e - δialogos

7 | EXPANDING CONSERVATION

annual digital journal on research in conservation and cultural heritage

e-δialogos

Annual digital journal on research in Conservation and Cultural Heritage

Number 7: Expanding conservation

INDEX

EDITORIAL
Nota Pantzou
Editor-in-chief, DIADRASIS, GREECE

In this issue, E-dialogos' primary objective and commitment, to serve as a forum for both young and experienced professionals as well as academics and field experts to share research ideas and projects and discuss challenges, is achieved. The selection of papers from young experts, senior professionals and academics covers an interesting range of topics and brings up the importance of dialogue, synergies, local engagement and youth empowerment in heritage protection and research in a rapidly evolving world.

In the first article of this issue, Diadrasis team presents the efforts made towards designing and carrying out the World Heritage Young Professionals Forum held in conjunction with the 42nd session of the World Heritage Committee Meeting in Bahrain. The theme of the 2018 Forum was "Protect Heritage in an Ever-changing World". How is this possible? The answer lies in young people's education and engagement. Young professionals not only need to become fully aware of lurking current risks and challenges but to also become equipped with the knowledge and appropriate skills through "intercultural exchange" and expert mentoring. Under the umbrella of the powerful and popular World Heritage concept, the better informed and skillful they become, these young experts are able to handle obstacles and provide solutions, contributing to the sustainability of cultural resources.

Acknowledging the power of youth in taking action and bringing change, Drolia and Markatou designed and carried out an outreach activity in an area whose heritage is underpromoted and relatively unknown both at a national and a local level. Their paper outlines this community-driven educational activity for Greek school children, from inception to completion and reminds us of the positive outcome that synergies between NGOs and local authorities can create.

Extracurricular activities are one tool for raising awareness about cultural heritage among young people. National curricula play an overly important part in forging identities and creating an understanding of the past and cultural heritage through the teaching of the subject of history. Mike Corbishley, an expert on education and archaeology, has launched the innovative World Curriculum project, which aims at mapping the position of the subject of history in national curricula worldwide. This unique project underway, when completed will expand the discussion on the politics of the past as well as on curricula's role in promoting knowledge amidst the fragility of heritage.

Rapid changes and/or technological advancements leave traces on both intangible heritage and modern artworks as demonstrated through the articles of Francisca Sousa and Royce Lyssah Malabonga. Francisca Sousa introduces us to Time-Based Media and informs us about the challenges experts and museum staff encounter when conserving this type of artwork. The risk of the technologies employed becoming obsolete

is what requires experts' attention. Sousa emphasizes that the key to designing efficient conservation strategies and successful decision making is an active dialogue between artists, conservators, collectors and other museum experts. Royce Lyssah Malabonga, through the example of the oral tradition of hakawati, demonstrates how the elements of intangible heritage can face endangerment or even disappearance in light of social transformations and political tensions. But as the hakawati case exemplifies, when conditions permit recreation is possible.

Kamara's article raises the significance of networking and embracing a global mindset in the success of locally initiated heritage projects. What is more, drawing on her team's experience, Afroditi Kamara emphasizes that networking and community participation are,

from the outset, instrumental in disseminating best practices and creating effective and long-term heritage policies without compromising local needs.

Guest author in this issue's "My favourite…" column is Gionnata Rizi. With his account about the conservation project on the castle of Aquilla in Gragnola, not only shares with us things that he learned, he also calls attention to the fact that in heritage conservation and management we should not expect to claim only success stories. On many occasions goals are compromised and competing needs bring a halt to projects. Yet, so many lessons may be learned from failures and mistakes. If only heritage experts shared their failures more often…

28 July 2019

Nota Pantzou

Editor-in-chief

A WHOLE NEW CHALLENGE: THE UNESCO YOUNG HERITAGE PROFESSIONALS FORUM

Laura-Melpomeni Tapini
Conservator of Antiquities and Historical Buildings, DIADRASIS Managing Director, GREECE
lmt@diadrasis.org

Lucía Gómez-Robles
Architect and Art Historian, DIADRASIS Projects' Director, SPAIN
luciagomezrobles@gmail.com

