY OF BERLIN, 1920. UNKNOWN PHOTOGRAPHER

# ICOM: New Challenges and Opportunities for the New Normal

icom.museum

@icomofficial



PHOTO CHRISTIAN STORZ ON UNSPLASH

In the past months, the global museum community has faced one of the biggest challenges of its history: the COVID-19 pandemic. Unlike many other crises in the past, this time, museums were forced to close their doors, almost simultaneously all around the world. Their public service missions seemed practically impossible to continue in-person as, in the highest peak of the pandemic so far, almost two billion people were confined in their homes.

What ensued this difficult situation in our sector was an explosion of creativity, innova-

tion and profound sense of resilience. Museums around the world explored new ways of connecting with their public and continuing the social role of museums remotely, continuing and amplifying the work that trailblazing museum professionals started way before this crisis. Our field is being forced to change at an accelerated pace, and we have the opportunity and the power to make the end of this story better than it can otherwise be.

ICOM, the International Council of Museums, has not been excluded from this wave of change. Despite the difficulties it has entailed, it has accelerated innovation within



ICOM. It has pushed us to become more digitally-oriented and find new ways to connect with our members: now more than 49 000 in 149 countries. Since the beginning of lockdown in March, ICOM and its Committees have organised more than thirty webinars and virtual conferences on cutting edge museum practices for the “new normal”, disaster risk management and response, and much more.

The ICOM Annual Meetings, which have been taking place in Paris in between the Triennial General Conferences since the establishment of our organisation in 1946, went digital for the first time in our history. As a result, they became accessible to the biggest number of our members, no matter in which continent they are. International Museum Day 2020 was also celebrated online for the

first time. Dedicated to the topic of “Museums for Equality: Diversity and Inclusion”, museums from all over the world organised virtual activities to mark the day and bring awareness on the ways in which museums can and already contribute in building more equal societies.

As part of its actions to help museums and museum professionals navigate the challenges that COVID-19 poses today, ICOM, in cooperation with its Committees, released several guidelines, from conservation to community resilience. We also conducted an groundbreaking survey in March to evaluate the situation of museums in all continents. The results made headlines around the world: 13% of museums were afraid that a permanent closure would materialise. The data sparked an international conversation about the need to include museums in the emergency public aid packages and in the agendas of policy-makers worldwide. A follow up survey is underway, and the results will be key to continue our efforts in advocating for museums and the invaluable cultural heritage they hold.



PHOTO ICOM

# EUROPA NOSTRA

## The European Voice of Civil Society committed to Cultural Heritage

Europa Nostra celebrates, safeguards and lobbies for cultural heritage as a strategic resource to shape a more creative, sustainable and resilient 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 1,000 individual members.

Deeply concerned about the **massive negative impacts of the COVID-19 pandemic on the cultural heritage world**, Europa Nostra launched in March a **consultation** on this topic among its network. An extensive paper summarising the main findings of this consultation will be published by the end of September. This paper will underpin our advocacy action to ensure that cultural heritage is duly included in the EU's immediate response to the COVID-19 crisis as well as in the "Next Generation EU" socio-economic recovery plans.

In April, we launched the **Europa Nostra Digital Agora** as a creative response to the confinement implemented to contain the COVID-19 pandemic. This virtual platform shared news and content related to culture and heritage from across Europe and the world - ranging from policy updates to virtual tours and webinars - as well as video messages by prominent guests. Every Friday, between April and July, our subscribers received an

Agora email update. As of September, the new Europa Nostra Digital Agora update, will be issued every month. **We encourage you to subscribe to the new editions of the Agora update on our website.**

On 9 May, on behalf of the **European Heritage Alliance**, Europa Nostra and Europeana co-hosted the Europe Day Webinar with the participation of decision-makers representing European Institutions, Member States and civil society organisations. On the same day, the Alliance issued the **Manifesto "Cultural Heritage: a powerful catalyst for the future of Europe"**. The Manifesto (available in 20 languages) was conveyed to all EU Heads of State or Governments, EU Ministers of Culture, Presidents of the European Institutions, as well as EU Member States' Permanent representatives to the EU in Brussels. It has been signed by over 800 heritage professionals and volunteers from across Europe and beyond. **We invite you to sign the Manifesto on our website and share it.**

In May, **Europa Nostra** and the **European Commission** were proud to announce the 2020 winners of the **European Heritage Awards / Europa Nostra Awards**. Europe's top honour in the heritage field went to 21 exemplary achievements from 15 European countries.

