

ICOM
WORKSHOP
REGIONAL
MUSEUMS AS
GENERATORS OF
DEVELOPMENT

23-26 JULY 2015

BAKSI MUSEUM, BAYBURT, TURKEY







Photo: Kerim Ayhan Yanık













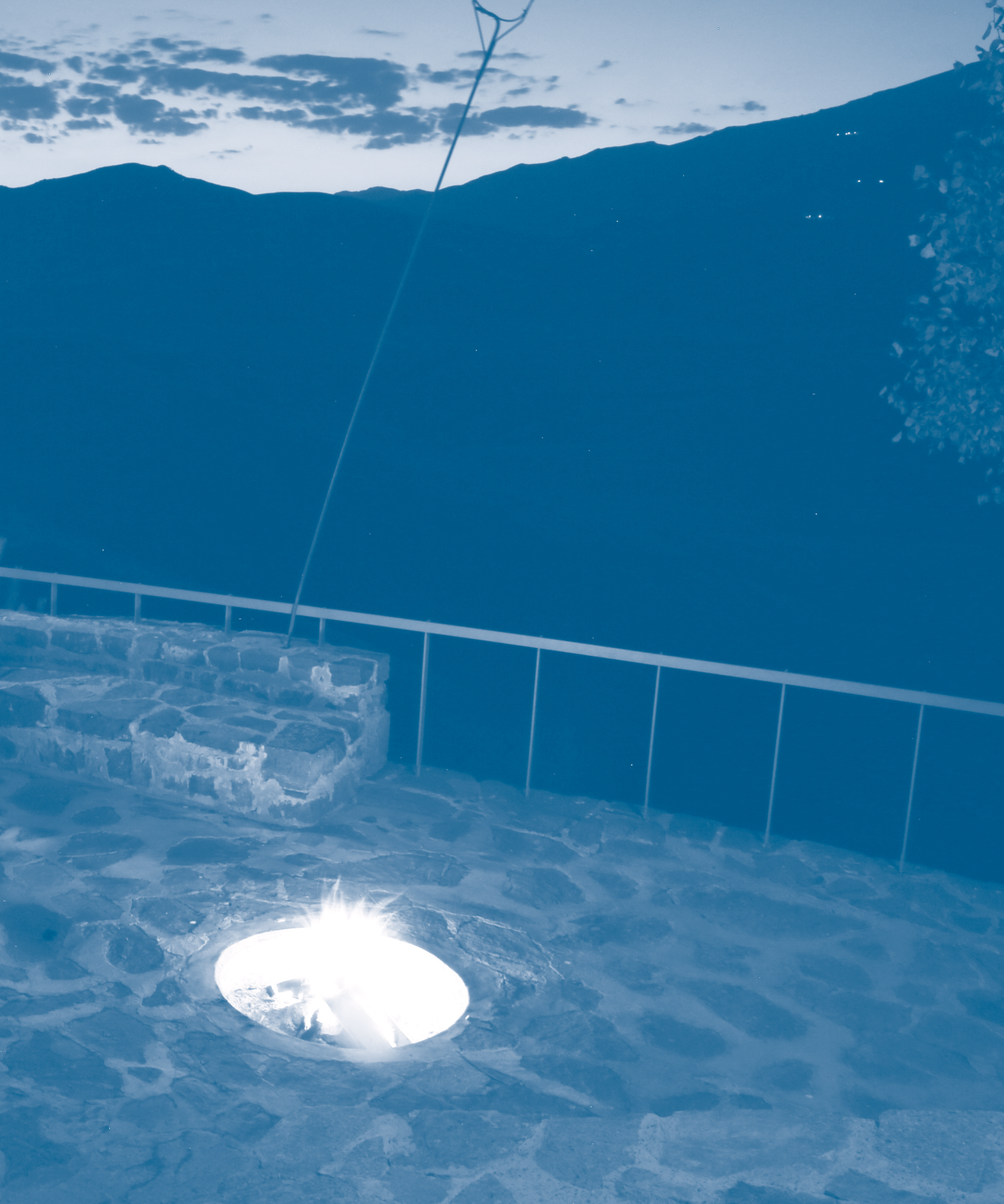












ICOM WORKSHOP “REGIONAL MUSEUMS AS GENERATORS OF DEVELOPMENT”

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FIRST SESSION:
24 July 2015, 09:30

**MUSEUMS, PRODUCTION AND
EMPLOYMENT**

Chairman: Rune Holbek

Vesna Marjanović
Decision-maker's Perspective:
Museums and National and International Markets

Suay Aksoy
Cultural Landscapes: ICOM Themes Signalling New
Perspectives for Museums

Goranka Horjan
Benefit Indicators for the Community

José Gameiro
The Golden Triangle of the Museums: Territory,
Heritage and Society



DECISION-MAKER'S PERSPECTIVE: MUSEUMS AND NATIONAL AND INTERNATIONAL MARKETS

Vesna Marjanović

Member of Parliament at National Assembly of the Republic of Serbia

Rapporteur for the Council of Europe Museum Prize

Committee on Culture, Education, Science and Media of the

Parliamentary Assembly of the Council of Europe

Ladies and Gentlemen, Mr. Koçan, Governor and Mayor of Bayburt,

It is a great pleasure for me to be here today as the Rapporteur for the Council of Europe Museum Prize and also as Vice-Chair of the Committee on Culture, Education, Science and Media of the Parliamentary Assembly of the Council of Europe which voted to give the Award to the Baksı Museum in 2014.

Let me also congratulate Mr. Husamettin Koçan for his extraordinary vision and courage in creating this magical place. After seeing this beautiful site, I am now convinced even more that our award went into the right hands.

Mr. Koçan opened with an important message, a message that has a lot to do with what we are discussing here today. Allow me therefore to convey my deepest condolences to the Turkish people for the recent tragic events in the city of Süruç. The tragedy and the wounds are even deeper when we know the victims were all young people wishing for peace. And, as in the case of the Charlie Hebdo attacks in Paris, the attacker was also a young person, in this case a young woman.

The tragic attack to silence journalists and cartoonists of Charlie Hebdo magazine on 7 January 2015 in France, was not only an assault on the freedom of expression but also attack against the very values of democracy and freedom in general. The indifference and sometimes support it has received among youth in deprived neighbourhoods, was a wakeup call to European governments. After this event, even a former chief of the British MI6 Richard Dearlove stated that the attack

should have been stopped, and that there should be social, educational and cultural responses, not only national security ones. But in the age of global media, and constant production of news, the alarm seemed to simmer down only to wait for another drama that we will forget in a matter of weeks. At the beginning of the war in Syria the world was shaken by the dramatic news of killings, migrations and destruction of cultural sites. Are we equally appalled today?

What have we done wrong? The human race always struggled to survive and develop, but we need to do more morally, culturally. We need a new understanding of humanism.

In spite of a tremendous technological, scientific and even democratic progress we do not live in a peaceful world. This is not a golden age. Within all these developments, there is a dangerous anticivilizational tendency. Where is the public memory of former wars, genocides, human tragedies? They are in museums.

Today, when the economy is stagnating, and insecurity creeps in, the citizens are much more influenced by racism, xenophobia and hatred. It is therefore even more important to double our investments in culture. That means to invest in tolerance, creativity and pluralism of thinking. It is therefore crucial to breathe new life in the way we exercise democracy and find new ways to promote inclusion, citizens' involvement in public and social life and democratic citizenship. Museums can play an important part in creating civil bonds and encouraging a creative response to societal issues, but only if decision-makers in the public and private sectors are sensitive to its value. Regrettably, culture and education have been among the first sectors where many European governments have sought to make savings with deep cuts in public funding.

On the other hand, let me pay tribute to the Council of Europe and its longstanding work in cultural policies. PACE has adopted hundreds of pages of resolutions, recommendations, research and conventions. The one we are most proud of is the Faro Convention on the value of cultural heritage for society and Baksi museum is a living example of the implementation of the Convention principles. We need to make sure that all the standards we have already achieved should be sustained and improved.

Times are changing and we need to embrace reality, but not compromise our principles, achievements and values. Museums do not simply deal with ideas, they also change them. They have a social impact and they are contributors to sustainability.

In order to do that we need to think strategically. You can not build and develop a museum between two election cycles. We need to prove our case to decision makers. As a parliamentarian, I believe that parliaments are still the most important place, the agora for debates and strategic decisions about culture. Look for your parliamentarians, mayors, local leaders who are sensitive to these issues and take them on board. Also, we need an intersectoral approach. Cultural policies needs to be mainstreamed. It is impossible to have a serious impact without coordination with

the departments of education, and also tourism, economy, sustainable development and even defence. Our laws and regulations that concern heritage, need to be clear and applicable. We need to understand the role of mass media today. Everywhere around the world it is the consumerist, entertainment media programs that are educating the majority of people much more than museums or any institution of culture. These are all challenges we have to face, but they are also opportunities. I am hopeful for the future and the power of human invention and creativity as we have witnessed here today in Baksi Museum. I am looking forward to our debates in the next two days.

Thank you very much.



CULTURAL LANDSCAPES: ICOM THEMES SIGNALLING NEW PERSPECTIVES FOR MUSEUMS

Suay Aksoy

Chair of the ICOM Advisory Committee

Dear Guests,

The reason why I am the first speaker in this session is not the content of my presentation because it does not exactly fit under the session topic “Museums, economy and employment”. I suppose it is because I have this representative capacity to say something on behalf of ICOM, the organisation that evaluated the joint project of the Baksı Museum with several of ICOM’s International and National Committees and found it worth granting a special project award. So my presentation will be an interface between the opening speeches and the ones with a theme.

Meanwhile I am happy to say the Baksı Workshop has been one of the best project applications ICOM received this year and has been duly recognised so as otherwise we would not be meeting here today.

These being said, my topic about cultural landscaping is after all quite relevant to the general theme of the Baksı workshop. ICOM is never short of providing resources for its speakers and “Museums and Cultural Landscapes”, ICOM’s International Museums Day theme for 2016 is full of ideas and stimulations for regional museums.

In fact “Museums and Cultural Landscapes” is also the theme of ICOM’s next triennial General Conference in Milan in 2016. It seems the Baksı Workshop has been one of the first projects that seized the opportunity to work on this new perspective signalled by ICOM.

I find this case an extraordinary one because the Baksı Museum has not only presented a most inspiring and special attempt at museum-making worldwide (and no wonder it got the European Council Prize) but it also reactivated the domestic museum scenery.

A structural weakness of the museum sector in Turkey has been its lack of diversity. Traditionally the archaeological museums and museums run by the state have been the rule. It is only in the last decade that this pattern has been changing, first by the arrival of the private museums with what is usually referred as the boom of 2004 and now also with the efforts by the state or the ministry to

build new and more diverse museums.

In fact the strength of the museum sector lies in this diversity, not only of the subject matter or collections but also of governance, funding, staff and interpretation methods. This understanding is gaining ground also in Turkey. In this respect the Baksı Museum emerges as a pioneering project that Turkey and perhaps all of us can learn from.

This brings me back to my topic about museums and cultural landscapes, which the organisers of ICOM Milan 2016 tried to describe by asking two essential questions:

- To what extent should museums, especially those whose collections are linked to their locations, take the role of interpretation centre for the place and the community they belong to?
- How can museums disseminate the knowledge of the cultural heritage conserved both inside and outside their walls?

Herewith is implied, in our day museums take responsibility not only for their collections, but also for the cultural heritage around them, outside their walls. As per one of my primary areas of interest, city museums come to my mind as the leading organisations that accomplish this function. You can easily imagine the size and frequency of this activity when you think of the number of urban regeneration or transformation projects that are going on in almost all cities of our progressively urbanised world. This is true for Rome, for Marseilles, Istanbul or Rio de Janeiro.

However, there is a section entitled “A new protection model” in the Siena Charter proposed by ICOM Italy at the International Conference in Siena last July (7 July 2014). I find it quite eye opening for countries like Italy and Turkey as well as many others, although these two could deploy this kind of a reorientation more urgently. The proposal is as follows:

“Italy needs a new and different model and system for protection. It needs an institutional reform, which goes beyond the current partition of powers between the State and the local authorities, which recomposes the protection, the valuation and the management of cultural heritage and provides greater resources for it within this renewed framework. There is no need for more State, but for a State capable of performing a directive and leading function, overcoming ancient obstacles and stimulating the convergence of all – public and private – resources towards common goals using coherent and shared methods.

As part of a new and different model, museums can be a strength as regional offices for active protection of cultural heritage. Many museums are already involved in this work: they take care of the existing heritage outside their walls, they organize activities, they manage palaces and churches, monuments and sites, they participate in the monitoring of their conditions, they supervise restoration work and they organize tours and walks, they promote knowledge and communication, they look after the education of the cultural and environmental heritage in their surrounding area.”

You may now wonder which palaces or historic sites and monuments the Baksı Museum monitors, where it conducts restoration works. It probably does not. But there is another kind of heritage that is just as important as material culture, namely the intangible cultural heritage of a place, of

a people. Baksı Museum, in its effort to revitalise the traditional crafts of the region, is contributing substantially to the preservation of this kind of heritage and inducing longevity and sustainability by linking the traditional crafts with contemporary art and design.

This is somewhat reminiscent of the eco-museums, which Baksı could eventually be considered one. I found it very encouraging in this context when I learned that almost exclusively the women from the village and the region were employed in the production processes of the museum and they were introduced to the facilities of contemporary working life like having a debit card in their name and managing their own bank accounts. This is changing people's life, enriching it by cultural, artistic and economic experience and knowledge. This is an innovative model.

In my view there is more to the mission of an organisation like the Baksı Museum. I would describe it as creating a sense of place. A sense of place as different from any other place, for the current inhabitants as well as those who left their homes for various reasons like Hüsametdin Koçan, the creator of the museum. Perhaps this museum can become the new village square, a new public space for women and men and children of Baksı and the region where they exchange materials and ideas, debate, and amuse.

It is yet to be seen how this extraordinary museum will contribute to the identity of this region, the way its inhabitants and visitors perceive it. I don't exactly know the ethos of this village because I have not read any novel or poem about it. I have not been around here with a guide or a reference book. But I wish the Baksı Museum convey the ethos of this place and make its people proud, caring and joyous about it as this is also a matter of preservation of the cultural landscape. Perhaps this can also be the occasion to establish participative ways of preservation together with the locals.

All in all I regard the Baksı experience as a great source for optimism, entrepreneurial spirit and leadership for museums that aim to play an active and central role in arts, crafts and cultural landscape. It is a good example of a new museum model as well as of how a visionary project can be realised by a man passionately believing in his dream. Congratulations to Hüsametdin Koçan and his team! ICOM Milan 2016 would be the excellent occasion to present this museum and its concept to a wider audience.



BENEFIT INDICATORS FOR THE COMMUNITY

Goranka Horjan

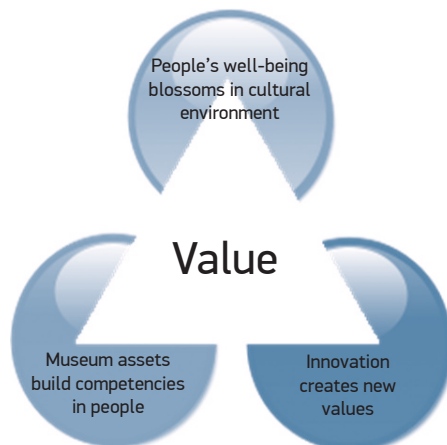
Chair of the European Museum Forum

ICOM SEE member

CEO of the Ethnographic Museum, Zagreb, Croatia

Value Concept

Museums are struggling hard to prove their relevance to the broad society and are well backed up in this attempt by professional museum organisations like ICOM, European Museum Forum or NEMO. The crucial issue in proving their relevance is the concept of quality and value. In his work J. Holden gave the key value components of culture and arts¹ but in reality they are usually not in balance. In communicating those values different stakeholders are focusing on the segments they find important. The intrinsic value is something that museum professionals consider the main reason for their existence, something that should not be challenged at all. On the other hand, authorities are likely to focus on the instrumental value looking for exact figures with which museums will prove their contribution to the society in order to unburden public budgets by securing their own income. Institutional value is more obvious to see if linked to education and perhaps the easiest way for the community to perceive the museum's social role.



Goranka Horjan: Value fuelling environment

¹ John Holden, How We Value Arts and Culture, Asia Pacific Journal of Arts and Cultural Management, Vol 6, No: 2, 2009.

In this short text we will try to discuss some of the issues that the author finds crucial for the future of museums and particularly for regional museums, middle and small-sized museums whose existence is affected by economic crises in all segments of work sometimes threatening them with the unfortunate destiny of closing down.

The author suggests using the concept of public good as an important value indicator for museums as it successfully balances all vital functions in the museum by putting users in the centre.

Various Aspects of Public Quality

Positive examples are always inspiring and therefore the EMYA award scheme run by the European Museum Forum has a great impact on museum community.

There is a great variety in the process how museum collections have been gathered in different museums, but the quality assessment conducted by the EMYA judging pool is trying to focus on common indicators which can be applied in every museum. It is decisive what museums are doing in order to bring their collections and activities closer to people, fulfilling their social role and what the results they accomplish.

Public expectations are changing and it is not easy for museums to surprise people or make their audiences engaged. The Museum of Broken Relationships from Zagreb is a good example. Initially it was a travelling exhibition and after few years it was opened as a museum due to huge audience demand and media coverage in different parts of the world. Today their permanent collection in Zagreb (Croatia) is a must-see for almost every visitor interested in culture. They continued with travelling programmes and at the moment they are selling their franchise to establish a similar museum in Los Angeles (USA). Their innovation has been recognized and made them a global success story. Why? The museum managed to stir emotions of their visitors, it urges them to start a unique emotional journey, to dive into their own lives and come up with their own story which then can reconnect with others. Hundreds of love break-ups are collected, thousands more are offered to be collected. Their participation at the Basel festival *It's a real thing* shows how people perceive their efforts. Some items at their display may seem bizarre and museums have a more difficult role today to select the right topics and objects. They have to be guardians against booming triviality but they also have to amuse and educate.