1. INTRODUCTION

Called to write this year's brief article on our core educational activity for 2018, just one word kept coming back in all the draft handwritten notes: challenge! All through the planning process for the 42nd Session of the World Heritage Committee meeting, held in Manama, Bahrain, the Bahrain Authority for Culture and Antiquities (BACA) organizing committee launched a call for the contents design of the side activities, including a forum for Young Heritage Professionals. This ten days Forum, an integral part of the 42nd World Heritage Committee meeting, would last 10 days and its deliverable would be a declaration, formulated by the participants, to be read in the opening ceremony of the World Heritage Committee meeting. It did not take us long to present a contents proposal as we were confident that our know-how in creating interactive educational activities, like workshops and seminars, would certainly add a diadrastic touch to the event.

2. CHARACTERISTICS, CHALLENGES AND OPPORTUNITIES

The Unesco Youth Forum is by now counting numerous years and events. The first was launched back in 1995[1], under the World Heritage Education Programme and from then on it has brought together hundreds[2] of young enthusiasts from all over the world, offering them voice in the Committee meeting numerous times.

At first glance one would say a nice and easy-going project; young people that love heritage, along one of the biggest annual events related to heritage and its protection. Studying the previous forums we noticed that, to foster conversations and debates, the forums where designed mainly on on-site visits to World Heritage sites and other places, where participants would be able to experience local Heritage. Yet, this undoubtedly win-win technique, was definitely not applicable in our case. For what reason? Let's say that it was a combination of geographical location and the time of the year. The Forum was to be held in July, in a country where 38ºC are considered cool and, as we already discovered in the preparatory mission, humidity is fogging your glasses the moment you step out of the air-conditioned areas! Expecting participants not only to survive the heat but also to be able to think and interact as future decision makers, sounded like a science fiction scenario. Our only solution was to design the programme as a combination of indoor and outdoor activities, with most of the time spent indoors. Which brought us to the second main challenge: How can you keep the attention, the interest and energy of all these youngsters in a closed room?

3. OUR NON-FORMAL EDUCATIONAL TECHNIQUE

When studying and comprehending problems and challenges, you can definitely turn them into opportunities! It was quite clear that the heat factor

[1] *https://whc.unesco.org/en/youth-forum/*

[2] *https://whc.unesco.org/en/wheducation/*

Fig. 1. Participants discussing with Salvador Muñoz-Viñas. Image by DIADRASIS.

Fig. 2. Analysing the relevance of history in conservation. Image by DIADRASIS.

was a non-changeable parameter, related to the location of the Kingdom of Bahrain Island. An island, a small country, with a long history, in a geographical area of continuous movement of populations and socio-cultural changes related to the vibes and moves of the international scene. The solution to our problem was the "problem" itself. As for any of Diadrasis educational schemes, activities like seminars, workshops or an awareness programs, have always been designed and implemented on a real case study. In the present challenge the entire island would become the case study, as a micrograph of the world. So, having settled for this exciting idea, the topic of the forum was only a matter of phrasing. The world is inevitably undergoing continuous changes but the speed of radical changes in our present times is more evident than ever before. So, can we "Protect Heritage in an Ever-changing World"? And if yes, how?

The proposal was approved and accepted by both the local organizers, the Bahrain Authority for Culture and Antiquities (BACA) and UNESCO World Heritage Centre, the call was launched and we could now enjoy designing the details of the program. The objective was for participants, with the guidance of local and foreign experts, and with Bahrain as the case study, to day-by-day reflect on the influence of historic evolution on heritage and on its ability to adapt to changes, but also to analyze the risks emanating from a rapidly mutating world. Once again, we applied our system with two main core characteristics. On one hand we had the custom-made day-by-day contents' structure, where the participants would focus on a new main topic each day, building up on the conclusions of the previous days. After that, complementary to the day-by-day system and to ensure that both participants and experts would enjoy an interactive and stimulating

Fig. 3. SWOT analisys. Image by DIADRASIS.

Fig. 4. Committee meeting simulation. Image by DIADRASIS.

Fig. 5. Reading the declaration in front of the Committee. Image by DIADRASIS.

environment, there would be a continuous alternation of presentations, teamwork, exercises, gamification and site visits for each and every topic.