At the end of October, this year's Heritage Champions will be celebrated during a **spe-**





cial online event. On this occasion, the laureates of the **Grand Prix** and the laureate of the **Public Choice Award** will be announced. In addition, the two winners of the **ILUCIDARE Special Prizes 2020** – one for heritage-led innovation and one for heritage-led international relations –, which were selected among all the applications to the European Heritage Awards / Europa Nostra Awards, will also be made public.

Europa Nostra also stepped up its action to **save threatened heritage in Europe**, thanks to the increased support of the **European Investment Bank (EIB) and its Institute**. As of 2020, the 7 Most Endangered programme is run on an annual basis; and the selected 7 Most Endangered heritage sites will be eligible for an EIB Heritage Grant of up to 10,000 euros per site. The new list will be published in the spring.

**Find out more and join us as a member of our ever-growing European heritage movement!**

**FIND OUT MORE AND JOIN US AS A MEMBER:  
WWW.EUROPANOSTRA.ORG**

## CREATIVE EUROPE

**Creative Europe** is the EU programme to support the cultural and creative sectors. With a budget of 1.46 billion Euro for 2014-2020 and 1.64 billion Euro for 2021-2027, it has supported organisations in the fields of heritage, performing arts, fine arts, interdisciplinary arts, publishing, film, TV, music and video games as well as tens of thousands of artists, cultural and audiovisual professionals. The **European Heritage Awards / Europa Nostra Awards**, the **Best in Heritage Conference** and **Europa Nostra's network project "Sharing Heritage - Sharing Values"** have all received the support of Creative Europe..

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

# EUROPEAN HERITAGE ASSOCIATION

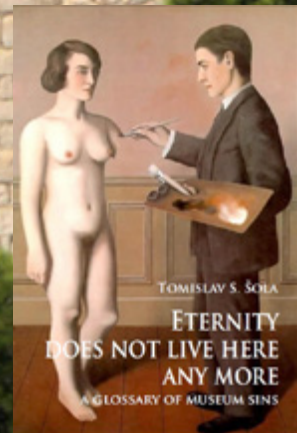
Based in Zagreb and established in 2001, European Heritage Association is now a tiny non-governmental, non-profit organisation, dedicated to promoting professional excellence in heritage sector by publishing books & articles authored by the Association's founder and director, Professor Tomislav S. Šola.

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

The screenshot displays the MNEMOSOPHIA website interface. At the top, the title "MNEMOSOPHIA" is followed by the subtitle "... Mnemosophy? Just upgrading the proposal of Heritology as the Science of Public Memory - by Tomislav Šola". Below this is a navigation menu with links: "The One-Slide Lectures", "About", "The Vault", "Solutions", and "More".

The main content area features a grid of lecture cards, each with a title, a small image or video thumbnail, and a "Read More" button. The visible cards include:

- One-Slide Lectures**: A text-based card with a blue background and white text, discussing the reduction of attention spans and the proposal of a one-slide-lecture format.
- Managed Humans in a Managed World**: A card featuring a row of various soda cans (Monster, Coca-Cola, Pepsi, etc.).
- My Interview on Serbian National Television (RTS 2): "The Best in Heritage"**: A card with a video player thumbnail showing a man in a suit.
- Post-capitalism is against museums too**: A card with a cartoon illustration of a man in a suit holding a briefcase.
- Is work just a marketable good?**: A card with a cartoon illustration of a man in a suit holding a briefcase.
- Plundering The Very Bottom of The Future**: A card with a map of the world.
- Industry**: A card with a book cover titled "THE ARCHITECTURE OF INDUSTRY".
- Great Greed**: A card with a red background and white text.
- Healing Influence for Community**: A card with a blue background and white text.
- Mnemosophy on dedicated episode of "Ma ruba znanost"**: A card with a video player thumbnail.







# MUZEJI & GALERIJE KONAVALA | MUSEUMS & GALLERIES OF KONAVLE



Museums and Galleries of Konavle is a public institution dedicated to the preservation and promotion of the natural and cultural heritage of the Konavle region. Positioned on the historical border of the East and the West, and spiritually considered a part of the Republic of Dubrovnik, Konavle possesses rich and diverse heritage.