Building a new museum is a huge endeavour and a huge investment, so a responsibility to make it a success story is inevitable and the task is entrusted to museum professionals. Some were able to accomplish the task perfectly like the Museum of Liverpool (UK) making the city alive in front of the visitors. The city burden with controversial issues of colonial past, industrial boom and crises, famous for music and football thanks to cultural investment is emerging as an interesting tourist destination oriented towards the future and ready to face new challenges. Good examples may be found at the Riverside Museum in Glasgow (Scotland) or at MAS – Museum aan de Stroom in Antwerp (Belgium).

Museums are key players in place making process and in creating cultural landscapes. Whether it is in a distant region like in the case of the Baksı Museum in Bayburt (Turkey) or Bildtmuseet from Umea (Sweden) that used the EU Cultural Capital project to build the new attraction in the city far away from the state capital, new museum investments are fuelling space with energy. They may transform abandoned facilities into new attractions which is the case of the Seaplane Harbour in Tallinn (Estonia).

Since the European Museum Forum every year publishes a call for candidates to compete in the EMYA addressing newly established museums or those who recently significantly refurbished their existing premises, we have the opportunity to see how innovative museum professionals are in fulfilling their missions and in meeting public needs. That is the reason why people still trust museums as they keep public memory alive, find novel ways to enter into dialogue with their communities or explore new possibilities of using ICT like the EMYA 2015 Winner Rijksmuseum from Amsterdam (Netherlands) does. Being engaged, being interactive is a growing trend also proved during the implementation of the eCultValue project² that valorised the EU projects that were supported by the FP7 programmes looking at the benefits they have created in the museum sector.

Economic Impact

In the economies hit by crises for museums it becomes crucial to prove their value to the authorities and it is the economic impact they are expecting to see. How to calculate it is a complex task since numerous inputs have to be taken into account if museums are expecting a positive outcome. Museums, like all heritage institutions, have a huge ratio of maintenance, building and staff cost in their annual budgets. Therefore, in most cases direct financial return of investment is highly unlikely. New museum investments in many EU countries plan to use the structural funds and in order to do that several conditions have to be met. Among them is to make a thorough environmental scan for the investment, feasibility study and cost benefit analysis. More and more partnerships with tourism and entrepreneurs are a condition for securing an investment. However, all these documents may prove to be a useful tool for a museum to prove their impact in all sectors of community life. Projects like CRAFTATTRACT and Region of Digital Museums, both implemented by the author, detected key problems in regional museums of northwest Croatia like inadequate infrastructure (castles in ruins, conditions in existing facilities below proscribed standards, unattractive contents due to modest finances, etc.) and difficulty to reach markets (problems with branding, insufficient marketing, weak synergies between culture and tourism, no policy for establishing cultural products for tourist market, etc.) which investments should solve. Analysis showed that the financial return of investment is not secured although the annual cash flow is positive but the economic analysis

² European Museum Forum was a member of the consortium that implemented the project and also organised Dialogue Days prior to the EMYA annual meetings. The project results are available on www.ecultobservatory.eu

showed positive outcomes since it takes into account “broader picture” and tries to calculate in all possible benefits. Its task is to encourage investment in projects that promote the best possible usage of national resources and its contribution to the local economy should be visible through employment, purchase of goods and services, multiplicative effect on economy (income and sales), attracting tourists and other investments, positive branding, influencing markets (price of real estates, urban development) and value of cultural assets and their activities.

Social impacts also have their economic value. Involvement of different social groups in the project has a whole spectrum of positive benefits. People will more likely take initiatives for other projects, their self-esteem is boosting and their creativity and innovation are triggered off which will encourage their involvement in different activities. All these things create development climate and help improving competences among great number of investors and project partners but also in the community.

However, there are always risks to take into account particularly having in mind that when museums are involved. A huge number of stakeholders exists which makes contract fulfilments (obligations, time, resources) difficult to manage. A longer investment phase brings new risks and they are likely to occur if government funding is not provided as planned. Different options can also be developed but all analysis we did showed that integral projects have the largest impact..

Since the competition in the cultural sector is growing museums have to develop tools how to prove their value and actually to communicate their know-how in an appropriate way to their authorities and to their communities. The crucial recipe for the success will be to find the efficient value mix which will take into account changing needs in a flexible way.





THE GOLDEN TRIANGLE OF THE MUSEUMS: TERRITORY, HERITAGE AND SOCIETY

José Gameiro

Director of the Museum of Portimão, Portugal

(Council of Europe Museum Prize 2010)

Executive Board of ICOM Portugal

Chair of EMYA 2016 Judging Panel

Throughout history museums were being planned, structured under a trilogy based on “Building, Collections and Visitors”. But gradually other new demands have arisen from different contexts and nowadays this paradigm have been changing into another typology, that I would call the “Golden Triangle of the Museums”, in which its three main axes “Territory, Heritage and Society”, has become a more tangible reality.

Other more contemporary practices in the museum field came to challenge us to adopt most appropriate ways to act and for this reason museums have developed new functions and strategies, becoming themselves privileged and permanent observatories of its economic, historical, social and cultural environment, as well as laboratories of ideas, projects, networking, partnerships and sponsorships.

Acting not only inside the museum field, but also outside with local agents, stakeholders, partners, sponsors and the most active sectors of its communities, sharing common projects and audiences increasing this way more value to all participants involved in those interactions.

When a “tsunami” of difficulties, restrictions and uncertainties floods the world, Europe and a number of countries are affected, the word CRISIS surrounds our daily lives we are forced to think and act in a more intensive way, seeking for answers to the questions that we never would imagined to make.

A new way of fostering proximity between the museums and its social surroundings enlarging the horizons of their work will necessarily have to take into account those three elements: the territory regarded as the area of influence of the museum, the material and intangible cultural heritage and finally a deep understanding about its community that the museum must serve.

In this sense the case of the Museum of Portimão is presented in order to give some practical

examples about how it was possible to address and developed its mission and social functions and what strategies and projects have been adopted.

Portimão is a coastal town, with fifty thousand inhabitants, located in front of the Atlantic Ocean and on the right bank of the Arade River, in the Algarve, on the southernmost part of Portugal and the Museum arises and develops itself on a region deeply dominated, since the seventies, by tourism, which brought a new model of planning, especially along the coast line, which turned out to cause a huge socio-economic impact, as well as significant changes on cultural and natural landscapes.

The Museum appears as an important cultural asset and as a historical counterpoint against some fast, superficial and erosive lifestyle of mass tourism in a region that represents the continuity of some southern European tourism models.

Here also there is an interest in considering along the Museum activity all these 3 variables (Territory, Heritage and Society) in a continuous updating taking into account the influence of its geography, historical legacy, the intergenerational know-how, the cultural and civilizational crossroads in the region and its uniqueness.

But the Atlantic position of Portimão in the pre-Mediterranean Algarve region of Portugal and the profound connection that people feels towards this territory with its rural roots, led also to the development of a strong and continuous maritime culture .

Since ancient times a very close relationship between the river and the sea and its community explains the evolution of the human settlements in this territory.

Before tourism, others were the industries that took advantage of the natural resources which resulted on the constitution of the so called “Fish-Canning Center of Portimão” composed by twenty factories, located on both banks of the Arade river.

And it was precisely in one of the most important industrial units of the right bank, the fish cannery “Feu Hermanos “, that was chosen to become the Museum of Portimão, as a symbolic place to represent all this social and historical context arose.

A privileged place, bought by the Municipality in 1996, to restore the industrial and historical heritage of the community, asserting and enhancing its identity and cultural self-esteem, on a region dominated by tourism and progressive closing of all the fish-canning industry.

Between the old and new functions of the building it was fundamental a balanced choice in the preservation and adaptation of its original volumetric architectural shape, the working halls with its wood and iron roof trusses and especially the imposing eastern façade, symbol of its industrial past. Thus this building works like the first and foremost museum piece on display in the city.

The cistern inside the building, the old harbor crane in front of the factory and the chimney, were also important industrial and historical elements to be maintained, as well as the two main fish unloading and transport systems.

The assumption of its new use, was made by keeping the most important architectonic industrial

heritage elements and the factory main working spaces.

For the visitors the main entrance it was thought to be made from the riverfront area of the building, in order to enhance its historical relationship with the river.

The main working hall hosts the long-term exhibition “Portimão – Territory and Identity” which represents a self-portrait of the territory’s historical evolution of the communities throughout 5 millennia until modern times comprising three sections:

- 1- Origin and Destiny of a Community
- 2- Industrial Life and the Challenge of the Sea
- 3- Under the Waters

1- Origin and Destiny of a Community

On this section it’s showcased the crossroads between cultures who took advantage of the territory’s geographic location and natural resources from pre-history, through Roman and Arabic occupation, to our recent past, highlighting the transition from a rural to an industrial age.

2- Industrial Life and the Challenge of the Sea

The main goal of this section is to show the fish-canning production chain and its deep connection to the sea and the river. It’s enhanced the role men and women played in the former most important economic activity of the region.

Here one can see the fish’s arrival and unloading, listen to the sound of sirens and steam whistles calling the workers and follow the fish-canning production process. The presence of workers’ testimonies allows the public to observe and listen about their hard life and the industrial period of Portimão.

It was on this so-called “Beheading room”, now totally recovered, where the first stage of the fish-canning process started.

3- Under the Waters

A third and last section called “Under the Waters”, is located inside the factory’s former cistern, where the rainwater was captured and sent to the old steam boilers. There one can see moving images of the Arade River and the coast of Portimão’s underwater nature and also follow the beginning and evolution of the recent artificial reef.

Six Examples of Partnerships and Networking Development

But beyond places of cultural, social and symbolic representation and interpreters of its communities, museums must become central boosters of its territory’s development and sustainability, also bearing an effective cultural singularity.

In order to serve its community and its region as a value and a dynamic complement of its social,

economic and cultural reality, six examples of partnerships and networking are presented, as practical cases in which the Museum of Portimão is engaged:

- 1- A Prehistoric Beer in the Megalithic Monuments of Alcalar?
- 2- Relaunch of the “La Rose” Canned Fish Brand
- 3- The “Ocean Revival” Project
- 4- The Six Stakeholders’ Key Sectors
- 5- The Museum “Knocks on the Door” of our Cultural Heritage
- 6- Algarve Museums Network

1- A Prehistoric Beer in the Megalithic Monuments of Alcalar?

The Museum is responsible for managing the prehistoric Megalithic Monuments of Alcalar, located 9 km from the center of Portimão, and this implies the developing of initiatives allowing visitors a better approach to the prehistoric contexts through a strong pedagogical activity, based on hands-on activities and experimental archeology workshops.

Thanks to scientific research conducted by the archaeologists about the natural resources and products used 5000 years ago, it’s possible to develop some experiments based on the daily life of that period. An interesting partnership integrating archeology and new projects was initiated between the museum and two young enthusiasts to produce a craft beer using only plants, seeds, aromatic herbs and methods used thousands of years ago in the settlement of Alcalar in order to reproduce as faithfully as possible its primitive flavors and production process.

2- Relaunch of the “La Rose” Canned Fish Brand

Another example of development of partnerships between culture, history and economy is about the old brand “La Rose”, produce in the former fish cannery (current museum site), which during the 20th century has internationalized Portimão and Portugal through the promotional efforts made by “ Feu Hermanos” factory in countries like England, Belgium, France, Germany, America, Holland, among others. Due to its closure the “La Rose “production stopped in the 70’s but thanks to a partnership between the Museum and the Portuguese Ramirez fish cannery was “born” again through its relaunch in 2014, in the place where it was conceived in 1902.

One important museum promotional detail: in their own can packaging, the new “La Rose” recommends the visit to the museum as the site of their origin.

3- The “Ocean Revival” Project

Another situation, but this time located in underwater and ocean environment of the coastal area of Portimão, was achieved through the Museum active survey and observation searching for projects and initiatives that somehow, could be interesting from a cultural, scientific and a museum point of view, to its community and visitors.

Three miles away from Portimão's coast, in the Atlantic Ocean, the construction of an artificial reef made up of four former warships belonging to the Portuguese Navy, properly deactivated and cleaned from all toxic and polluting materials started being built in 2012.

The project, called "Ocean Revival" also aims to establish itself as an underwater park for scuba divers and underwater tourists from around the world and a place for the birth of new maritime species given that the fishing in this area is not allowed..

After a direct contact with the Association responsible for the project, it was decided that the Museum would create the museographic and exhibition conditions for all visitors on a permanent basis, especially non divers, to have the opportunity to follow the evolution of the fauna and flora of this young reef.

Taking advantage of its old cistern's gallery the Museum has designed and created a room suggesting a submarine where one like a diver can periodically follow the evolution and growth of its maritime life.

4- The Six Stakeholders' Key Sectors

Museums as said before should be laboratories and especially permanent observatories of its society and territory so they can be active structures. A permanent proactivity turns museums into a constant and persistent discovery for new solutions, different opportunities, other partners and sponsors.

An overview of the region and its current economic and social model of development it's an important starting point to understand which key stakeholders should be actively searched and selected to sponsor museums and how to interact with them in order to attract their potential audiences towards the museum offer.

In the case of Portimão and in its economic, social and territorial environment six stakeholders' key sectors were identified by the Museum: Cruise Tourism, Tour Operators, Hotels, Travel Agencies, Rent-a-Car and Taxis.

Together with these sectors more than 30 partnerships and cooperation agreements were established, comprising disclosure and promotion of the museum, traveling exhibitions, discount vouchers, prices and special offers, sponsorship of activities and the use of museum spaces as some examples of the provided solutions.

5- The Museum "Knocks on the Door" of our Cultural Heritage

As a response to the need of a permanent research about the intangible cultural heritage emerged and was developed the anthropologic project: The Museum "Knocks on the Door" of our Cultural Heritage within the rural and maritime communities, on their own homes and neighborhoods, in order to establish a closer relationship, collecting their testimonies and life stories in order to draw and identify a more complete social and working map and a better use of the relevant "non-formal

teachers” coming from inside of these communities.

The common point to all of these research themes was “the work”, with a focus on the operating processes, know-hows description, as well as on working conditions, living and sociability related to the jobs, arts, trades and activities.

But this project also symbolizes the other side of the museum, outside the walls of its exhibition rooms, beyond objects and collections. Through the continuous interaction between the Museum’s team and the community, a question was raised:

How to promote the knowledge and public enjoyment of this rich and valuable cultural heritage legacy?

Like going back to old collective labor celebrations and popular community meetings, determined by the rural calendar, the Museum has promoted the encounter between the community, its culture and local heritage through the town’s streets, discovering the stories of its people, its rituals, the shapes and colors of popular architecture, old jobs, know the arts and know-hows and taste the inherited flavors that for decades are part of the daily life of different generations.

6- Algarve Museums Network

Finally and as a last example how museums should generate synergies also with other museums in the optimization and sustainability of its resources in order to a better cooperation among them in this southern Portuguese region.

In Algarve there are about sixteen museums (mostly municipal ones) spread over the entire region and until recently (2007), those museums worked independently and somewhat isolated in their specific places.

But despite its merits and its individual role, in the case of the Algarve museums was notorious that the dispersion of resources, the absence of professional contacts and a general lack of interaction among museums would require a serious modification in this whole situation.

The solution was the creation of the Algarve Museums Network, which did not exist until then, framed by a common Charter of Principles in the basis of 5 main principles:

- 1- Voluntary Adherence
- 2- Network Cooperation
- 3- Public Service and Professional Ethics
- 4- Information and Communication
- 5- Training and Innovation

But beyond this interaction strategy of ideas, methods and activities facing the Algarve Museums mission visibility, one of the great advantages and added value of the new Museum’s networking in such a period of limited resources it’s the permanent and ongoing contact among the different professionals of almost all the museums sectors, the internal promotion of training, the sharing of equipment’s and know-how , joint efforts and initiatives which otherwise would remain more

separated and isolated.

A coordinating group is elected in order to promote regularly (every two months), a general meeting of all the members, to articulate the ongoing projects, to propose new ones and follow the activities of the five different working groups created in the area of the intangible cultural heritage, archeology, communication, educational services, preservation and restoration.

In 2010 the Museu of Portimão has received the “Council of Europe Museum Prize” which was felt as a tribute not only to the museum team but for the whole community.

SECOND SESSION:

24 July 2015, 11:20

**MUSEUMS AND NATIONAL AND
INTERNATIONAL MARKETS**

Chairwoman: Jette Sandahl

Luís Raposo

Museums, Crises and Social Development: The Lisbon
Declaration as a Framework

Rune Holbek

Nordberg Fort: From Days of War to Time of Peace
Lista, Farsund Municipality, Norway

Mikhail Gnedovsky

Museum Philosophy According to Yuri Vella:
Transformation of the Local Potential to Production

Cristina Vannini

Cultural Districts and Cultural Policies for Advancement
for Well Being



MUSEUMS, CRISES AND SOCIAL DEVELOPMENT: THE LISBON DECLARATION AS A FRAMEWORK

Luís Raposo

ICOM Europe Board Member

Deputy President, Portuguese Association of Archaeologists

Head of Research Department, National Museum of Archaeology, Portugal

Chair of the General Assembly of the Cultural Heritage ONG

Historic Villages of Portugal

Confronted with the consequences in the world of museums of the global crisis generated in 2008, following the partial collapse of the world financial banking system, ICOM Europe and ICOM Portugal co-promoted in Lisbon (April 2012), an international conference on “Public Policies towards Museums in Times of Crisis”, attended by more than one hundred of experts, coming from different continents, even if most of the debates had in mind the European framework. At the end, the chairs of six National ICOM European committees (and five other latter adherents), together with the Chair of ICOM Europe and the President of ICOM, subscribed a document, known as Lisbon Declaration, which was conceived to deliver to national and regional governments, as well as the European authorities (Parliament and Commission), and to circulate among museums professionals, visitors and citizens in general. Latter on, during the ICOM General Assembly held in Rio de Janeiro (August 2013), this document has been taken as the basis for an ICOM Declaration on “???”, adopted unanimously.