Our last challenge was to find representative experts from all over the world who would cover the subjects of the daily topics: History and People, Place and Materials, Facing the Future, Heritage and Communities, Simulation of the WHC and, finally, drafting the declaration and preparing an exhibition. When having had, throughout your career, the privilege of meeting and working with excellent professionals of intriguing research interests, you definitely have a good starting point. Yet, June is a "hot" month also for Heritage and Academia, so some of our desired collaborators could not join us because of excavations or end of term exams. But we insisted and so we managed to enrich our forum with contemporary thinkers of high expertise coming from all around the globe!

The contents were organized and prepared by our team, the logistics thanks to the incredible support of BACA were all under control, so the last matter to be organized was the participants. Who would, by reading the call, consider that we were offering an intriguing experience? Was the message clear enough to get representative applications from all regions of the world? Well, there is just one way to find out; post it, share it and wait for the applications…

4. THE SELECTION PROCESS

The truth is that we did not have to wait long. Just a couple of days after the call was launched the first applications started coming in. And they kept coming and coming. Perhaps not all of them were good, but there were so many; all these young people, inspired and loving heritage, with passionate motivation letters! How does one make a fair selection? If the organizational part was considered a challenge, 996 applications for 30 places was the biggest trial we had to go through. The situation was complicated and there was only one way to deal with it; the systematic approach. We designed a system especially for this particular situation, comparing first the applications by country, selecting the top two of each; we then compared the selected candidates, from countries of the same UNESCO region, between them. We thus managed to end up with top 60 applications, at which point we used a new tool from the technological possibilities of our time. The short-listed candidates were to send a 1-minute video, describing themselves and the reasons they wished to participate in the forum.

This led us to the selection of 30 participants: 15 girls and 15 boys from literally the whole world, of various professions; architects, conservators, historians, curators, researchers and a filmmaker!

Fig. 6. Understanding the local materials. Image by DIADRASIS.

Fig. 7. The Pearl-poly game. Image by DIADRASIS.

5. MOMENTS OF THE FORUM

Time flies and the eight months of preparation went by in a blink. The whole team was now in Bahrain, finalizing the last details. Did all prints come right, which is the box of logistics, do tables and chairs make cozy team working spaces? The questions are infinite, just as infinite as the excitement. Suddenly, day one is there! Participants arrive at Qalat-Al-Bahrain, for the welcome set up of a Majlis[3]. Algeria, Albania, Argentina, Austria, Bahrain, Benin, Brazil, Bosnia and Herzegovina, China, Colombia, Cuba, Ghana, Greece, Guatemala, India, Kuwait, Netherlands, Pakistan, Palestine, Philippines, Poland, Russia, Senegal, Sudan, Syria, Thailand, United Kingdom, USA, Zimbabwe, shaking hands, sharing smiles and excitement; how many times can one say "nice to meet you"?

One thing you learn after organizing several activities is, that the moment a project is launched, that project is already finished… Some years ago I would argue that this a pessimistic view; realistic I would bravely admit by now! I must say that everything worked like a Swiss watch, from planning to execution. Following presentations, games, lectures, an intercultural dinner, visits and vivid debates in the round tables even at coffee breaks, everyone wanted "five more minutes please", everyone was enthusiastic and hungry for more time, more reflection and more points raised. But time is "unforgiving[4]", the bike bell would ring to get us towards fulfilling our final objective: writing the declaration.

The declaration, a two pages document that should reflect the common vision of thirty people, was our biggest challenge. Let's face it; even if you are with colleagues you have been working for years, when it comes to teamwork, reaching an agreement on what and how it should be said, more so if it has to be written, can be a painful process. So, 30 minds of different backgrounds with a two-page limit for the declaration, was certainly some cause for concern… But the contents design structure worked out perfectly. Each day one team would summarize the main points of the analyzed change, so when discussing the points to raise in the declaration, the ground was ready. To be totally honest, the native speakers who had the hard task of finalizing the contents in correct English, went through a very tough afternoon, under the pressure of relentless time. But they did it, and as everybody said, "they did an excellent job"!