In partnership with the local community and various scientific and educational societies we produce programs and engage enthusiasts on local issues. Throughout our museums and sites we try to develop understandings of local history and how its diverse elements are involved in the contemporary life of Konavle people.

[www.migk.hr/en](http://www.migk.hr/en)



NATIONAL LIBRARY - OSLO, NORWAY



RESTORATION OF REMBRANDT'S NIGHT WATCH - RIJKSMUSEUM - AMSTERDAM, THE NETHERLANDS





## MEYVAERT.

We are pioneers and industry leaders in museum display solutions. Meyvaert was established in 1826 and has been delivering high-quality display cases and glass solutions since decades. In order to meet and exceed customer needs, we continuously improve and innovate.

The designs of our cases are object-centric, as the main purpose of a display case is to present, preserve and protect the object inside.

The materials we use, the sealing techniques we apply, the climate control options and the tests performed, both by our teams and by independent third parties, are aimed at preserving your objects in the most functional and aesthetical way.

We translate your vision into a structural & technical design. Based on your requirements, our team of creative and highly-skilled experts will work with you to help shape the solution that best suits your needs.



CULTURAL HISTORY MUSEUM



MARITIME MUSEUM



ARCHAEOLOGICAL MUSEUM



ETHNOGRAPHIC MUSEUM



# THE BEST IN HERITAGE

Annual, global conference featuring award-winning museum, heritage and conservation projects

## PARTNERS



Creative Europe

## PATRONS



*The City of Dubrovnik*



Ministarstvo  
kulture  
Republika  
Hrvatska  
Ministry  
of Culture  
Republic  
of Croatia

## LOCAL PARTNER



## LOCAL PARTNERSHIP



# MEYVAERT.

## PATRONS AND SUPPORTERS



## MEDIA SUPPORT

# EUROPEAN HERITAGE TRIBUNE



THE BEST IN HERITAGE ©

**EUROPEAN HERITAGE ASSOCIATION**

based in Zagreb is a non-governmental, non-profit organisation, member of Europa Nostra, dedicated to promoting every aspect of professional excellence in heritage professions and doing it "by power of example". The Association is tiny and will grow only through its own programme and those who assist it. "The Best in Heritage -Excellence Club" (Exponatec), "Global Love Museum" and the website [www.mnemosophy.com](http://www.mnemosophy.com) being our foremost activities.

**SECRETARIAT:**

[org.secretary@thebestinheritage.com](mailto:org.secretary@thebestinheritage.com)  
European Heritage Association /  
The Best In Heritage  
Trg kralja Petra Krešimira IV, No.7  
HR - 10000 Zagreb, Croatia  
M +385 91 525 04 77

**DIRECTOR:**

**Professor Tomislav Šola**  
[director@thebestinheritage.com](mailto:director@thebestinheritage.com)

**PROJECT MANAGER:**

**Mr Luka Čipek**  
[pm@thebestinheritage.com](mailto:pm@thebestinheritage.com)

[www.thebestinheritage.com](http://www.thebestinheritage.com)



@BestInHeritage



/TheBestInHeritage



/the\_best\_in\_heritage



/The-Best-In-Heritage

**BOARD OF STAKEHOLDERS:**

**Tomislav Šola, Chair**  
**Peter Keller, Co-Chair**  
**Sneška Quaedvlieg-Mihailović, Co-Chair**  
**Julijana Antić Brautović**  
**An Laishun**  
**Thomas Postert**  
**Antonia Rusković Radonić**  
**Ana Hilje**  
**Frank Boot**

**PUBLISHED BY**

European Heritage Association / The Best In  
Heritage  
Zagreb, Croatia

**EDITOR-IN-CHIEF**

Professor Tomislav S. Šola

**EDITOR**

Luka Čipek

**LANGUAGE EDITING**

Jen Walklate

**FRONT COVER**

Best in Heritage / All rights reserved

**LAYOUT**

Kunazlatica, [www.kunazlatica.com](http://www.kunazlatica.com)

**PREPRESS**

ergofunk

ISSN 1849-5222

ZAGREB, 2020