The potentiality of Museums as resources for development of economy and society, directly linked with recognised changes occurred among them, are in these documents contrasted with the effects of the crisis on Museums. In consequence, three priorities and ten objectives for public policies towards museums are putted forward. The first priority states that cultural infrastructures are as much needed as other infrastructures provided by authorities and proclaims three derived objectives: to consider investments in heritage and museums as preserving our legacy for the future; to increase percentage of Gross National Product assigned to culture; and to increase or maintain the resources for museums as permanent cultural infrastructures, supporting also their communities and local development. The second priority emphasizes the fact that museums need

specialised staff on a continuous basis to play their role to the benefit of society and all citizens and considers four derived objectives: to support turnover in museum staff; to promote the training of museum personnel and ensure the achievement of high quality professional standards; to encourage employment of young professionals in museums (e.g. through fiscal benefits). Finally, the third priority urges all political boards and in particular governmental authorities to stimulate the participation of citizens in museums' activities and proposes three derived objectives: to promote cooperation between museums and cultural activities among institutions; to sustain networks on a regional, national and European level; to encourage donations and activities in favour of museums, including policies of tax relief.

In the aftermath of the Lisbon Declaration is now time to ask if the framework model which it advocate for museums has been strengthened by public policies or if the crisis has forced (or is being instrumentally used) to change social commitment to museums, weakening public entities and services, as part of a neo-liberal reconfiguration of the social functions of national states.

A few fundamentals are important to have in mind:

1. Museums are an European land-mark, diversely from what happens in America where thematic parks are putted forward. In fact, half of the twenty most visit museums in the world are European (relating thematic parks, only two are European, in both cases acting as American franchisers) (see fig. 1 and 2).
2. Investment in museums derives much more from civic perception and political priorities than from economic wealth. In fact, the figures given by EUROSTAT and World Bank shows that there is no direct relationship between GDP and public expenditure in museums (see fig. 3).
3. There exists in Europe a huge diversity relating museums in their fundamentals. In fact the number of museums and the number of visitors, for instance, are extremely variable, again depending not so much on economic richness, but on cultural and civic behaviours (see fig. 4 and 5).

There is, in consequence, a lot of way to go, improving the potential of museums for social development. As rightly proclaimed the Association of Museums in the United Kingdom, "economy loves museums", as it demonstrated by a lot of overwhelming numbers: Global economic impact generated by all museums in UK is estimated in 2 billion pounds (globally, heritage tourism contributes over £20 billion to GDP, more than the advertising or car industry); direct (£ 715 million) plus indirect (£ 565 million) revenue of National Museums attains £ 1,28 billion (to compare with Post Office revenue: c. £ 700 million, and to calibrate with the public spend in the same museums: £ 650 million); free entrance policies, consistently supported by governments of different political orientation over more than one decade, have given rise to gains of about £ 3,5 in economy for each pound lost in tickets.

Critical moments, as the ones that we are still experiencing in Europe, can also be taken as an

opportunity to experiment and eventually adopt new ways of conducting and future-building. And, in this sense, it is now time to consider new paths. One of these is community involvement. Museums, which have always been projects of shared collective memory, civic in nature, must reemphasize and maybe redefine themselves as cultural community developmental centers. And volunteering plays a pivotal role in this sense, even if it would constitute only part of the solution and cautions must be taken to not to confound it with cheaper labor or diminished professional standards. Scientific research, either fundamental as applied, as well as professionalism are absolutely decisive for building the future of museums.

Several reports launched in recent years make large and detailed inventories of paths to be followed. Two of these deserve mention in this context (both available on the Internet): the report by the Netherlands' Asscher-Vonk II steering committee, translated to English and distributed in Europe by NEMO – Network of European Museums Organizations (2013) and the report n° 7 (New trends in museums of the 21st century) of LEM-The Learning Museum (a permanent network and web space for museums and adult educators originated in the frame of Program Grundtvig). A lot of refreshing proposals are to be found there. These reports include a complete list of suggestions, going from basic issues, like sustainability (see for instance the suggestive and useful checklist of questions presented by Massimo Negri on this topic in the LEM report), to all others focused on strategic activities, aiming to develop networks and cooperation, creating new relations between museums and territories, promoting human resources and improving professional skills, travelling exhibitions (with international funding), reusing and exchanging equipment, reevaluating collections (considering inclusive the extremely sensitive question of deaccessioning, understood not in the simple sense of “raising money for survival”, but as an intelligent response to the uncontrolled proliferation of collections – see again Massimo Negri in the supra-referred paper). Positive actions can include displaying collections of museums under renovation in other museums, sharing researchers or other staff, launching projects with the tourism sector, developing shared services such as restoration, digitization, insurance and more, thereby developing the skill and expertise of museums towards assessing, project building, local cultural development, etc.

Particular reference has to be made to partnerships and networking, which is the focus of the Asscher-Vonk II report. The experiences here can align from simple “ad-hoc cooperation” to “merging” (with networks, programming cooperation and institutional cooperation in between). Advantages of cooperation are organized in this report along four axes: lower costs, higher revenues, greater efficiencies; sharing knowledge and joining forces; wider and new audiences; greater visibility of collections. In each axis, concrete activities are listed in order to achieve the goals. In the first are referred: facility management services, economies of scale, storage facilities, purchasing collection pieces together, profitability of knowledge and expertise abilities, joint investment, searching beyond familiar subsidies. In the second: developing joint programs, enlarged partnerships outside the museum sector, including the fast-growing and well-funded creative

industries. In the third: collective promotion, joint ticket sales, discounts, tourist packages, city marketing, special programs for senior citizens and packages including transports (coach, train, etc). Finally, relating the fourth axis: digital exposure, physical transfer of collections, and taking advantage of collections storage.

Merging would appear as the ultimate level of cooperation. Besides its potentially culturally enriching nature and its evident scale economies, merging is presumed to allow for more rational levels in the offering of public services, especially in small communities. But merging can also be enormously damaging for museums, individual or globally speaking. It is, thus, crucial to carefully consider the benefits and possible damages of merging on a case-by-case basis. Firstly, it is necessary to clarify what we are really talking about when considering merging. Between museums, maintaining their specific image or giving rise to new museums? Between museums and other non-profit cultural entities (libraries, archives), giving rise to new institutional frameworks? Or merging between museums and other private, for-profit entities (commercial galleries, cultural centers, etc.), giving rise to... museums, or not? In other words: what are the limits of merging? Can museum collections be placed at the service of projects (public or private) that are exclusively driven by commercial criteria?

My clear response to the last question is a negative one. In fact, I think that the future of museums must be seen combining audacity with authenticity. In this sense, as expressed elsewhere, I believe that a few cautionary final telegraphic thoughts may be useful, in order to avoid “throwing the baby out with the bath water”.

Public policies: Have to be still considered as crucial; It would be a mistake to believe that the role of international public entities and nation-state administrations have been overtaken by a trend towards liberalism in an increasing number of countries and regions; If there is a sphere in which public interest must be emphasized, it is the one of memory and heritage. New strategies are needed for financing. Some examples already in practice are: Taxes on some goods related to private copying, percentages in lotteries, direct relationships with tourism revenue, etc.

Back to basics: The basics in museums are collections and communities. Both constitute a strong link, and they are able to resist to all kind of crisis, either financial or political. While each community, conceived of local or nationally, continues to feel represented in and by a particular museum, this same museum continues to feed the ties, the roots indeed of the community, and so the future of both is guaranteed.

New management practices: Autonomy and responsibility are the key-concepts. They provide the adequate framework in which to promote new managerial procedures in order to procure the hunt for new funding resources through partnerships, new merchandising, new temporary and even new “blockbuster” exhibitions (which are nevertheless particularly problematic).

Rebuilding optimism: Citizenship and “market” can be compatible, as evidenced in an increasing number of museums in the US and Europe, where free entrance has led to a significant rise in

visitors and social visibility, bringing about increased cash flow derived from shops, social events and expertise services. The question is not so much to focus exclusively on past and probably lost ways of social living. Nor should one should ever forget that the fulfillment of human expectations, rather than goods, is the most perennial gauge in assessing all systems. Surely this fact should also be taken into account when considering the future of museums.

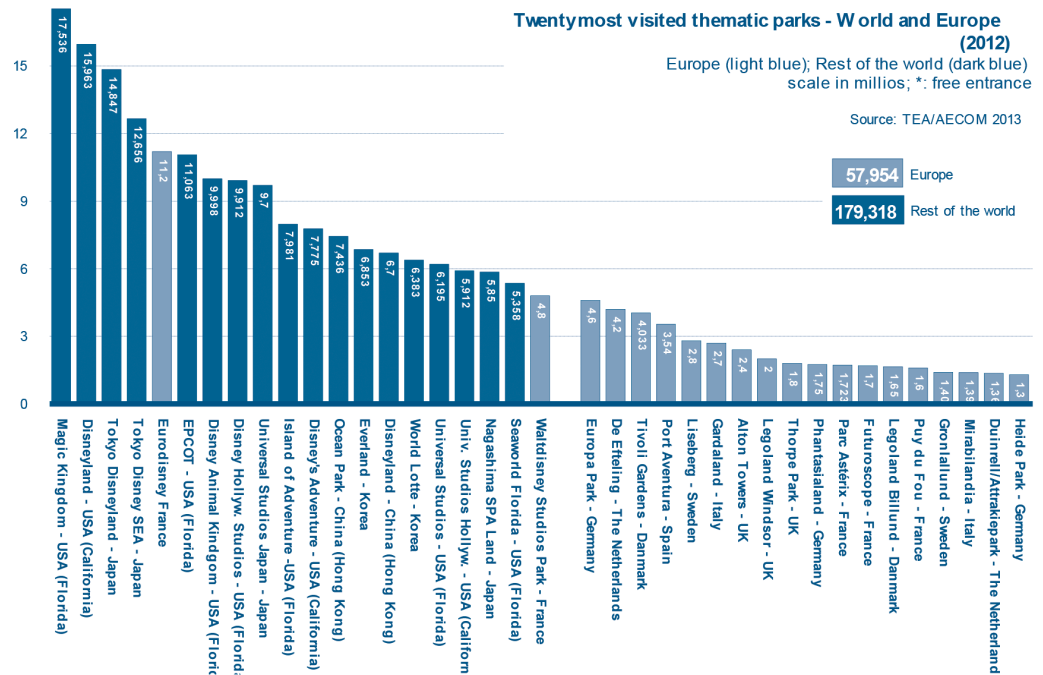


Fig.1

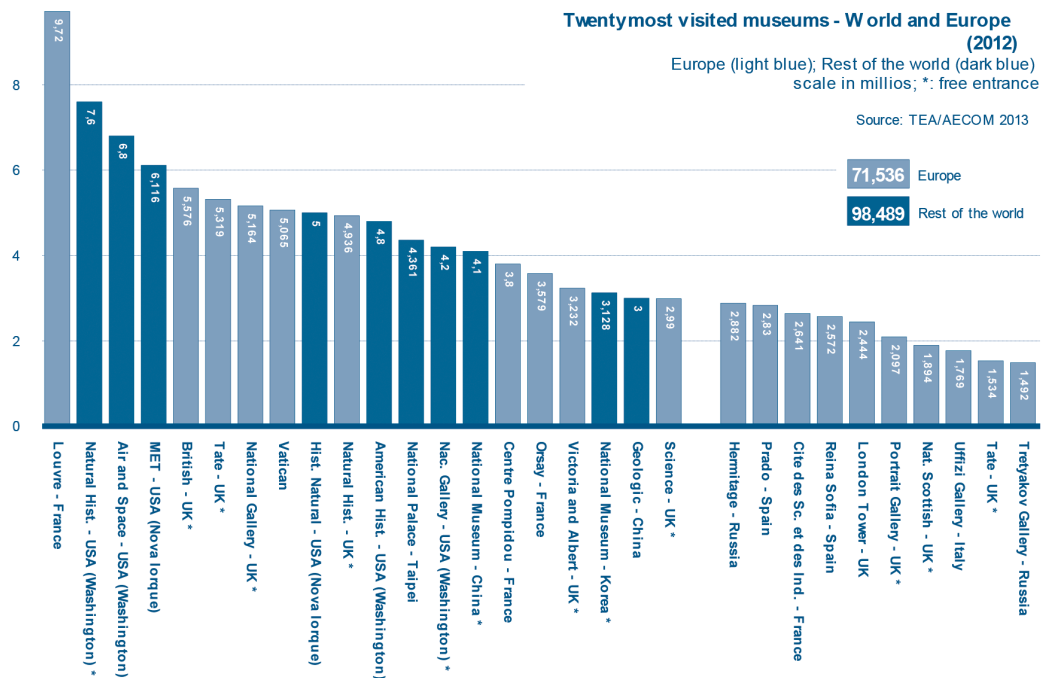


Fig. 2

Europe

Comparative ranking of investment in Culture and Education in relation to percentage of GDP among 25 European countries (1 to 25 = from best to worst position) (2011)

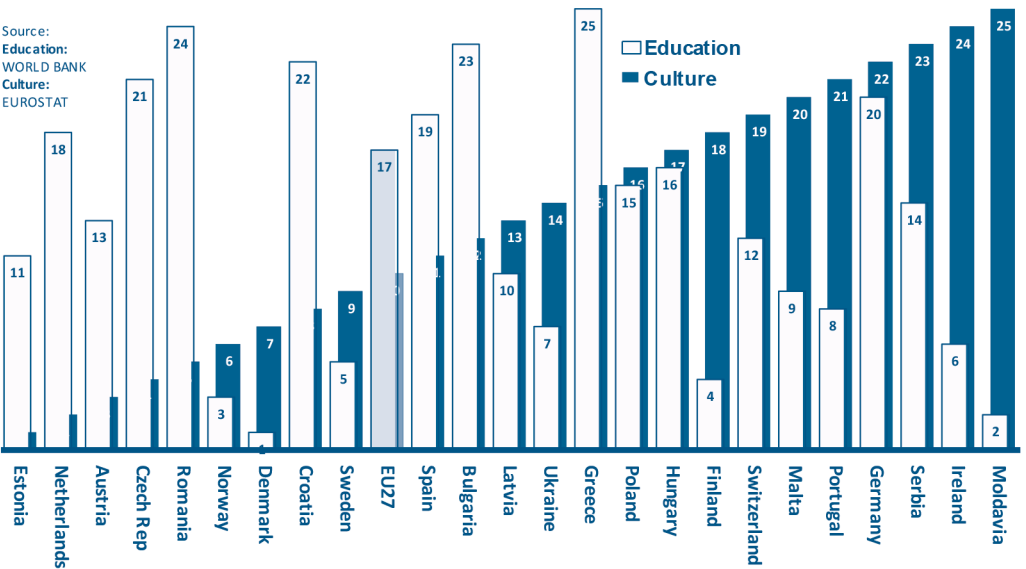


Fig. 3

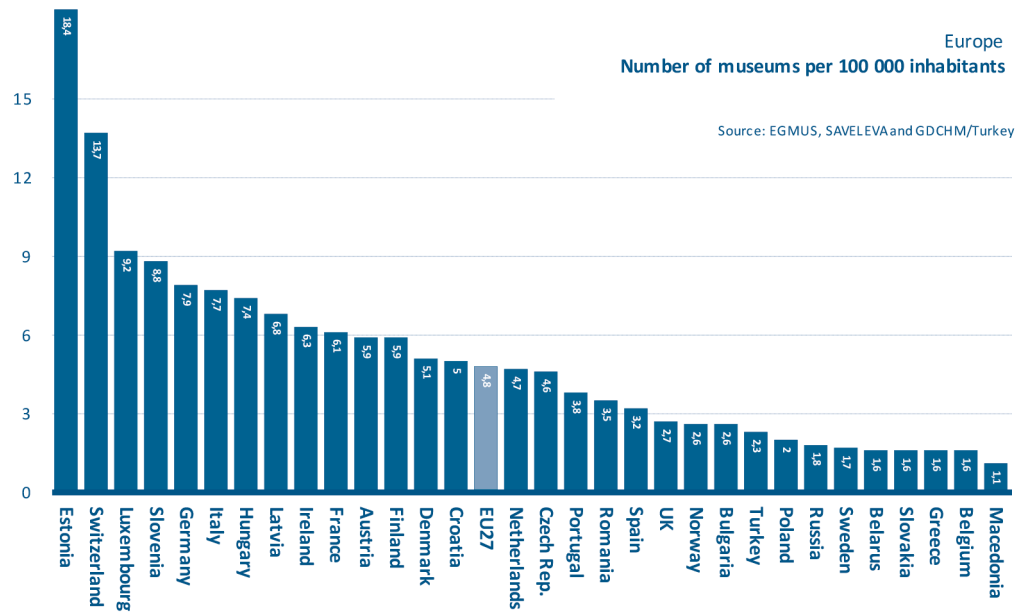


Fig. 4

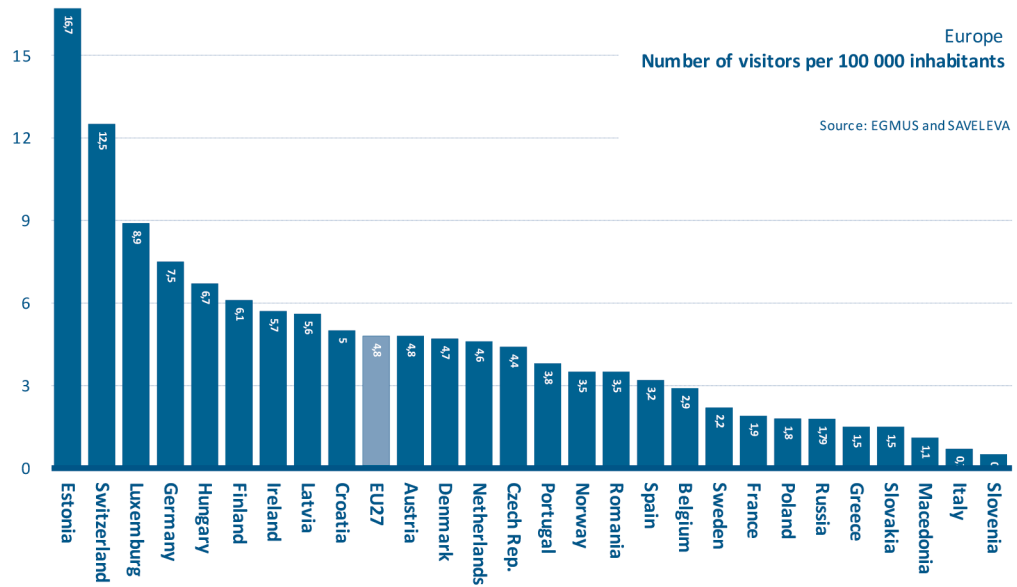


Fig. 5



NORDBERG FORT: FROM DAYS OF WAR TO TIME OF PEACE LISTA, FARSUND MUNICIPALITY, NORWAY

Rune Holbek

Chair of ICOM ICR

Nordberg Fort was built in 1942 during World War II as part of “Festung Lista”, an immense construction program of German military fortifications. The entire listed complex is now owned by Vest-Agder County Municipality.