6. REFLECTIONS – AFTERMATH

The 42nd World Heritage Committee meeting was officially on, and we were officially over. But it all merged in a highly emotional moment. Our 30 amazing participants went up on the main stage of the UNESCO World Heritage Committee, at the Ritz Carlton Hotel in Bahrain and two representatives of the team read out the declaration. This wonderful and promising team was standing there, before the entire Heritage World, expressing their thoughts and concerns.

Our youngsters did it, and they did a superb job. Ten days before they were perfect strangers, some of them might not even know where the other person's country was exactly on the map, and now they were a team. Not a group of people, but a team that worked hard together, that had a great time, that shared dreams and expectations. Who knows, they may someday become colleagues in a future transnational project.

---

[3] Local name for the space to receive the guests (https://en.wikipedia.org/wiki/Majlis)
[4] https://www.poetryfoundation.org/poems/46473/if--- if by Kipling

What about us? Emotional forum coordinators, one with tears in her eyes while the team was on stage, what did we gain from all this? Definitely hope, because all these great participants inspired us every single moment. And faith in the Diadrasis system, which can turn challenges into amazing experiences!

ACKNOWLEDGMENTS

Concluding this exposé on the FORUM we have to express our deepest gratitude to:

BACA, who not only believed in our work and entrusted us with the forum, it incessantly gave us support in logistics, allowing for an undisrupted flow in our work; especially to Miray Hasaltum and Michal Wosinsky who, in spite of their heavy schedule for the preparation of the 42nd WHC, they made sure that our YHPF had everything needed, at all times. Special thanks go to our «quiet power», Nailah Al Khalifa, who resolved every little, sudden complication, always with a sweet smile on her face.

UNESCO WHC, who guided us in the contents essence and particularly to Ines Yousfi, who was a positive presence, constantly with us all the time;

LECTURERS, Haifaa Abdulahalim for guiding us through the natural environment of the area, Dr. Wafa Alghatam for her reflections on urbanism and heritage, Noura Alsayeh, for the detailed explanation of the WHS "Pearling, Testimony of an Island Economy", Tim Bowden, who brought us to the present and travelled us to the future, Dr. Christina Cameron, for introducing us in the past and the future of the WHC, Ghassan Chemali, who walked us through the Pearling Path, Dr. Louise Cooke, for ringing the bell on Climate

Fig. 8. Ernest Obeng from Ghana. Image by DIADRASIS.

Change, Jonathan Eaton, for underlining the key role of communities, Ali Karimi, for warmly introducing us to the history of Bahrain, Dr. Arang Keshavarzian, for a mind-blowing presentation on Middle East history and Economics, Josheph King, for leading the WHC simulation and his infinite support in our dream, Dr. Salvador Muñoz Viñas, for provoking fire discussions on values, Dr. Panagiota Panzou and Dr. Susan Keitumetse, for linking our efforts to the public.

DIADRASIS people or the "magic team": Eva, for documenting the whole forum in a brilliant way; Lydia, for becoming the new logistics monster while also keeping track with all the participants; Faisal, the one man with the thousand answers, solving each and every technical issue; Sarah, who acted as another smiling fairy, arranging translations, transportation and much more and created an incredible communication tool with the instagram universe and, finally, Aisha who kept a high standard scientific record of the entire forum.

Declaration World Heritage Young Professionals Forum 2018:

http://whc.unesco.org/document/168295

Video:

https://www.youtube.com/watch?v=2lRtklFCu8U

World Heritage Young Professionals Forum 2018 Outcomes

http://whc.unesco.org/en/news/1836

Fig. 8. Intercultural dinner. Image by DIADRASIS.

Fig. 1. Girl drawing an ancient Greek sculpture. Image by DIADRASIS.

DISCOVERING LOCAL CULTURAL HERITAGE THROUGH AN EDUCATIONAL ACTIVITY

Eva Markatou
Archaeologist, Heritage Manager, GREECE
Eva_markatou@hotmail.com

Lydia Drolia
Project Manager, DIADRASIS, GREECE
Lydiadrolia@diadrasis.org

'Tanagra Express' is an educational activity created by the Diadrasis team and implemented in the municipality of Tanagra in Greece. Its aim was to engage and familiarize the young people of this area with their local historical and archaeological past.

This article aims to outline the phases of designing and implementing "Tanagra Express", an educational programme focused on children aged between 10 and 12 and based on the idea of a train travelling through different periods of the history of Tanagra and exploring the heritage treasures of the municipality.

Keywords:
Educational programme – Tanagra – heritage – local community – unrevealed heritage – ERASMUS+ programme

1. INTRODUCTION

The municipality of Tanagra lies in eastern Boeotia, 60km north of Athens, Greece (Fig. 2). It is composed by the municipal units of Schimatari, Inofyta, Dervenohoria, Tanagra and Dilesi, with a total of 19.432 citizens. It is home to one of the largest industrial zones in Greece. Its cultural heritage, dating from prehistoric times until the recent past, is yet another evidence of the importance of Tanagra (Charami 2012, Georganas 2012 and Tzeledopoulos 2012). Despite the rich cultural past of the area, its movable, immovable and intangible cultural heritage is not well known to the public.

As Diadrasis focuses on the protection and conservation of "unrevealed" heritage, the municipality of Tanagra invited Diadrasis' research team to design and implement an educational program for young people so as to familiarize them with their local history and cultural landmarks.

This idea was initiated when Diadrasis' team met Gogo Kampiotou, a delegate from the Cultural Department of Tanagra Municipality during their participation in DEN-CuPID (Digital Educational Network for Cultural Projects' Implementation and Direction). DEN-CuPID is an ERASMUS+ program which aims to foster collaboration between municipalities and civil society actors interested in cultural management by bringing them together, coaching them and providing them

with innovative tools and training on cultural heritage values and effective methodologies.

"Tanagra Express" took place in May 2018 and was addressed to schoolchildren 10-12 years of age. The main aim of Tanagra Express was to familiarize them with the historical and archaeological past of the area. Therefore, the program's activities focused not only on tangible heritage and prominent local archaeological sites and monuments but also on intangible and "unknown" elements of heritage.

The preparation and creation of the educational program involved three phases. The first was a field research in the area of Tanagra, mapping archaeological and historical landmarks in the area (see section 2). This phase also included a search in the literature for references about these places. The second part was the designing of the educational activity using the data gathered at the first phase; the last phase was the implementation.

2. DESK STUDY AND SURVEY

As mentioned in the introduction, before engaging with the field research, Diadrasis' team took a brief look into the literature on Tanagra's history and tried to link this information to the particular landmarks in the area. The results of the brief bibliography research were the guide for visits to the villages and for

Fig. 2. Map of central Greece, Tanagra is indicated in red. Image by Wikipedia, 2007, September 8.

Fig. 3. During the fieldwork research (digital photography and GIS mapping). Image by DIADRASIS.

locating places of interest for the project. During the field research the team collaborated closely with the local community. More specifically, every spot within the Tanagra Municipality was visited along a local citizen as a guide, in order to find as many landmarks as possible. The visit included the mountainous part of the Municipality as well as the seaside area, the archaeological museum of Schimatari and the Folklore museum of Inofyta. The aim of the survey was to detect and record the archaeological and historical landmarks of every village in the Tanagra municipality, using documentation tools such as digital photography and GIS mapping (Fig. 3). Over 5 days, 14 villages were visited and 42 landmarks detected.

After the identification and the documentation of the landmarks, research for collecting further information about the historical landmarks and elements in Tanagra restarted. In order to conform to the timetable of the project, this process was relatively short and lasted about 20 days. Nevertheless, plenty of references about the majority of landmarks were found. The selected elements were more than enough for the team to proceed with designing the educational program.