An Element in the Occupation Forces’ System

This local sector of “Festung Lista”, which included a much-used local military airfield, was relatively close to England across the North Sea. It was therefore seen as a possible site for an Allied invasion of Norway. This led to the Lista/Farsund district being heavily fortified against attack by air and sea. Nordberg Fort was a coastal fort built to shell enemy ships. The fort was organized in Artillery Group Vanse together with the five other batteries on Norway’s southern coast. The battery at Nordberg Fort was manned by naval units whereas the crews of the other forts came from the army’s coastal artillery.

Nordberg Fort 1945: Wartime Construction and Forces

The fort lies in a hilly area near the coastline. In early 1941, construction work started on Lista Battery, a coastal fort farther down on the lowlands area. Work was stopped later that summer when the location was found unsuitable and instead started at Nordberg. The gun-sites that had been finished before this move can still be seen.

As camouflage, the fort was built like a village with larger and smaller buildings scattered in non-military fashion about the area. They were painted in various colors to resemble a civilian area, not a military target, when viewed from a plane. The fort was self-supplied with water and electricity, had its own greenhouses and barns for horses, pigs, sheep, goats and chickens. Construction work at Nordberg Fort continued during the entire war, eventually numbering 23 barracks and numerous



The fortress in May 1945.

bunkers and gun-sites.

The fort was never attacked by Allied planes and its seafront-cannons were never used. Allied warplanes concentrated instead on convoys off the coast away from Lista airfield. Did the camouflage rally work as had been planned?

The Post-War Period and the Present Day

After capitulation, German soldiers remained at Nordberg Fort until 11 or 12 May 1945. Forces from the Home Guard later used the fort for training until demobilization in late June 1945 when the Swedish-trained police forces arrived and assumed control.

Since the War, Nordberg Fort has been used as a training base and mobilization area and as a storehouse for Lista Air Base. Although some buildings suffered damage due to intensive usage during training sessions and some few were torn down, most of the buildings still look as they did in 1945. One exception is the asbestos-cement facing on walls and roofs that installed in the mid-‘60’s for to ease maintenance. Later maintenance has re-clad several buildings in wood. Most of the buildings are now restored.

Vest Agder County Municipality overtook Nordberg Fort in 2002 and now shares responsibility for its management and development with Vest-Agder Museum at Lista. Upgrading and maintenance work

on the buildings and the area is continual. The fort is a popular recreational area offering a fantastic ocean view. It also lies near the well-known Penne Rock Art Field.

In the summer of 2008, work started here on a new visitor center, a cooperative project between the county municipality and Farsund municipality. The building was finished late in the summer of 2009. The center focusses on presenting archaeological finds from the surrounding area but is also used for various public functions such as concerts, lectures etc. and can also be rented. The visitor center with its exhibitions and café is run by Vest-Agder Museum at Lista.



The new visitor center

The new building has had a very positive effect on the area's development as a tourist destination and on its commercial activity due to the increased number of visitors who come to learn about the area and its history. It has linked many diverse market operators.

The Festung Lista Economic Growth Project

In 2013, the Directorate for Cultural Heritage granted funds to Vest Agder County Municipality and Vest-Agder Museum for further development of Nordberg Fort as an arena for cultural/historical activities on Lista. The project will contribute to better administration and presentation of the German WWII fortifications on Lista.

“Festung Lista” as Constrained Potential

The term “Festung Lista” used by the German occupation forces emphasizes the degree to which the Lista district was held and developed to withstand a possible Allied invasion. Both this history and the remains of the various installations and buildings still here have attracted many people. Steady streams of both national and international visitors come to the area to see and experience the different elements in its history. Some elements, such as the listed coastal fort at Nordberg and the hangar used by the Lister Association for Defense History, are open to the public. Others are simply not accessible. Efforts will be made to make an easily understood survey that presents some of the area’s German installations and buildings, at the same time as these are used as easily reached points for presentations and experiences. This represents a constrained potential for growth. Achieving this potential is also allows for the development of Nordberg Fort as a museum and a cultural meeting place.



The cultural landscape around the fortress

Good Experiences Give Increased Economic Growth

The project will use surveying, analysis and active measures to ensure use of the “right” war sites in a wide-ranging context of economic growth. This will strengthen Lista Lighthouse and Nordberg

Fort as cultural meeting places through sustainable development that includes increased visitor numbers and increased turnover. More attractive cultural/historical experiences at Lista will tempt visitors to extend their stays and thus increase turnover for market operators in catering and accommodation. Strengthening local cultural meeting places and the local tourist industry will be vital contributions to a sustainable local society. The work will involve public authorities, private businesses, cultural operators and volunteer associations.



MUSEUM PHILOSOPHY ACCORDING TO YURI VELLA: TRANSFORMATION OF THE LOCAL POTENTIAL TO PRODUCTION

Mikhail Gnedovsky

EMF Trustee and ICOM Russia Board Member

Yuri Vella (1948–2013) was a friend, colleague and one of the most remarkable people I have ever met. He was a quiet man but he had a charisma about him. He also had a strong sense of mission, which gave meaning to almost everything that he did. The mission was to cherish traditional culture and lifestyle of the indigenous peoples of the Northwest of Siberia – the Khanty and Forest Nenets – to whom he belonged by birth. He strived to save it from oblivion and, notably, from the invasion of the oil-extracting industry that tended to sweep away everything on its path. His whole lifetime was marked by the encounter of what he described as two civilisations, and he took and played, committedly, his role in that drama. He chose to protect his people with a cultural shield, and all his main projects revolved around the idea of a living museum.

Yuri Vella was a man of two cultures. Born and raised in a traditional family of a reindeer herdsman, he lived all his life in the North of Siberia but completed a course in the Moscow Literary Institute and became known as a poet. Looking him up on the internet, one finds all sorts of descriptions: herdsman, writer, social activist, shaman, etc. Indeed, he was a man of many talents; he reinvented the very notion of the museum, endowing it with a new meaning born out of the fusion of the European and indigenous traditions.

His first project was an open-air museum, which he created with the help of local people in his native village of Varyogan in the late 1980s. They brought traditional buildings from the abandoned campsites where reindeer breeders used to live, and started assembling a collection:

*“When we moved buildings to the museum, I always tried to involve people who owned them, or their relatives. Hence, every object here has not just its previous owner; it has a real and rightful owner who preserves all his or her links to the object”*¹. The general principle was to take an object

¹ All quotes are from my conversations with Yuri Vella recorded and transcribed in 1996.

from every clan or family living in the area: *“Then the museum would have a meaning and value to everybody”.*

Describing his collecting policy, Vella said, *“I wish there were as many as possible names associated with an object: the one who made this thing, the one who used it, the one who took it as a gift or inherited it, the one who broke this thing, the one who mended it, etc.”*

Long before the notion of intangible heritage was coined, Vella understood the dilemma of preserving either objects or skills, and he confidently stated his priorities: *“If the instrument stays in storage, it may be preserved but the knowledge of how to use it will be lost. It is important for us that objects worked, so that people would not forget how to use them and the skills passed from generation to generation; and if an instrument becomes dilapidated, the one who knows how to use it will have to make a new one. In such a way, we also preserve the skills of making things”.*

In 1992, leaving the Varyogan museum to the care of fellow-villagers, Vella set up a traditional campsite out in forest-tundra where he moved with his family and started breeding reindeer. He described the camp as his another museum project and, at the same time, “a normal camp where my family lives”. He admitted that visitors to the museum were rare; however, their experience of the indigenous culture was exceptionally deep.

Pondering on principles of the audience development, Vella observed, *“Who might the visitors... of such a museum be? First, these could be people from academia or the cultural field... Second, these could be less sophisticated people – engineers, people from business, all kinds of specialists – who, nevertheless, would like to understand and experience this culture... Probably, such a museum could also be visited by legislators who develop laws for the region; teachers who work with the aboriginal children; oil industry workers; employees of cultural institutions; and members of administration. Where else can they learn what camp life is about?”*

Sitting in forest-tundra, in the middle of nowhere, Vella had to find ways to connect his camp-museum with the outside world. He opted for a creative solution: *“I believe you are better connected with the world of a camp when you have a reindeer of your own. Even when you are away, you feel that a part of you has remained there”*; so he made a symbolic present of a reindeer to some of his visitors, including children of a nearby boarding school and students of Berlin University.

“In March 1996, during ritual sacrifice at a large sacred place in Numto... my wife and I dedicated a specially acquired reindeer to the Russian President”. He then wrote a letter to the President, explaining that, according to the custom of his people, the President now owned the reindeer and could handle it at his discretion: *“slaughter it, take it from the herd, give it to another herdsman; or he can shepherd it himself.*

“I tame and train the President’s reindeer, and I ride it. It is good not only for me but also for the reindeer; and it is good for the President. His reindeer becomes tame, which means that it will keep

closer to the herd and the camp, so he has fewer chances to perish". However, "if my pasture is destroyed by an oil field and I cannot shepherd my reindeer any more, then I slaughter all the reindeer – my own, as well as the President's. This is not my fault; rather, it is the fault of the President who can (and must) create, in his country, conditions that are favourable for different people and for their reindeer".



CULTURAL DISTRICTS AND CULTURAL POLICIES FOR THE ADVANCEMENT OF WELLBEING

Cristina Vannini

Trustee of European Museum Forum

Member of the Board of ICOFOM

Founder and Director of soluzionimuseali-ims, Italy

Baksi museum can be taken as good example of economic model similar to a certain extent to the one of the cultural districts [CHART 1]. In Italy, this concept has been developed at the beginning of the years 2000 springing out from the example of the industrial districts that has many and multifaceted applications around the world¹.

If we want to trace the roots for the cultural districts we can track it down to the realization, in the Seventies, of the Greater London Council and has developed with the concept of the creative cities by the urbanist Charles Landry in the 90s². From this idea, the development of the concept of creative industries was only one step ahead considering that it was present in the artistic and critic literature since the 30s in the works of T. Adorno and W. Benjamin.³ Thus, creative industries began to be matter of analysis for UNESCO and the Council of Europe⁴ and more recently for the European Parliament with the green book on creative industries⁵ dating 2011 which was the basis for some of the lines of the new Horizon2020 programme.

Consequently, it was natural that economists started out update the implications of creativity in the economic sector and the “Rise of the creative class”⁶ was the milestone that Richard Florida put at

1 The term was used by Alfred Marshall in his *The Principles of Economics* (London, 1890, 1922).

2 Landry, C. (1995), *The Creative City: A Toolkit for Urban Innovators*, Routledge. The “creative cities concept” influenced the movement called Partners for livable places and their concept of cultural planning and cultural resources as defined by Franco Bianchini in the 90s and also the theories of Wolf Von Eckhardt in his “The Arts and City Planning”. The concept of “creative cities” gave birth in 2004 to the UNESCO creative cities network which comprises, besides London, Glasgow, York or in Germany Hannover, Berlin, Heidelberg, for instance, in Spain especially Barcelona, but also Bilbao, in Finland Helsinki.

3 Adorno, T. (1980), “Letters to Walter Benjamin” in *Aesthetics and Politics*, eds T. Adorno et al., Verso, London, pp. 110–133; Adorno, T. & Horkheimer, M. (1979), *The Dialectic of Enlightenment*, Verso, London.

4 D’Angelo, M. – Vespérini, P. (1998), *Cultural Policies in Europe: A Comparative Approach* (National Cultural Policies), Council of Europe.

5 “Green Paper on the Potential of Cultural and Creative Industries”, <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=URISERV:cu0006&from=EN>

6 Florida R. (2002), *The Rise of the Creative Class. And How It’s Transforming Work, Leisure and Everyday Life*, Basic Books.

the basis of any further analysis on the matter.

Regarding Baksi museum, as we can see, this beautiful architecture not only defines a physical space but also, to me, it defines an idea of cultural advancement in the territory in which it is located and more broadly at the medium distance, since the impact of the Museum reaches up to the main city of Bayburt. Therefore, for its area – which is rural and not urban, accordingly to the fact that it is not a creative city but a creative space – Baksi Museum can be seen as a cultural industry generating a creative economy on which the surrounding communities can benefit. In facts, in the “Baksi museum model”, two important key-points can be recognised: the territory and the advancement. By the term “territory” actually I intend the spaces on which the Museum exerts its influence and I comprise the geographical space in which the museum is located; the cultural and the economic ones which are expressions of the local community. Usually referring to the literature on the subject, it is called the “territorial heritage”⁷. By “advancement” I intend the willingness of the community, or of a leading part of it, to improve their assets, be they tangible or intangible ones. This aspect can be led top-down (politically driven) or bottom-up (community driven), as we will see.

Starting from this point, the evolution into a cultural district can be somehow facilitated. In facts, in the Baksi Museum model three of the four actors⁸ are included:

- the territory as physical space,
- the community as group of people with homogeneous needs and bearer of shared interests, socially consistent⁹,
- the culture as the mix of intangible and tangible assets expression of the first two actors.

The accurate work of cultural mediation that the museum carries on among the community, the visitors and the international artists invited to the centre represents in itself an advancement both on the cultural and the touristic and economic side for the territory. Nevertheless, in order to turn into a cultural district, a fourth actor must be integrated in the latter ones and it is the economy as a productive activity or a group of them, be they devoted to the traditional activities of the territory and consistent with the community’s culture or completely different activities connected with the community by the fact they are run by someone very attached to it, willing to invest capitals in the sustainability of the model. Very rarely the cultural sector alone has proved capable to provoke the start to transversal general benefits and revenues without the support of relevant financial investments from the public administrations or from the private sector. Within the cultural district model, the intervention of a profit-oriented institution is structural part of the “construction” and

⁷ Magnaghi, A. “Territorial Heritage: A Genetic Code for Sustainable Development”, in INURA (ed.), Possible Urban Worlds: Urban Strategies at the End of the 20th Century, Birkhäuser, Basel/Boston/Berlin, 1998; Feria, J. M. (Ed.) (2012), Territorial Heritage and Development, CRC Press, London.

⁸ In this case, I prefer to speak about actors instead of stakeholders since I refer to a bigger and more heterogeneous level of stakeholders.

⁹ Often referred to as “human capital”

must be entwined in a reciprocal trustful relationship with the other actors (or pillars. See chart 1). The integration among these four actors, in facts, is based on the willingness of reaching a shared goal, of aiming at a common achievement that is the advancement for the community in terms of well-being. And at this stage, specific policies are necessary to maintain the mechanism and to achieve the goal. In order to do so, policies must be related to all the four actors and must aim at promoting the well-being both of the physical space, by protecting the landscape¹⁰; and of the community by improving the cultural offer and the economic production. Namely, a cultural district is expected to promote its economic improvement by the increase of cultural industries run by the community in its territory, financed by the economic actors which might find an economic interest in sustaining and promoting other activities that can help in creating a supply-chain from which they can partake the benefits. [CHART 2]

Of course, it is important to take into consideration also who is going to be the promoter of the cultural district, as we hinted previously. In facts, from a survey among the Italian examples,¹¹ it can be stated that if the project was promoted mainly top-down (politically driven), the main benefits pursued were specifically “tangible” (meaning especially economic) while, if the project was lead by the aspirations of the community (community driven) the first achievements were mainly intangible and thus created a real improvement in the overall feeling of well-being of the community itself. In the case of the Baksi Museum, at the moment, the project is partially top-down, having been born by the brilliant and generous project of Prof. Hüsamettin Koçan. It cannot be defined politically driven, since it meets many of the community’s expectations and springs out from the willingness of a fortunate member of the community, who maintains with this project a very strong connection with the territory and the community itself.. This situation has been the reason of the success of the Baksi Museum as winner of the CoE Prize, having mixed both tangible and intangible benefits for the community in terms of advancement of its overall well-being. Nevertheless, in this case, the process to integrate all the four actors necessary to the creation of a cultural district might prove somehow slow: only a profit oriented organization equally connected to the territory and equally sharing the aims of the community could be entrusted as investing partner.

The cultural district model, as we saw, can be applied to any similar situations in which a territory and its community, rich of culture and museums, want to promote an advancement. This model, in facts, has proved to be very adaptable as long as all the four actors are present. Nevertheless, this is not a guarantee of “perfect recipe”, this one depending specifically on the inner quality or “atmosphere” of the initial “territorial heritage”. It’s mainly the willingness of the four actors, their coherence and consistence to create a network among themselves, politically or community driven,

10 See, for reference the “European Landscape Convention and Reference Documents” by the Council of Europe <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016802f80c6>

11 Barbetta G. P., Cammelli M., Della Torre S. (2013), *Distretti Culturali. Dalla Teoria Alla Pratica*, il Mulino, Milano.

that can head to the creation of a cultural supply-chain supporting the :

- making of more effective and incisive cultural production
- promoting the development or the creation of new enterprises especially cultural industries
- enlarging the system of the cultural offer
- improving the sustainability of the cultural sector by self-sustainability or sponsorships and donations à revenues can be reinvested in the conservation and restoration of the present Cultural Heritage or in new cultural production, in education etc.
- increasing the attractiveness of the territory due to the boost of qualitative and quantitative indicators either as tourism and for financial operations, emphasizing the local cultural identity (and the interaction with the globalisation).

It is clear that all this cannot be carried on without a planned organization and a medium/long term programme coordinated by a representative consortium and in this case it is important that the political institutions activate policies facilitating the creation of the network.

What makes this model relevant is the fact that it is very adaptable (the necessary items to achieve it must be the one mentioned but their specific composition can vary from case to case) and that it necessarily implies the public/private interaction as a fundamental stimulus of advancement: the economic benefit or economic wellbeing of the community is pursued as one of the priority multifaceted benefits both in the creation of new economic values and as improvement of the quality of life on a cultural and societal basis. In facts, too often culture, in Italy above all, has been considered as ancillary to the economic or industrial development – as a surplus or a “decoration” – while it is clear that industrial innovation cannot be made without the integration of creative and cultural approaches at the beginning of any supply-chain in terms of research, development and increase of intellectual property (and trademarks) and the end of it in terms of improvement of the communication, of marketing strategies etc. [CHART 3]

The presence of the private or for profit sector guarantees the creation of revenues that can be invested programmatically either in the conservation and preservation of the cultural heritage and for its maintenance and promotion and/or on the production of new cultural offer.

In the case-histories that have been considered (the cultural districts in the Lombardy region promoted by a big bank foundation; some examples in the central regions as Tuscany and Marche and to a certain extent in Lazio and in the city of Matera the Capital of Culture 2019 in Basilicata) it is ascertained that all the qualitative indicators of cultural and societal life has improved along with the economic revenues of the territories (as I said as for tourism and for the development of new enterprises or the estate economic values). Interesting indicators that we must learn to

consider and report more often consist in the evaluation of the welfare and health impact of a better cultural life on the inhabitants of an area in which cultural offer and life are advanced, as research demonstrated since 1998.¹²

¹² European Parliament Directorate General For Research Working Paper Health Care Systems in the EU: A Comparative Study http://www.europarl.europa.eu/workingpapers/saco/pdf/101_en.pdf



THIRD SESSION:
24 July 2015, 14:00

**TRANSFORMATION OF THE LOCAL
POTENTIAL TO PRODUCTION**

Chairman: Jahangir Selimkhanov

Jette Sandahl
BAKSI: A Museological Model of Hope

Prof. Dr. Hüsamettin Koçan
Good Practice Example from the Baksı Museum

Darko Babić
Museums, Heritage and Regional Development

Yalchin Salimov
Gala Archaeological and Ethnographic Museum Complex:
A Case of the Museum Impact on the Local Economic Development



BAKSI: A MUSEOLOGICAL MODEL OF HOPE

Jette Sandahl

Museologist - Psychologist

Former Director of the Museum of Copenhagen, Denmark

Cultural Memory

As a delightful Fata Morgana, the Baksı Museum rises, magically, unexpectedly, on the hillside, when one turns the last corner of the long drive from the airport. It is, however, far from a mirage. The monumental new buildings are solidly anchored to the ground with concrete, local stones and boulders, and with a highly personal narrative of topographic belonging and love for a territory. The museum is, physically and metaphorically, firmly embedded in the landscape.

The Baksı Culture and Art Foundation aims to 'contribute to the sustainability of cultural memory' and to re-vitalize village life in a region shattered and emptied by emigration and rapid depopulation.

Collections, Production And Exhibitions

Within an attractive and diverse architectural framework the museum explores the radical potential of a museum, when rooted equally strongly in a commitment to serving a community, to solid museological principles, and to high artistic aspirations.

The Baksı Museum provides more than 4000 m² of public areas, exhibition halls, workshops, conference facilities, a library, open depots, a museum shop, a cafe as well as guest houses, all of international standard.

The museum collections span a careful selection of contemporary art as well as historic paintings and calligraphies, local ethnological objects, rural tools and crafts products. This eclectic mix and the coexistence of these diverse collections are defining features of the museum and supported by an active collecting process.

Production, however, is as important a dimension of the Baksı Museum as are collecting and exhibiting.

In spacious spinning and weaving ateliers local women reclaim, learn and relearn the skills of producing kilim rugs and the fine ehram textiles, in jobs that give them a living wage. Likewise, there is a continuous production of contemporary art, through the nurturing of young local talents and through an art intern program. Established as well as up-and-coming artists from the capital come to take part in workshops and exhibitions at Baksı.

The impeccable, minimalistic aesthetics of the museum provide a structure and clarity around the many different artistic and social narratives that interweave in the museum.

Objects tell of local land husbandry, of local crafts production and its revival in the manufacturing ateliers of the museum. Exquisite works produced by children tell a story of discovering and nurturing talents through artistic education. The sound of busy looms and smiling concentration slowly surfaces a story of secluded women enticed out of their homes into paid employment and of their daughters' entry into the educational system. The art speaks for itself, layer by layer, with sparse interpretation, while the strong social agenda appears between or behind the lines, never as heavy-handed didactic positioning. The commercial enterprises of shop, cafe and living quarters for visiting artists and other guests envelop the cultural activities seamlessly.

Democratizing Access

The Baksı Museum joins the historic with the present, the social with the educational, the financial with the cultural, and merges the creative processes with the goals and methods of cultural democracy.

It democratizes access to culture and art and pushes the boundaries of the traditional museum concept. The museum makes contemporary art available and accessible in a region where none could be experienced before. But even more importantly, it makes it possible for culturally disenfranchised people to actually create and produce art in a continuum from traditional arts and crafts to its most contemporary forms.

The museum sees itself as both a 'cultural interaction point' and a 'cultural resistance point', where the rural meets the urban, where traditional craft, art and culture meet contemporary art and lifestyles, breaking in the same process the dependencies of the urban center, both in terms of artistic content and production and in terms of creating viable livelihoods in the rural areas.

Interdependencies

The Baksı Museum positions itself at the core of the center/periphery dichotomy, which mars Europe as a whole as well as the individual nations within Europe. The urban centers grow continuously, while the rural areas depopulate correspondingly, to a level where local cultures are left vulnerable, threatened and depleted.

The Baksı Museum bears witness to the essential economic and cultural interdependency between different regions of Europe, and to the slow, complex, and often painful, cultural metissage. The future

of Europe, as well as of contemporary Turkey, depends on negotiating the coexistence of clashing cultures, of different and often contradictory world views, belief systems, morals, ways of life.

Sustainability

To fulfill its multiple purposes the Baksı Museum has invented new models for financing, creating and running a museum. It is originally a private initiative, and is owned and run by a non-profit organization. The small permanent museum staff, responsible for daily operations, is supplemented by individuals and groups, who volunteer their time, expertise and resources to the museum. The goal is to eventually attain financial sustainability, through long-term partnerships and increased profitability from production and commercial operations.

The Museum As Agent For Social Change

Negating disciplinary boundaries and turning the concepts of center and periphery, of tradition and modernity inside out, the Baksı Museum breaks new museological ground. It positions the museum as a meeting point, a place for social change, and an important agent in making this local area a better and more sustainable place to live.

The social and emotional commitment of the museum permeates and shapes the spaces and the artistic products, in ways so persuasive that the visitor feels included, as if in a shared purpose. It conveys a catching sense of hope, making one want to join and be part of the compelling vision.

A Recipe For Hope

Is there a recipe for hope? Can as unique and intensely personal a vision as the creation of the Baksı Museum serve as a model and be emulated or duplicated elsewhere?

From a museological point of view I believe it can and will.

The European Museum of the Year Award recognized qualities in the Baksı Museum that signal new trends and new paradigms in museums. Identifying the diverse components and connections, which have merged and blended to make this place so excellent, will help provide not a blueprint, but inspiration, principles, standards and checklists for creating museums which matter to their communities, and which support their communities in finding their own place and voice in the larger, complex and interdependent national and international contexts.



GOOD PRACTICE EXAMPLE FROM THE BAKSI MUSEUM

Prof. Dr. Hüsamettin Koçan

Founder of Baksı Museum, Bayburt, Turkey

European Museum of the Year Award 2014

Okan University, Faculty of Fine Arts, Istanbul, Turkey

Honorable Participants, Ladies and Gentlemen, Dear Friends,

In my speech I would like to recount you Baksı Museum.

Instead of talking about in detail that Baksı is a resistance against the repressive inclinations of modernism which deterritorialize the people and erase the identities in everywhere, that the reasons of why it was founded in a region of outbound migration as a restoration project, that it was built by voluntary initiatives as a civilian enterprise, in this speech I would like talk about the contrubition of the Baksı to the region it is built on, its participation into the relations of the production and its relations to the people in the region.

Of course, I would submit the Baksı for your consideration, offering some citations from the field I mention.

Bayburt is the smallest city of Turkey. With very high levels of emigration, this city suffers from all the problems of that outbound migration.

The city has lost not only potential productive force, but also the ground for using that potential and the centuries of accumulated productive assets mainly because of emigration.



Photo: Kerim Ayhan Yanık

On the other hand, worse still, the city had to pay a heavy price for some of the negative outcomes of the migrating populace.

We can separate the migrating populace into groups as follows:

- Firstly, the populace which has left for good;
- Secondly, the populace which has kept some connection to the homeland even if limited;
- And thirdly, the seasonal agricultural laborers.

The impressions of these three categories to our city were devastating and costed very high economic, social and cultural prices.

Economically, the production deteriorated to almost finishing point and handicraft, farming ve husbandry went to ruin altogether.

The most important cost of the emigration was reflected to the city as “loss of identity”. Ties to the tradition with regard to architecture, craftsmanship ve oral culture were completely ruptured.

In summary, in the face of this situation leading to a heavy cultural erosion, people of the city felt themselves obliged to leave the homeland as an only option.

According to a research of the last year covering 5 villages, while the one fifth of the population in these villages has been living in their birthplace, four times more people affiliated to the rank and files of migrants both domestic and international.

Meanwhile this huge population have formed new migration routes on the world map, in return the complexity has reflected from those places to Turkey.

Leading to a loss of direction in general, this complexity has force the people to produce new values. Without a competent perception, this new value production has been like to be driven away a chaos or coincidental situations.

The cultural erosion inevitably has led not only to an alienation to oneself and to one’s heritage but to move off a sustainable economy and sustainable culture. What I intended to point here, of course, some negative effects of an aesthetics construction without identity for the sake of innovation.

The soulful and touching cries of the weavers, the stone masons, the carpenters, the ceramisists have left the region for long. Traditional construction techniques and embroidery have been devastated as is after an invasion.

The art, especially contemporary art, which supposed to represent the conscience of humanity, by fulfilling its instutionalization in the centers, has left the peripheral population out of its contexts; portraying the centric population its target, for some security and economic reasons and because it would likely to find a ready audience, the art has left off-centre helpless.

By means of its dynamic structure, mass media, creating a mass culture out of this rupture of centre-periphery ties, has led the peripheral population to a situation such that they are likely to be audience instead of producer and they are obliged to design a life on what they are offered.

This situation in itself seems not to be the problem of art and artists but we can’t argue that this doesn’t account for some important problems of humanity.

Meanwhile the relation between the migrants and the place they migrated is mainly economic, the effects of migration will continue for generations and last as disorientation, feeling of being loss and alienation. For this reason, the long forgotten stories and the traces of human who longs for beauty are needed. We, in the same way, as individuals, need also a life story we are obliged to cherish. However this story must be open to the future. The people who have lost their dreams are destroying. Because of all these reasons, for us, the realities of life are much more important than some scholarly taxonomy.

In other words, the life and demands of living people are coming into prominence. If they are especially the people who are counting the days for emigration albeit resisting, it falls us to take the road toward them.

Besides, if I add that I am also a child of a migrant, this road is likely to be a little sentimental.

Baksı Museum is an interdisciplinary institution including fields of art and design. But I would like to widen this account by pointing out an important difference.

The difference is that, by including ethnography into the collection of museum, we somehow ignored the boundaries of high art and low art; by way of this decision, we have focused on living alive men and women and we have given prominence to their real demands and expectations.

Scornful attitudes of judging and classifying impose restriction to the relation of the museum and the people. These restrictions are getting sharp especially in the relation of centre and periphery.

The people of periphery are being pushed out completely because of the ignorance of their heritage. Human oriented approach of Baksı Museum has created for the audience a setting of autonomously self-realisation.

At this point, it needs to review the founding orientations of Baksı.

- 1- Our museum considers centre-periphery relation as a rupture; for this reason, it tries to lay bridges between centre and periphery by means of art and design.
- 2- Baksı wants to support women, who were pushed into the background despite the fact that they are the main protectors of local culture, by relocating them into the field of economy and making them productive.
- 3- Baksı has developed and performed some projects for children to play a role in the destiny of future generations.
- 4- In addition to some sustainable economic units, Baksı has developed a project of cultural tourism.
- 5- Instead of shaping people, Baksı has actualised some projects for making people productive and improving their quality of life.
- 6- Our museum, which has not been supported by any economic unit, seeks to promote voluntary participation and consider this participation as its irreplaceable resource.
- 7- By resolving artists into the partners of the project as always, Baksı has composed a rich and dynamic culture of collection.

I mentioned that the main reason of the emigration is economy. Our museum think that these problems would be solved by creating a sustainable economic environment.

For this reason Baksı has found the museum workshops. Our workshops of ihram, carpet and ceramics have brought women from secondary importance to an economic asset.

It is an indisputable truth that only economically productive women can take part in the social dynamism and this understanding is the main reason of foundation of museum workshops.

In those workshops, it has been held training courses of ihram, carpet, ceramics, natural dyestuff and xylography (a wooden printing technique) and in the end it has brought some qualified employee in production.

Because of the roles of the women in farming, during the summer monts we are obliged to make part time arrangements.

Thinking that it would not be feasible to restrict the production in the museum area considering a possible increase of demand, a project for building of workshops, in which 200 women could work, in the city centre of Bayburt has been started.

This centre would endow women, who are rural-urban emigrants and living apartment houses, with participation in the life.

The fundamental principles of the operation of women employment centre:

- 1- Manual labor in production
- 2- Natural material
- 3- Natural dyestuff
- 4- Priority to traditional models
- 5- Design the products in accordance with present life conditions and demands with the help of designers.
- 6- Securing craftsmanship and design collaboration
- 7- Fulfilling practices oriented to international markets, going beyond home markets.

We have lived three important experiment here: By the time being, 10 designers are working on small object design entitled "Tılsım", means "Talisman". After the promotion in Istanbul, we will put these designs to market in this September.

We would like to share with you some of these. The processes of design will make contribution to the economic and cultural power of women. Besides they will promote considerably the sustainability of our museum.

One of economic solutions is cultural tourism. Following the great interest showing to Baksı Museum, our city, which was normally close to tourism, became a centre of attraction. For turning this into an advantage, we have built guest houses in our museum. We are planning to built 10 more rooms in addition to our 18 rooms, in a short time.

Last year we organised a semposium entitled "Cultural Tourism" and we met there the experts of the sector, who provided us with very useful data of the field. Besides we initiated some

arrangements in the village and within this context, we decorated rooms in three houses in addition to a townhouse restoration.

Unfortunately I must inform you that we can't achieve our expected results because we believe that the mutuality is essential in the projects which is carried out together with local population.

Therefore we need time because that it takes time to persuade people.

Lasting production is possible only by this way.

For instance, 15 years ago, villagers didn't want to work for money in our museum construction although the same villagers were going to other cities as seasonal workers.

They were not accustomed to work for money in their hometown. Today women work for money, moreover they have begun to bargain with us for their salaries. We are well aware of the hardship of persuasion as the living witnesses of this process.

There is a "wishing tree" in our village, which is believed that it has "a mysterious power". This tree was there when I was born; when anybody had in trouble, she/he visited that tree for hanging their offerings to the branches of tree.

Same custom is also going on today but some time ago this tree had no protection at all. As the time passed by, the tree had come up against some vital threats until we shrouded that wishing tree.

So this tree will continue to keep the offerings and the colourful drapes against the winds and will also going to be hope for people for generations.

The developments in the field of cultural tourism are very hopeful for our region. Some important travel agencies organize tours to our museums and day by day the number of those tours are growing apace.

For the next year, our accommodations for travelers and tourist would not be sufficient; therefore other touristic facilities of neighbouring centres will be able to make a profit by hosting Baksı visitors.

It would be wrong to ignore cultural and relational dimensions of tourism by giving prominence to economic dimension. Because the former is very important for transformation of closed societies to open ones. By way of tourism, we are able to establish a dialogue. Tourism, in this way, is functioning not only as an economic product but also as a cultural one.

The children are the future of a society. If we evaluate properly their joys, their energy, their curiosity to life, it would be easy to create living and self-conscious individuals. In this sense, children are constructors of the future. Therefore, we, as a museum, are attentive to the projects concerning children.

Our first project for the children is Children Art Festival.

This year our festival has turned 3. In the context of the festival, a yearly contest is being organized in the city. In this contest, students draw pictures about their own life or their environment.

After the pictures of the students are being evaluated by juries, 40 students are being invited to our museum for a week.

On the last day of the workshop, during the celebration with the participation of families and

teachers, the participant students are given their certificates and testimonials.

Following the workshops, 15 students are awarded by yearly grant. Each student, who is given grant by our institution, has the right to apply another yearly grant in the following years. If the student is successful enough, his/her grant is being renewing.

In this way, it is intended to create a sustainable awareness about the creative children of the city. So far 50 students have deserved our grants.

We hope that those children would be well educated individuals who would contribute to the fields of art and design in a near future. The meaning of this is very important for our region. We think that they would participate to the aesthetic construction and the aesthetic production in the region.

One another important dimension of this project is to create consciousness about art and design in all the city.

We are in the middle of a mountain top. Our dreams are reaching out very distant horizons. We have intended to realize our dreams by making projects about them. We have some projects for your evaluation, waiting your participation.