3. DESIGNING AND IMPLEMENTATION OF TANAGRA EXPRESS EDUCATIONAL PROGRAM

Once the team noted the 42 landmarks and completed the bibliography research a decision had to be made as to the material for the educational activity. As all the sites could not be included into the educational
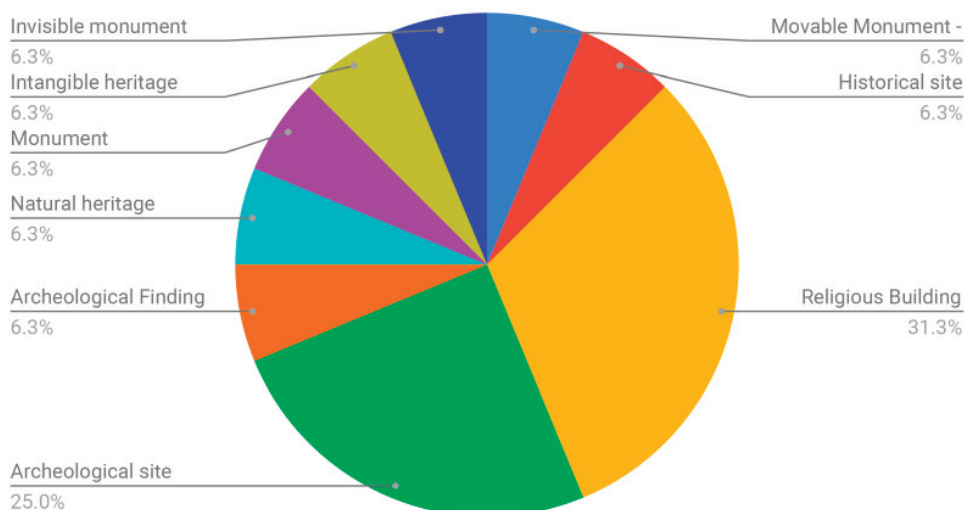

Fig. 4. Types of cultural assets. Image by DIADRASIS.
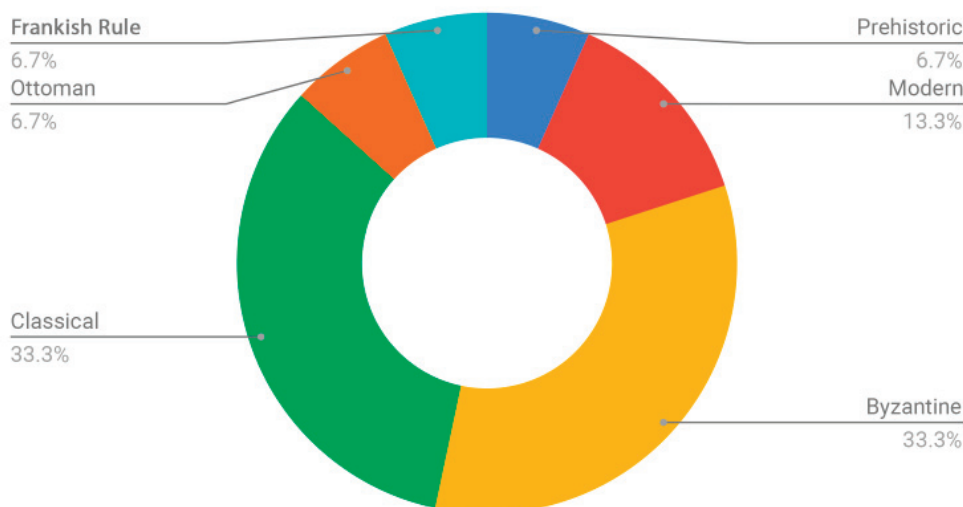
Chronological Periods

Fig. 5. Chronological periods. Image by DIADRASIS.

program, 16 out of the 42 were selected. The selection process was based on maintaining a balance between the types of the elements that would be presented. The goal was to present as many types of cultural assets as possible, including tangible and intangible heritage. Natural heritage was also presented all through the educational activity.

The types of the selected cultural assets were: Movable monuments exhibited today as Museum objects, locations linked to historical events and figures - historical sites, religious buildings (including churches, monasteries etc.), archeological sites, archeological finds, monuments, natural and intangible heritage and invisible monuments[1] (Fig. 4).

The criteria for the selection was:

- belonging to different chronological periods. (Fig. 5)

- equal geographical distribution

- availability of information and references on the assets

The name and the category of each selected landmark are included in the Table 1.

Once the information and the final assets had been collected an educational activity for public awareness, targeted on children between 10 and 12 years old, needed to be established.