- 1- Raising the voluntary participation up to the international level
- 2- Developing relations with international museums
- 3- Creating much more opportunity for the women
- 4- Offering much more opportunity for the talented children
- 5- Benefiting from international funds
- 6- Reaching to international markets
- 7- Developing cultural tourism
- 8- Widening the movement of restoration in our environment
- 9- Protecting our identity as a civilian enterprise

They are some of our goals.

We are very high opinion of working together with you in these areas.

Forthcoming cooperations would carry us to more productive and more happy futures.

Shortly, we, as Baksı, as woman, child, artist, designer oriented museum, are going to be fed and learn from daily life.

We appreciate the supportiveness of our artist friends with their works and the increasing of this support day by day as the greatest compliment for Baksı. For this reason, with the help of the inspiration gained by the life itself and the artists, we will never give up learning from and solving the problems.

the 1990s, the number of people in the UK who are employed in the public sector has increased by 1.5 million (from 2.5 million in 1980 to 4 million in 1998) and the number of people in the private sector has increased by 1.5 million (from 2.5 million in 1980 to 4 million in 1998) (Department of Health 1999).

There is a growing emphasis on the need to improve the efficiency of the health service and to ensure that the health service is able to meet the needs of the population. This has led to a number of initiatives, including the introduction of the Health Service Act 1999, which aims to improve the efficiency of the health service and to ensure that the health service is able to meet the needs of the population.

The Health Service Act 1999 has led to a number of changes in the way the health service is organised and managed. These changes include the introduction of the Health Service Commissioning System, which aims to improve the efficiency of the health service and to ensure that the health service is able to meet the needs of the population.

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MUSEUMS, HERITAGE AND REGIONAL DEVELOPMENT

Darko Babić

President of ICOM Croatia

Chair of Museology and Heritage Management,

University of Zagreb, Faculty of Humanities and Social Sciences, Croatia

“The museum is an institution in the service of society of which it forms an inseparable part and, of its very nature, contains the elements which enable it to help in moulding the consciousness of the communities it serves, through which it can stimulate those communities to action by projecting forward its historical activities so that they culminate in the presentation of contemporary problems; that it to say, by linking together past and present, identifying itself with indispensable structural challenges and calling forth others appropriate to its particular national¹ context.(...) The integrated museum (...) new type of museum, by its specific features, seems the most suited to function as a regional museum” (Santiago de Chile Declaration, 1972²)

(Davis 2011: 60, cf. Nascimento Junior, J. do; Trampe, A.; Santos, P. A. dos. 2012)

Museum

Museums³, as the institutions that preserve and interpret the material and non-material evidences of the human race and human activities interconnected with their natural surrounding have a long history. While started in the ancient times only in the modern era (cca. 200+ years ago) they become public institutions gradually developing over time its social responsibilities which we today request and indeed expect from museums. A century and a half only, or indeed already, passed from the first written appearance of the word museology in 1869, at least as we know. From perspective of the past of the objects that could be seen as part of museums' exhibitions or in museums' storages, in archives and libraries as well across natural and cultural sites that we encounter in our various

¹ Today, four decades later and by taking into account all characteristics of globalized world we live in, we feel that a word regional could much better serve purpose no matter 'national' still playing (and will continue to play) important role.

² i.e. “Round table on the development and the role of museums in the contemporary world” (Santiago de Chile, Chile; 21-30 May 1972).

³ Originally from the ancient Greek mouseion: a place or temple dedicated to the muses.

crossing over the planet Earth, and which witness of the development of human civilization - in this relation, one hundred and fifty years of museology seems irrelevant, in fact, negligible. At the same time exactly during this period our civilization went through great and to previous times incomparable intense and rapid changes that unambiguously determine and shape even our present day reality(ies), beliefs and judgments always further benchmarked with new contemporaries'. Even more this period marked how and why we interpret values from the past in a specific form (varied types) of public museums.

Defining the idea of museum is and always will be enormously tricky task. Museum, as particular demonstration of relations in between humans and (selected) past could be diverse, to put it to extreme it could be anything and everything which represents this relation. Anyhow, since we need to operate under something more tangible (i.e. definitions), museum could be defined as *"a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"*, as the ICOM Statutes adopted during 21st General Conference in Vienna (Austria) in 2007 describes museums. Though this definition today serves as a reference in the international community it naturally changed over time⁴ and it will certainly change in the future too. Nevertheless as part of this article we are more focused on the word heritage (i.e. *'tangible and intangible heritage of humanity'*) as it, although maybe not necessary at the first sight, plays not the crucial role concerning museums' functions but certainly about its purpose and its content. The issue is that heritage is only seemingly simple and straightforward concept.

Heritage

While the history of heritage would not necessary be considerably diverse from the history of museums it needs to be carefully rechecked today, taking into account on the one side heritage plays a significant part in the ICOM's museum definition and on the other by interest in and development of heritage studies (as counterpart of museum studies/museology) around the world. D. Harvey (2001: 321) would say that *"heritage has always been with us and has always been produced by people according to their contemporary concerns and experiences"*, which is just partly less extreme then Laurajane Smith (2006: 11) statement that *"there is, really, no such thing as heritage"*. P. Howard offers us a possible (missing) link here when saying that heritage can be really anything what we want where the will is crucial and that *"things actually inherited do not become heritage until they are recognized as such. Identification is all."* (Howard 2003: 6). All this very well correspond with considerations from B. Graham, G. J. Ashworth and J. E. Tunbridge that *"heritage can be visualized as a duality - a resource of economic and cultural capital"*, or in other words

⁴ For tracking gradual development of the museum definition according to ICOM Statutes (1946 to 2007) check: http://archives.icom.museum/hist_def_eng.html

that heritage is actually “*a commodity, moreover one that is simultaneously multisold in many segmented markets places*” (Graham , Ashworth & Tunbridge 2000 : 22). While used statements impose more questions than answers about (idea, or definition of) heritage, including its creation and construction they do not need to frightens us, in fact quite a contrary.

During the last decades we have witnessed expansion of the concept of heritage (not only intangible!) and parallel with it rise of interests for a comprehensive and multifaceted understanding of the meanings and the roles heritage have in our society/ies. Yet it could be noticed that still very often the heritage is presented as a self-explanatory category, in the sense it somehow possess intrinsic and unquestionable values where the main concerns are connected with it use only. In other words the main issue regarding heritage exists on the level of use, or more precisely quality heritage management. While this is true, meaningful heritage management (which is day to day job in any museum, including regional) goes beyond practical side ‘calculated’ in only economic figures⁵. Contemporary understanding of the heritage management takes into account all relevant (i.e. object/site/region/country specific factors) be it social (!) or economic, beside of course essential role of care. It indeed tends toward ensuring tangible (direct or indirect) benefits for local communities and by this toward development of the society in general. The latest is how we suppose to distinguish the heritage from mere collections of the objects from the past, in its inseparable dynamic role.

Basically broader understanding of heritage we introduced here, if correctly recognized, means that every aspect of local/regional past, present or projected future, any object, practice or other activity could and indeed must be a subject matter of a (regional) museum.

Regional

A region is a part of a larger entity (e.g. surface, space, body) that is different or separate from other parts in some way. Geographical regions are however areas broadly divided by its physical characteristics⁶, human-impact characteristics⁷ and the interaction of humanity and the environment⁸. While regions in fact could sometime correspond with jurisdiction areas as e.g. national borders or be defined by law they are, or certainly supposed to be, based foremost and only on specific natural and cultural (humans shaped) features which make them distinctive. Thus on natural + cultural boundaries, not administrative one as every region has its own not movable⁹ characteristics as its natural environment (as landforms, or climate) as well tangible and non-tangible (socio-cultural) elements created by people in the past (and the present).

The very term regional museum has indeed different implications in different settings/countries.

⁵ Those remain important too, but not exclusively.

⁶ Physical geography

⁷ Human geography

⁸ Environmental geography

⁹ But not necessary fixed.

Museums are sometimes called regional because they hold objects and collections of regional importance, while sometimes they are regional because they are regionally (administratively) funded, as opposed to state or municipal ones. The next category could include diverse ways of museum presentation and interpretation, i.e. museums which communicate the regional narratives via their permanent or temporary exhibitions. Last but not least on this (by no means an exhaustive) list museums are regional as they represent and support crucial issues relevant to territory and people who live within defined, natural + cultural boundaries. All these categories, in fact, usually overlap for obvious reasons.

No matter a regional museum is established and run by this or that aforesaid reason it will accomplish its *raison d'être* only if manage to serve real needs of "heritage community" it was established for, and to do this in accordance with demands of complex contemporaneity. Or in other words, as was said a long time ago addressing true forerunners of modern regional museums (i.e. eco-museums) they *"must not be a kingdom of the dead, a cemetery. It is made for the living; it is to the living that it must belong, and they must feel at ease here. The living are continually on the move, from yesterday to tomorrow, and the museum must help them to see the present in the mirror of the past, and the past in the mirror of the present. They will thus experience the intimate cohesion of past and present which begets the future. The crucial task of the Heimatmuseum¹⁰ is to serve the people and the present, and if it fails in that task it becomes no more than a lifeless collection of objects."* (Klersch 1936, according to Davis 2011: 52).

(Sustainable) Development @ Regional Museums: As Conclusion

The development, sustainable one is usually defined as meeting the needs of the present generation without compromising the ability of future generations to meet their own needs. If someone is, as far as museum and heritage world is concerned, invited and obligated to respond to this call it will be regional museums with the goal to address local people preferences and needs, no matter in which form regional museums exist and how they started its reality (as complex, or foremost ethnographic or archaeological, or indeed contemporary art collection). While any other type of museum, by transcending the key purpose of the museum in a contemporary society as an institution which contributes toward the common good, no-one more than a regional museums are invited and will remain true barriers of the four domains or pillars of sustainable development - cultural, environmental, social and economic. Although this may sound like a burden it in fact offers a great opportunity for regional museums to act as true mediators of 'think globally, act locally' idea since they represent voices of common people (from all around the World), of a 'bottom up

¹⁰ Text is referring to *Heimatmuseum* but indeed remains valid for any kind of museum, especially regional one. In its simplest sense the German word *Heimat* means home, homeland or hometown, although the equivalent English word fails to match to its full meaning since the term is not adequately conveyed by words home-land/town. *Heimat* embraces the earliest experiences of people (birth, infancy etc.), their language, collective identity and so forth, all based on the feeling of patriotism without nationalistic undertones. It is a sort of love and attachment to the home-place where regional characteristics play an important role. For more about *Heimat* see: Applegate 1990.

perspectives' which represent a real power for the change possible by meaningful use of (universal) heritage. If true collective heritage of humanity exists, in which we unquestionably believe, then it is far less based in a great collection of objects safeguarded in World's well-known and the most visited museums but indeed in hands of endlessly numerous unnamed curators - creators and supporters of regional collections and museums which truly affect progress, development and promotion of local / regional qualities. Since only in diversity of 'small' we (humans, together with our planet) are complete and unite.

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THE GALA ARCHAEOLOGICAL AND ETHNOGRAPHIC MUSEUM COMPLEX: A CASE OF THE MUSEUM IMPACT ON THE LOCAL ECONOMIC DEVELOPMENT

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ICOM Azerbaijan

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Undoubtedly, regional museums are important elements of the society in which they play a substantial role. There cannot be a veritable and sustainable development without their participation in the cultural life of society.

Regional cultural tourism has new functions to carry out. It is not considered any more only as a kind of tourist activity, but also an important mechanism of management in the economic development.

The urgency of regional cultural tourism, revealing its potential as resource of social-cultural development of a region, are connected with requirements of administrative practice, necessity to help territorial communities to optimize and attract various strata of society to cooperation with other cultural communities, and launch processes connected with the long-term development of territories.

Regional cultural tourism functions today as a structure which leads museums from researching and preserving cultural and natural monuments to studying and preserving their integrity and variety; from protecting monuments to preserving all the historical and cultural heritage and its environment, as well as communities as the heritage bearers.

The Gala State Historical - Ethnographic Reserve

The Gala State Historical-Ethnographic Reserve was created in the village of Gala in 1988.

Located about a 40-minute drive from Baku, capital of Azerbaijan, the mission of the reserve is the protection of historical and cultural monuments of scientific, historical and artistic importance..

In 156 hectares the reserve compasses ancient mosques, bathes, reservoirs, houses, buildings for agricultural purposes, tombs, burial mounds, remains of a castle and many other monuments dated

to III millennium BC up to early XX century.

In 2008, the first archaeological park and open-air museum was created at the Gala reserve. The park includes original and reconstructed archaeological objects and architectural monuments of the region.

Besides the Gala museum park, the reserve also includes the Gala Fortress, the Gala Museum of Antiques, and the From Waste to Art Museum.

The Gala Fortress

The Gala Fortress dated to 10th - 15th centuries consists of a tower and walls. In the premises, gold coins and bracelets, pieces of ceramics and stone objects with rock drawings of III-II millennium BC are displayed.

The Gala Museum of Antiques

The museum displays various household objects from Azerbaijan, as well as USA, Germany, Austria, Russia, France, England, Belgium, Iran, Uzbekistan, Poland, Turkey and other countries.

The “From Waste to Art Museum”

During recent years, four exhibitions “From Waste to Art” were held in the village of Gala. They displayed works of art made of household waste and trash. Apart from them, the “From Waste to Art” Museum was opened in 2015. It exhibits works from all the exhibitions. The exhibitions were implemented within the project “Clean Gala” from 2010.

...

The Gala Museum complex offers a number of tourist routes around the reserve and the village. During tours, visitors learn the history, traditional handicrafts and household keeping of the region. For years, the Gala Museum also collaborates with “EcoSphere”, non-governmental public organization uniting young scientists, teachers and students with experience in the field of education, health, environment and cultural heritage.

The purpose of the organization to promote the preservation, protection and restoration of environment, natural and cultural heritage of Azerbaijan, the health of the younger generation; promotion of the principles of humanism, mercy, compassion in various spheres of life.

“Ecosphere” tries to revive not only the nature but also ancient handicrafts of the region, as well as attract tourists. For example, it revived pottery and carpet workshops, making it possible to township residents recall skills that perfectly mastered their ancestors.

In the collaboration with the Gala Museum, Ecosphere organizes paid tours and programs for children and teenagers. The programs are Learning the Gala settlement, Traditional crafts in Gala, Archaeological excavations in Gala, Children's Eco-camp "Amazing Animals Around Us" etc. In general, the collaboration enables to attract a lot of visitors, involving local residents into the museum's programs and developing little by little the economic infrastructure of the region.



FOURTH SESSION:

24 July 2015, 15:40

**TANGIBLE AND INTANGIBLE
CULTURAL HERITAGE IN THE
CONTEXT OF MUSEUM**

Chairwoman: Alexandra Bounia

Zeynel Abidin Yaşlı

Portrayed Legacy of the Ani Historic Site at the Kars
Archaeological Museum

Inga Karaia

Intangible Cultural Assets in the Museums of Georgia

Nihat Erdoğan

Mardin Museum Educational Activities

Dr. Orit Shamir (co-author Dr. Robert Kool)

Exhibiting the Caesarea Gold Coin Treasure: Druze Holy Shrines,
Israeli Museums and (International) Museums Abroad



PORTRAYED LEGACY OF THE ANI HISTORIC SITE AT THE KARS ARCHAEOLOGICAL MUSEUM

Zeynel Abidin Yaşlı

Art Historian, Kars Museum, Turkey

Located at an approximate distance of 42 km away from the Kars province, ruins of Ani, is situated within the limits of the Ocaklı village. It is the largest historical site laid on a volcanic terrain bounded by the west bank of the Arpaçay river, also known as the Akhurian river, which flows right through the Turkish – Armenia borderline. The previously inhabited historical city of Ani is the largest and most impressive site founded in the eastern Anatolia region and it is approximately 1370 to 1490 m. above sea level.



During the prehistoric times of the aforementioned region, besides the present day ancient city of Ani, there has been evidences of several layers of settlements occupied during the Chalcolithic period, late Bronze age as well as the Iron age. It is evidentiary that the preliminary settlements

founded within the limits of the historical site has initiated during 4th century C.E. where the citadel was located and the settlement area continued to develop within the fortifications encircling the ancient city. Through the access point(s) available on the Causasus' mountainous terrain(s) towards the eastern plateau of the Anatolia region, Ani has always been an outstanding commercial settlement as part of the infamous Silk Route. As a prominent city, it has reached its peak in terms of cultural, political and commercial development, to be more specific between 9 – 14th century C.E. In the course of this period, ancient city Ani became a highly populated medieval cross town serving as a commercial and political hub between the West and the East.

In time, the city has hosted a diverse range of cultures where political, religious, administrative and civic buildings were built, therefore due to the available remnants of the architectural structures we can still observe the diversity flourished in the region. To day, the fortifications encircling the historic site and 21 remaining structures constitute the most prominent, denoting and representative examples of its long lasted history as well as its legacy. Other surviving detachable and immovable archaeological finds, elements and complexes which have probably suffered from earthquakes, wars or any other similar devastations in the course of time and currently found under the terrain are waiting yet to be excavated along the course of the archeological excavations retained in the aforementioned area. In 2012, the Ruins of Ani was accepted in the tentative list of UNESCO's World Heritage Sites. Currently, there are on-going excavations, restoration and landscaping projects which mainly intend to achieve the transmission of the ruins of Ani into a cultural heritage and tourism center.

The Ruins of Ani has been accomodating a multifarious range of monumental structures that shall shed light upon the cultural diversity and richness of the region. Most of these monumental structures have been registered as "Immovable Cultural Heritage to Be Conserved and Identified". Structures and elements exhibited in Ani have been classified under the first degree of archaeological site category, thus the nearby Ocaklı village has been partially included in the same category for the purpose of a more extensive conservation and preservation. Remaining part of the village is classified as a third degree archaeological site category.



Archaeological Surface Survey, Sampling Research And Excavations Conducted At The Historic Site Of Ani

- Archaeological excavation and restoration Project undertook by Nikolay MARR between 1894 – 1916
- Archaeological surface survey and sampling researches conducted by Prof. Dr. Kılıç KOKTEN between 1942 – 1943
- Archaeological excavations undertook by Prof. Dr. Kemal BALKAN between 1965 – 1966
- Archaeological excavations conducted by Prof. Dr. Beyhan KARAMAĞARALI between 1989 – 2005
- Surface surveys conducted by Prof. Dr. Oktay BELLİ between 2000 – 2010
- Archaeological excavations undertook by Prof. Dr. Yaşar ÇORUHLU
- Archaeological and scientific excavations undertook by the Directorate of the Museum of Kars between 2011 – 2014

Kars Archaeological Museum

Founded as a museum directorate in 1959, the directorate was officially converted into Kars Archaeological Museum in 1969. Archaeological artifacts and finds of the Kars Museum displayed in the vault of the 12 Apostle Church built on the slopes of the Kars Fortress have been relocated to a modern complex built in the Station District of Kars city in 1981. To-day, all the on-going researches have been carried on in the same facility. Following the “Exhibition-Rearrangement-Maintenance” Project initiated in 2006, our museum has started to accept visitors in 2008.

Kars Archaeological Museum consists of two main sections where the archaeological as well as the ethnographical finds are displayed. Displayed on the entrance floor, the archaeological finds and elements are categorized in a chronological order starting from the paleolithic period followed by the Chalcolithic period, late Bronze age, Urartu Civilization, Roman era, Byzantium, the Seljuks and the Ottomans. The first floor is occupied by the second section of our museum which mainly displays the ethnographical finds available since the 18th century. These finds and artifacts denote the cultural diversity, richness and prominence of Kars province and the region influenced within.





INTANGIBLE CULTURAL ASSETS IN THE MUSEUMS OF GEORGIA

Inga Karaia

President of ICOM National Committee in Georgia, Tbilisi, Georgia

PhD, Professor in Art History, Caucasus University

In recent years, the museum world is experiencing one of the most noteworthy transformations with the global recognition of the urgent need to preserve both the intangible and tangible heritage resources in the face of the accelerated pace of cultural, economic and technological globalization. This fact allows museums to broaden their educational programmes and cultural assets, to orientate on the type of programmes what corresponds to various interests and growing social demands of the people. That will contribute to the sustainable and economic development of the society and the country.

Georgia is the country with one of the ancient and rich histories (its history began with the rise of the early Georgian states of Colchis and Iberia, which in c. 1000 formed the Georgian civilization, and achieved its renaissance in the twelfth through thirteenth centuries) and certainly one of the important priorities in the cultural policy of the country is cultural heritage protection in Georgian museums. Besides recent years more active became work for the protection and popularization of cultural heritage, moreover Georgia joined The Convention for the Safeguarding of Intangible Cultural Heritage adopted in 2003 at UNESCO General Conference at its 32nd session. The convention considers the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development.¹

Georgia joined the convention in 2007 and in this way the state recognized necessity of Intangible Cultural Heritage protection and took the following responsibility considered by the convention: ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

1. Intangible Heritage of Georgia, National Agency for preservation Cultural Heritage Georgia, Tbilisi, 2014, p. 6 (70), in Georgian.

The initiatives and activities of intangible cultural heritage protection and popularization were carried out even before 2007 (the Georgian polyphony was inscribed on the representative list of Intangible Cultural Heritage in 2001, afterwards was established International centre of Georgian Folk Songs and National Centre of Georgian Folk), but the purposeful working in this course had being active last years. The Ministry of culture and monument protection of Georgia inscribed 11 monuments (Kakhetian song "Mravalzhamieri", method of processing Meskhetian cheese, dance "Perkhuli", public theatrical performance "Berikaoba" and etc.), but in 2013 the method of "Ancient Georgian Traditional Qvevri" (wine-making method) was inscribed in the list of UNESCO Intangible Cultural Heritage. National Agency for Cultural Heritage Protection of Georgia has done the first pilot project "Get to know more about the intangible cultural heritage in your country", about 200 schools participated in this project and 90 participants and their teachers of 48 schools were awarded with the nomination of "Defender of Intangible Cultural Heritage".²



Georgian polyphony, Childrens group, Ensemble Rustavi, Festival Art Gene, Georgian National Museum

As museums are responsible for protection and interpretation of intangible cultural heritage ICOM National Committee in Georgia had carried out definite activities in the protection of ICH in terms of raising public awareness. In particular ICOM Georgia organized an international conference "Interpretation of Intangible Cultural Heritage in Museums" (27-28 November, 2012. Georgian National Museum) where had participated leading specialists from Europe and Caucasus region. The issues about Intangible Cultural Heritage inclusiveness in museum exhibitions and exhibition interpretation were contributed, as well as was analysed importance of research, identification and popularization of ICH in the globalization process in terms of generated challenges (based on the UNESCO Convention for the safeguarding of Intangible Cultural Heritage 2003 and with the recommendations of ICOM) at the conference. As well as ICOM Georgia organized the training particularly for "Interpretation of Intangible Cultural Heritage in Museums" (within the program: "Support for Committees to Implement ICOM Strategic Plan 2010-2012", led by ICOM experts, Tbilisi), this training was part of the training

2. <http://www.heritagesites.ge/geo/media/new/210>



International conference and workshop on the theme: "Interpretation of Intangible Cultural Heritage in Museums", Tbilisi, 27-30 November, 2012

series programme for South Caucasus Region Museums. The goal was to strengthen networking of museum experts, government organizations and the agencies through: examination current status of activities by identifying and assessing the methods being used by museums for safeguarding Intangible Heritage, promotion and cooperation/coordination for safeguarding Intangible Heritage to explore conceptual frameworks, scoping strategies, sharing experiences and assisting the interpretation development of planning and activities; building a regional network among museum professionals and cultural institutions in the field of Intangible Heritage for effective and sustainable interpretation activities, finding synergies..³

As it is known the country's intangible cultural heritage unites lifestyle custom, forms of expression, knowledge, habits and all the tools connected to objects, artefacts and cultural spaces – all of those are defined and named by society, ethnic groups or private peoples as part of their cultural heritage. All that kind of interpretation perfectly is being formed in the museum field, which gathers tangible part and artefacts of this heritage. The International Council of Museums (ICOM) serves society and its development. It is committed to guaranteeing the protection, conservation and transfer of cultural goods. Museums can contribute significantly to the protection of intangible cultural heritage by means of recordings and transcriptions..⁴

While considering intangible cultural heritage and museum activities specificity, in the process of their interactions the aspects are based on three basic postulates:

- Museums are social and cultural institutions and their key functions are preservation, presentation and popularization of tangible and intangible cultural heritage;
- Heritage appears to be key condition of revival and development of ICH element, i.e. it's the basis of viability of heritage;
- Cultural values can't be discovered and studied without targeted activities of an individual and a society, the more so that cultural heritage, due to its sensitive nature, often can't be restored.

3. http://www.georgianmuseums.ge/?lang=geo&id=2_1&sec_id=13&th_id=108

4. <http://icom.museum/programmes/intangible-heritage/>

Visitors in Georgian museums can get acquainted with and be participants of different cultural and educational programmes, that has big potential to transform these activities into social actions one. In particular, Open Air Museum of Ethnography of Georgian National Museum has been presenting traditional craft courses at weekends since 2013. The project takes place within the framework of supporting and promoting the Georgian traditional craft and folk art. Along with on-going tendency for globalization, the popularization of craft and folk art becomes an inevitable part of preserving National traditions and culture in many different countries. Visitors will have an amazing opportunity to meet masters of the traditional Georgian craft, explore and learn more about local traditions, take part in workshops and courses of crafting and save this part of the National tradition to future generations.⁵



Traditional craft courses at weekends



From series "Talks about traditional craft at the blue table", Georgian National Museum Georgian State Museum of Folk and Applied Art



Exposition of Wine Culture, Georgian National Museum, 2014

5. www.museum.ge

Wine Museum, which is established by “Wine Company Shumi”, is situated on the territory of the winery (Kakheti region) and combines a vineyard with collection grape varieties and Exposition Hall. At the Exposition Hall the unique archaeological things are presented, which tell a lot about a long history of Georgian viticulture and wine-making. At the “Vazoni” Vineyard one could find 294 Georgian autochthones local grape varieties, which could be hardly found in Georgia now and 92 foreign grape varieties that are spread in all over of the world. Other private wine museum (Qvevri) is located in the village Napareuli, also Kakheti region area. Museum guests can enjoy the activities like: visiting museum of old and new types of cellars, participation in grape harvesting, pressing grapes in 18th century Satsnakheli (ancient facility for pressing gapes), Shoti bread baking, making Churchkhelas (candies originating from Georgia; its components are grape must, nuts and flour), opening qvevri (pitcher), visiting Qvevri Museum, wine degustation etc.

In the State Museum of Georgian Folk Songs and Musical Instruments which houses collections of Georgian and South Caucasian people authentic musical instruments, often are organized various types folk music events. The most important fact - these activities faces wide society inclusiveness and start-up of many initiatives similar to large-scale annual fests Art-Geni in Open Air Museum in Tbilisi, which in fact is one of the best tool to represent, interpret and promote the intangible cultural heritage in museum, where performing art (dance, song etc.), public practice (games, culinary, folk festivities etc.), environment experience (folk medicine, natural phenomena, lifestyle types, domestic and poultry, fruit and vegetables care methods etc.) and crafts (textile, felt, metal processing etc.) are represented and interpreted.



Lithuanian Folk Group, Open Air Museum, Georgia



Georgian martial art workshops. Open Air Museum

These programmes also includes the living expressions like the traditions of many groups and communities as Georgia is a multinational state, where except Georgians live also Armenians, Azerbaijani, Ossetians, Russian and Jews, Assyrians, Kurds and Tatars. Georgian museums have an important role to play in fostering through a better knowledge of cultural identities, and in “education

of people to live together” and to consider differences as a richness to be shared with others.⁶ Many regional museums also have started the explorations in the safeguarding of the Intangible Cultural Heritage, but in Georgia which has traditions of researching the cultural, historical and aesthetical assets, heritage economics in fact is a new term and only general and basic imagination exists around that. After adopting sovereignty in the country and in terms of hard tasking the democratic society it became important to keep social values of the heritage:

- Tools to reach social cohesion
- Catalyst to intercultural dialogue
- Catalyst to local and regional identity
- Opportunity to improve the life

Accordingly keeping the revitalization programmes for ICH in regions and particularly in mountain region museums in Georgia has the most importance as in mountainous places natural, tangible and intangible heritage is in fact the only source to save and proceed with development of those regions. In regards to heritage the regional development issues are based on urban planning strategy and legislative environment regulation what is recently being processed with participation of international experts. Cultural heritage protection field in the country has to sustain to formation of specific regulation documents and its integration in the planning management scheme. Except cultural values of heritage immeasurable is social and economic potential of e.g. national living houses or traditional crafts for cultural tourism and small business development – that kind of skills and useful traditions will greatly contribute to sustainable development of heritage industry and relevantly the regions.⁷

Recently in Georgia the project “Crafts Platform in Action - Enhancing Sector’s Economic Capacity for Georgia” (funded by European Union Eastern Partnership Culture programme) is being carried out. This project aims to transform traditional craft sector into the employment and economic development source, which in its terms will sustain to conserve and protect folk crafts traditions and economic development of the field in regions of Georgia.⁸ Many museums in regions are already involved in the activities planned by project (crafts studios in museum spaces), what will have the significant results as expected.

Though this is not enough to do, because of the rich traditions existed in Georgia, what today isn’t fully used in the country. As local precedents and international practice proves the specific assets at local heritage is the most important resources for sustainable development of the particular regions and in general of the country.

6. Inga Karaia, Cultural tourism potential and perspectives in Georgian museums, INTERCOM Annual Conference “Museums and Cultural tourism”, proceedings, Rotorua, New Zealand, November 2009

7. <http://culturepolicy.ge/getattachment/Documents/>

8. <http://www.gaccgeorgia.org/Crafts/Crafts%20Platform%20in%20Action.html>



MARDİN MUSEUM EDUCATIONAL ACTIVITIES

Nihat Erdoğan

Mardin Museum Director, Turkey

Museum's education is a process of the visitor's inferring meanings related with their lives, working up a connection between the museum collections and visitors' interests to make them learn from the collections by presenting comments, explanations and program or by creating memories, emotions and ideas. Learning from the museums is learning from the objects. It uses the emotions as a base and it depends on lives. The education submitted by each museum depends on the museum's type, content and collections.

Mardin Museum carries out its workings as a place containing many people in different cultures and introducing these cultures to them, providing services to people at different parts such as science and education, and socializing them by passing out the profile 'protecting and exhibiting place of historical artifacts'.

In order to make the community familiar with the museum; Mardin Museum, on one hand makes contact between people and museum, on the other hand it carries out works about recognition of intangible cultural heritage and its awareness. The museum's aim is to develop people's analytical



side by making them relate their present life, their past and future with the artifacts and understand the political, cultural objects; it is also in an effort to create a difference in the community's life with the conscious of protecting their culture, tradition and life.

Mardin Museum is a museum representing the city that has an 8000 years history and it describes its archeological city's history to people who live in it. Because of having a cultural variety, it assumes the task of being leader; to be a respectful to discrepancies. It intends to provide service as a democrat museum to believe being social justice, and to increase visitors' numbers in different cultures.

With the museum educational activities, the museum intends to make natural attention in children, critical thinking skill, imagination, exploration tendency, cultural heritage's conscious, respect to discrepancy, conscious of democratie in order to be participative and having peace of mind discreet solutions to national and global problems, and appreciate to science. In accordance with these aims, the museum that is placed at the center of Mardin, being at the historical urban sit area has produced a relationship between the site and the society living near it, planned atelier activities in order to provide young people who haven't been at a museum yet to be one of the museum's active participants.

Aimed at visitors, students and teachers that come with assignation system in a school term, families, and people living in the neighborhood the museum's education activities have been carrying out practically for 4 years.

Museum's educational activities are being made by post graduated (museum education) archeologist, educators that are experts in their field, visual art teachers who have experiences in their field for 20 years and sculptor, 2 master educators and about 300 volunteers. The staff of museum's educators has a sufficiency of giving education and training by foreign language, Turkish sign language and has an experience of working with many different groups such as disadvantage children, children who have developmental disorders, etc. The museum acts as program, supporting all development of life, in-service educations. By this means, the museum staffs encourage participation to education of personal development in a sort of active volunteer and dynamics way. The museum built up a 2000 m² open area for museum education and in front of the museum's building 150 m² two closed education salon which are arranged an archeological park. Adobe Neolithic House and its 2x3 m size, 50 cm dept wares and 4 excavation sites are made up in the archeological park, with architectural foundlings, opuses' imitations (sculpture, tablet, oil- lamp utensils, fibula, arrow, etc.) which can be interpreted by children are history's educational source and are closed by land. There are information boards, querns, ceramic impellor, child figures that represent Mesopotamia's civilization, gnomon, work tables and 500 person of amphitheatre in the field. Equipments that are used in workplaces such as painted coin mould, traditional handicraft materials, clay and baking bakery, sculpture, seal, cuneiform and there are musical instruments equipments that are used in traditional ancestor, sports, old time toys and drama- puppet works which take parts in our museum.

Educational studies are planned to make a head of relation between school- teachers, museum and



parents. Information and documents about the activities are given to teachers before, during and after the visitation. Meeting with children are made before and after the museum travel. Children's participations and attitudes and museum's educational gains are measured by the first and last surveys with assessment forms.

Children and teenagers have been attending to studio activities with maximum 30 person group since 2010. The museum brought together more than 15 thousand children. 2500 of which are coming from villages. Especially 7-14 old age children learn the archeological park's artificial excavation sites in company with archeologists. Children like old version of pot making, print coins, write their names on the clay tablets with cuneiform, crush flour in querns, learn ancestor sports, and shoot arrows. Children's natural attention, curiosity, creativity, critical thinking skills, imagination and sleights improve by more than 30 workshops such as painting sculpture, marbling, music, drama, fable, shadow show, kite and puppet.

The museum consists of an art gallery that is 140 m², has a specialized library which contains 10 thousand books. On the other hand the conversation and restoration analysis laboratory is fully equipped. The modern conserving work consists 50.000 works. The conference hall capacity varies from 50- 150 and a 3D cinema room; with 50 person capacity. In addition to these all there are terraces that can be used as domains too. 5000 items concerning to religious and belief system, trade, social life, power & potency, war, bathing and nutrition are exhibited according to visitors 'interests and also according to the museum's pedagogic activities, such as the order of the exhibition halls, related concerts, conferences, symposiums, festivals, cinema, theater, circus and also decorating and painting the streets with flower such activities are done with the collaboration of the neighbor's. For instance the museum building has been decorated with flowers by the help of neighbors, 10.000 flowers have been planted such as petunia, sultana etc. The doors of houses at in distance of 1 km in the neighborhood has been painted with blue color, vases are hanged to the streets and to the walls of the houses, banks and trashcans are placed on streets. Festivals and workshops are carried out with the neighbors of the museum.

As a memory centre and city's culture Mardin Museum is going to sustain its entity in Mardin with the slogan *"The museums can change the lives by acting and deciding supporting independent attempts, in order to change young's and society's life."*

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EXHIBITING THE CAESAREA GOLD COIN TREASURE: DRUZE HOLY SHRINES, ISRAELI MUSEUMS AND (INTERNATIONAL) MUSEUMS ABROAD

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Introduction

It all presumably started with a storm a thousand year ago. A ship carrying a chest filled with gold coins sank in Caesarea's harbor. Almost ten centuries later, another storm in the winter of 2015 revealed this trove of gold coins (Fig. 1), the largest ever found in Israel, on the seabed of the ancient harbor in Caesarea 60 km north of Tel-Aviv. The treasure dates from the time of the Fatimid caliphs of Egypt, who ruled over a vast empire stretching from North Africa to northern Syria and Yemen during the tenth and eleventh centuries CE.

From the moment of its discovery the gold treasure generated unprecedented interest, not only in Israel but worldwide. Pictures of the treasure, the story of its discovery and its scientific importance went viral on a truly global scale. It spoke to the imagination of millions and millions of people



Fig. 1: The treasure.

worldwide who saw and read about the Gold treasure on TV, in newspapers, the internet, facebook and blogs. Literally within the space of two weeks, the treasure appeared on the front page of the NYT, was shown on Russian TV stations, and appeared in Chinese and Arabic newspapers. Among those who expressed a very special interest in the coins were the Druze community in Israel who asked the Israel Antiquities Authority to mount a small, special exhibit within the confines of one of their holiest shrines.

The Discovery

But first some details about the treasure itself and how it was found: the treasure was discovered on February 7th by a group of amateur divers during a recreational dive, off the coast of Caesarea. Diving among the sunken remains of the ancient harbor, one of the divers spotted something sparkling on the seabed. When he picked it up he saw a genuine gold coin in his hand. Disbelief turned into excitement when he and the other divers spotted more and more gold coins. After gathering some sixty of them, they demonstrated exemplary civic responsibility and alerted marine archaeologists of the Israel Antiquities Authority, who conducted a salvage excavation at the site and recovered more than 2,600 coins of pure (24 karat) gold weighing a total of 7.5 kg. A salvage excavation conducted near the treasure trove by the IAA uncovered five iron anchors that were used on Fatimid ships, suggesting that the coins may have belonged to a lost ship. As I speak now we have embarked on an intensive high tech underwater survey of the entire Caesarea harbor area, and in particular of the area where the coins were found with an international team of marine archaeologists from the USA and Croatia – who ask to cooperate with us after hearing of the discovery. So hopefully after the summer – if we find something substantial we will know more about the historical circumstances of why the treasure was lost.

The Fatimids

All the coins in the treasure were minted under the Fatimid caliphs who ruled for 260 years between the tenth and twelfth centuries over a vast empire stretching from North Africa in the west to Syria and Yemen in the east. The Fatimids originated from North Africa - today Algeria and Tunisia – and conquered Egypt in 969 where they built a new capital, today known as Cairo. The Fatimids were Isma'ili Shi'ites, tracing their descent from Fatimah, the daughter of the prophet Muhammad and fierce opponents of the Sunni Abbasid caliphate at Bagdad. At the zenith of its power the Fatimid empire stood at the center of a global trading network that reached as far east as China and India and as far west as the Iberian caliphate of Cordoba and the Byzantine Empire. The wealth of the Fatimid caliphs and the opulence of their court was legendary, making Cairo one of the most important economic and cultural centers in the Islamic world. No wonder, the Persian poet and

traveler, Naer i-Khusraw, visiting Fatimid Cairo, around the time that the treasure was lost wrote: “ *I could discover no end or limit to their wealth, and I never saw such ease and comfort anywhere.*”

The coins and their inscriptions

The coins date from the mid-9th to the early 11th century CE. The treasure contains two types of coins: dinars and quarter-dinars weighing respectively 4 grams and 1 gram each. These were the most common coins of the period. The treasure might have been tax-money collected by a government official returning to Cairo, the capital of the Caliphate, when his ship was wrecked. Alternately, it could have been payment, perhaps meant for soldiers stationed in the Fatimid garrison of Caesarea, that was sent out from the capital but which never reached its destination. **The coins you see here were produced of the finest 24-karat gold (96–99% pure gold). Most of the gold for these earlier Fatimid coins came from West Africa crossing the Sahara on the backs of caravans of camels. The gold itself was mined in the Medieval Soninke kingdom of Ghana, situated between the Niger and Senegal rivers, roughly encompassing today the West African states of Senegal, Mali, and Guinea.** Sold to merchants it was sent to southern Morocco, from where it travelled eastwards to the Fatimid mints.

Though the coins lay on the seabed for a thousand years they required almost no cleaning, as pure gold cannot corrode. Some of the coins show teeth marks, proof that the coin’s gold fineness was occasionally inspected physically by biting into them.

Inscriptions

In adherence with the Islamic religious beliefs, only inscriptions appear on these coins. In finely crafted square ‘kufic’ script, they mention the ruler’s names, his honorific titles, the oneness of God and the acceptance of Mohammed as God’s prophet. Since the Fatimid rulers were Shi’ites, these coins also mention Ali, the Prophet’s cousin and son-in-law considered by the Shi’a as the first Imam after Muhammad, as ‘God’s intimate’. Also, the name of the mint and the date of issue appear on these coins, making them extremely important historical documents.

Purchase Power

The treasure the equivalent of some 2,200 dinars represented a considerable amount of money even for contemporaries. It amounted to something like a hundred years of monthly wages of a simple urban worker. Comparison with prices of commodities, properties and salaries of the Fatimid era gives us a feeling how large this sum of money really was: for a quarter dinar you could buy ten chickens, and for 250 dinars purchase 28 camel loads of prime quality paper; the monthly rent of a shop was 2-10 dinars. The dowry of a bride in Jerusalem in 1028 CE

amounted to 62 gold *dinars* while buying a large house cost you 150 *dinars*.

The Druze Community

As I already mentioned one of the first official requests for exhibiting the hoard came from the religious leadership of the Druze community in Israel. Of course the question why the Druze community have a special interest in these coins begs an answer.

The answer lies in the particular large amount of gold coins in the hoard dating to the reign of the Fatimid caliph al-Hakim who ruled the empire for 26 years between 996 - 1021. Al-Hakim was by any standards a man of great contradictions. The first Egyptian born caliph of the dynasty he grew up among the enormous wealth of the new Caliphal court in Cairo but was personally a man at times of radical shifting religious beliefs and mystical tastes. Al-Hakim greatly promoted education and mission of Shi'a beliefs. It was during his reign that some of these more Unitarian engaged beliefs flowered at his court which gave birth to the Druze religion at the end of his reign (1017- 1021). Indeed the Druze or as they name themselves 'the Muhadim', the United Ones regard Al-Hakim as a divine inspired person for almost a thousand years now.

Understandably the discovery of a huge amount of gold coins carrying explicitly the name of this divine personality was in the eyes of the Druze community in Israel (and also in Lebanon and Syria), interpreted as a divinely inspired event and not just a mere 'secular' archaeological discovery of the first order.

The Druze number is approximately 1.5 million adherents. Most of them reside in Syria, Lebanon, Israel and Jordan. In Israel the Druze population numbers some 130,000, living in several small towns and villages in the northern part of the country. The Druze have official recognition as a separate religious community with its own religious court system. Druze are known for the fierce loyalty to the countries they reside in and serve for example in Israel in the Israel Defense Forces. The community's holiest shrine in Israel is at Nabi Shu'eib near the lake of Galilee – where according to the Druze the tomb of the Prophet Shu'ayb, traditionally identified with the Biblical Jethro is located. There the Druze celebrate at the end of April each year their most important religious festival which gathers together all the religious leaders. During these holy days thousands of Druze come on pilgrimage to visit the holy shrine, eat and feast together.

The Exhibit at the Druze Holy Shrines:

The Fatimids Return in a Storm, The Gold Treasure of Caesarea

Because of the great religious and cultural importance the Druze community attached to the hoard, the Israel Antiquities Authority agreed to display part of the treasure at Nabi Shu'eib and also at the Druze settlement of Dalit El Carmel.

The exhibit enabled a close viewing of coins and detailed reading of the coins (Fig. 2), particular those of the caliph al-Hakim during whose reign the Druze religion was founded.

From the viewpoint of historians and curators it is at the same time difficult and wondrous to behold the religious and emotional attachment a traditional community of people like the Druze have towards an object which in our eyes is mere historical artifact but for them is imbued with enormous religious and emotional significance. Muwafiq Tarif, Spiritual Leader of the Druze community in Israel thus admonished his followers in a booklet we printed for the event: "It is my hope that you will enjoy viewing this rare find, which bears the stamp of our forefathers...you will behold it with appreciation and pride, and...take care to protect it. Indeed thousands of ordinary women and children and men flocked to see the wonder of Al-Hakim's gold coins, recited his name aloud and reflected on the religious inscriptions inscribed in Kufic Arabic a thousand years ago.



Fig.2: The exhibit at the Druze Holy Nabi Shu'eib.

Israel Hasson, the director of the Israel Antiquities Authority (IAA) recognized the religious and emotional importance of this treasure for the Druze community. And he reiterated that the IAA was proud to display this treasure in this holy site and gave its full cooperation in appreciation and respect for the Druze community and its beliefs. And he said: "From the IAA viewpoint, the cultural heritage of Israel belongs to all citizens, and we fully appreciate the importance of each culture that is rooted here, its unique contribution to our current life and to the education of our future generations".

The Opening Ceremony

The opening ceremony of the exhibit coincided with a large gathering of Druze religious leaders, and a visit of the President of Israel who was shown the exhibit, congratulating those gathered on their feast day and the significance of the treasure exhibit. At the same occasion the divers who

had found the treasure in the first place and had demonstrated considerable civic responsibility by alerted the marine division of the Israel Antiquities Authority, were honored with a medaillon and brevet (Fig. 3).

In the best Druze traditions the formal part of the day was followed by a more festive informal one with large amounts of traditional cooked foods and drinks.



Fig.3: The divers who had found the treasure.

Druze settlement of Dalit El Carmel

A similar exhibit was held in the village of Daliat al-Carmel but this time coincided with a more secular orientated festival. In this venue the exhibit formed part of the druze mayor's efforts to strengthen the connection of the Druze population of this town to its historical roots by means of displaying the the treasure

The Exhibit at Caesarea National Park

The same exhibit finally arrived at the Caesarea National Park. There it was transformed in a more secular/historical artifact shown to some 3000 visitors daily: its connection to Caesarea was emphasized, an English text was added and the special exhibit became an integral part of the historical and archaeological exhibits shown to visitors in the park.

The Exhibition at the Israel Museum:

"Gold from the Sea, New Found Treasure from Caesarea"

At the beginning of June the entire hoard was displayed for the first time as a special exhibit honoring The Israel Museum – the most important museum in Israel – on its 50th birthday. Here the explicit goal of the exhibit was to simply satisfy the general public's curiosity to actually see the treasure. This we accomplished by a small but powerful exhibit consisting of a vitrine with the treasure, a small text, a movie and a more elaborate internet site showing the discovery of

the treasure and explaining the different material and historical aspects of the gold Treasure of Caesarea. This exhibit we appropriately called “Gold from the Sea, New Found Treasure from Caesarea”.

International Museums Abroad

The exhibit will start its international tour on September 2016, with part of the treasure travelling to the Metropolitan Museum in NYC as part of an exhibit on Medieval period Jerusalem. Thereafter she is planned to go on display in 2017 in another museum forming part of a large Fatimid period exhibition.

To sum up: this exhibition started outside a museum and it is an example to many more archaeological exhibits in schools, hospitals, visitor centers and more. We work to engage the community, and built a fruitful relationship with the public.

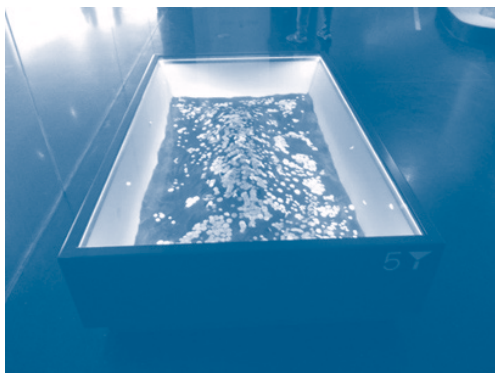


Fig.4: The Exhibition at the Israel Museum..



FINAL CONCLUSIONS

The workshop entitled **Regional Museums as Generators of Development** links well to the topic **Museum Crises and Social Development** already explored by ICOM Europe. It addresses crucial issues for the future of museums including policies that govern the sector along with new trends that have appeared in the 21st century.

Museums have at the core of their existence the promotion of respect, democracy and diversity. They share values and ideas and that is their prime capital. Building trusting relationships with the communities is a key-issue and provides not support for the museums, but mainly and foremostly empowerment for the people. And this is why museum are here.

Museums are important landmarks in Europe, they are among the most visited places and millions of people travel to distant destinations in order to see their collections. These facts make museums serious investments of political, cultural, social and economic capital. However, the initial drive for new museum projects or refurbishments lies more in the sphere of social and political decision-making rather than in economy.

The workshop, which was held in the Baksi Museum in Bayburt region, the 2014 Council of Europe Museum Prize winner¹, uses a good practice model employed by this extraordinary museum as an example of cultural industry in a rural area, which exploits tangible and intangible assets of the region in a sustainable way.

Several themes have been chosen for discussion in different sessions and museum professionals, who participated at the workshop, coming from different European countries including the host country Turkey, have drafted the following conclusions.

1. Museums Boost Economy and Employment

Museums are catalysts for regional development, preserving not only the collections within their walls but also cultural landscapes. Extending beyond material culture, cultural landscapes are concerned with intangible assets as well as the nature of a particular region. As UNESCO claims “Combined works of nature and humankind, they express a long and intimate relationship between

¹ The EMYA award scheme is run by the European Museum Forum that works under the auspices of the Council of Europe

peoples and their natural environment.”² Thus, they provide a way of cultivating the economic and other values of museums, and they contribute to the sustainability of the museums and society as well. The impact of museums is not limited to each institution itself but it has a tremendous ripple effect that transforms the society and economy of the place.

Museums create an impact on society, therefore museums should develop communication with different audiences and keep focusing on building public support.

In order to create such an effect sound museum management is needed, including autonomy and inclusiveness but also responsibility. These are key-concepts that give an adequate frame for promotion of new managerial procedures in order to procure new funding resources through partnerships, merchandising, exhibitions and other museum activities. New management models can also include joint running of different heritage institutions. They are often introduced to reduce administrative costs and are accompanied by all positive and negative side effects they can have on museums that are affiliated to a larger organisation.

In order to create an impact on society, museums should engage in conversation with different audiences discussing relevant topics and focus on building public support. Apart from different support groups, the role of the media is important and museums have to find ways to send messages via them in spite of consumerism that is dominant in their field of work. New strategies have to be developed to find a niche for museums in public media but there are also new possibilities offered by new technologies and social networks. However, successful lead generation on-line is a demanding work if favourable outcomes are expected. Museums should pay attention to the evolution of communication tools and expectations of their communities in order to maintain an increased involvement and to be able to empower people.

The key issue is how to transform local potential into entrepreneurship.

Many presenters brought examples of how museums can contribute to the economy in general.

Besides annual revenues that museums receive from public funding, economic links should be made especially to tourism. The value of museums should include a broader picture of impact and benefits to different areas of economy have to be calculated. A balanced relationship between museums and tourism is crucial to secure a sustainable approach. Museums are key attractions and the income of tourism has to be at least partially reinvested into heritage and museums and must return to local communities too, since they contribute a lot to its accumulation.

We cannot talk about generating income without taking into account the fact that people live in a particular territory. Museums have to understand better how tourism is reinvesting money into the communities. This is the only way that a healthy relationship can be maintained. It is necessary to separate ‘touristification’ in its negative meaning from the creation of positive links with tourism.

² See UNESCO Website on Cultural Landscapes: <http://whc.unesco.org/en/culturallandscape/> (last accessed August 17, 2015).

The economy of scales is crucial and joint communication and marketing strategies can be drafted together with cooperation and destination management plans, cultural routes and investment agreements.

2. Independence in Creating New Values

Museum management must be autonomous, ensuring that heritage is used in a sustainable way. The practice of authorities to micromanage museums by using their political influence should be abandoned. If the autonomy is secured and the numerous, limitations imposed on museums by central authorities are removed, museum professionals may also be competent managers. However, some authorities have more confidence in professionals coming out of museum sector. New trends that have appeared already in some countries that invite private companies to run museums need also to be carefully considered and monitored to ensure that public resources are used wisely and in line with museum ethics. Income generating policies should not be allowed to endanger the mission and core values of museums and heritage institutions and diminish their positive impact on society.

This also opens up the questions about how far museums can expand their activities in organising concerts, theatre performances, weddings, promotions and similar events without endangering their core activities. Museums can provide multifunctional spaces provided that they do not compromise their core functions as described by ICOM museum definition and code of ethics.

Museums should be working with and more on the new possibilities offered to them them by using new technologies and, alternative and community entrepreneurship (such as crowdsourcing). They have to be aware of the complexity of their respective communities and to allow them to develop a sense of belonging, a sense of sharing. Museums are owned by the people and not by governments, so they have to encourage bottom-up approaches instead of just top-down ones. Intangible heritage and respect of traditions and beliefs help museums to forge strong links with society.

Museums should address social benefits rather than commercial issues and to this end they should build various partnerships with different stakeholders. They should favour the economy of sharing instead the economy of competition. In order to address the needs of their communities, museums have to be flexible, responsive and alert. The environment (natural, social and economic) is changing so fast that museums need to rethink the ways they perform. Very important among their concerns should be the careful management of their resources and the communication to their audiences of the need to do so on a personal and institutional level.

3. Careful Management of Resources

There is no universal recipe about how to turn a museum into a success story. But many case studies presented at the Baksi Workshop, highlighted good practice examples, which used different ingredients that helped museums to accomplish excellent results. What all these case studies have in common is their quality and their honest effort to meet the needs of their different audiences. Relevance is a key issue when museums are addressing these needs.

Both, intangible and tangible heritage are fragile assets that require careful management and usage. When museums are creating links with businesses they face the problem how to secure that intangible expressions will stay high-quality resources in the region and will not undergo commercialisation for touristic purposes.

Intangible heritage helps museums to be owned by societies and the respect of museums to different traditions is the way to forge links with the society.

Education is vital for keeping the resources alive and for handing, creativity over to new generation.

Museums have at the core of their existence the promotion of respect, democracy and diversity.

They share values and ideas and that is their prime capital. Building trusting relationships with the communities is a key-issue and provides not support for the museums, but mainly and foremostly empowerment for the people. And this is what museums are here for.

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