Diadrasis, believes in the power of non-formal education and in the impact of educational activities on the behaviour of youngsters (Czikszentmihalyi & Rochberg-Halton, 1999). According to experts, one of the best ways for children to gain and absorb knowledge is through playing (Diamond, 1999).

The main goal was to design an activity following the principles of non-formal education by enhancing knowledge through playing (Diamond, 1999) promoting teamwork, interaction and participation (Tuckey, 1992).

In this spirit, the educational program included the following six activities.

1. Role play between the heritage interpreter[2] and youngsters

2. Circle game, in order to get to know names, ages and level of existing knowledge

---

[1] The Medieval tower at Inofyta is no longer visible, as it was destroyed during a World War II German attack. The only evidence of its existence is a well-preserved photo of the tower exhibited in the Folklore Museum in Inofyta.

[2] According to Guy Tilkin (2013), "Heritage interpretation is a non-formal educational approach for many age groups. Is the art to create a relation between the elements of a heritage site or collection on the one hand and the meaning making and value frame of the visitors on the other. Cognitive and emotional links are created between the visitors and what they can discover. It reveals deeper meanings, relationships and insights from first-hand experience and by means of illustrative media, rather than by simple communication of factual information. Heritage interpretation also contains a structural element of learning".

Sarcophagus	Movable Monument - Museum Object[3]
Memorial structure of the battle at Pyli	Historical site
Zoodochos Pigi Monastery	Religious Building
Tsatsari Church	Religious Building
Ancient city of Tanagra	Archeological site
Agios Thomas	Religious Building
Ancient city of Eleon	Archeological site
Terracotta Figurine (Tanagrea)	Archeological Finding
Asopos River	Natural heritage
Skourtaniotis statue[4]	Monument
Ancient Delion	Archeological site
Ancient city of Panaktos	Archeological site
St. Georgios	Religious Building
Arvanites heritage[5]	Intangible heritage
St. Polykarpos	Religious Building
Medieval tower of Inofyta	Invisible monument

3. Mobility games – energizers, such as a relay race

4. Main activities: gaining knowledge on the selected cultural assets through riddles, crosswords et. al.

5. Open dialogue and synthesis of the subject; the heritage interpreter, as a storyteller, repeats the information gained throughout the main activities

Fig. 6. Map with missing parts. Image by DIADRASIS.

Fig. 7. Use of the map during the educational activity. Image by DIADRASIS.

[3] According to Greek law 3028/2002 on the Protection of Antiquities and Cultural Heritage in General «Immovable monuments are the monuments which have been attached to and remain on the ground or the seabed or on the bed of lakes or rivers, as well as monuments which are found on the ground or the seabed or on the bed of lakes or rivers and which cannot be removed without damage to their value as testimonies. Immovable monuments also include installations, constructions and decorative and other elements, which form an integral part of the monuments, as well as their immediate surroundings. On the other hand, movable monuments are the monuments that are not deemed as immovable.

[4] Skourtaniotis Athanasios was a local hero known for his achievements during the Greek Independence War.

[5] Inspired by an exhibit at the Tanagra Municipal Folklore Museum, namely a traditional Arvanites costume, Diadrasis team decided to involve Arvanites heritage in the educational activity as it was considered an equally significant cultural asset of the region.

6. Artistic expression using data from the educational activity

The above six individual activities were based on two main educational tools: a local map (Fig. 6 and 7) and the train diagram (Fig. 8 and 9) in order to link spatial visualization of the selected elements to their time periods and the relevant historical events.

Analytically, the map was the most important interpretative tool, having protagonists and energetic, participatory roles. Some of its parts were missing and were to be filled in during the educational activity (Fig.6). The goal was for children to be able to visualize the borders and the size of their municipality and to easily locate the assets and absorb their spatial placement.

On the other hand, the train played a "passive" role throughout the activity. It was a reference tool for the children to understand the chronological periods. Each of the train cars, painted in different colours, represented one of the main periods of Greek history, from Prehistoric times until nowadays. The train was used as a tool to convey to the children the idea that even though each train car/time period is a sole entity, it is also inextricably connected to the others. The train was the children's guide to the educational activity,

helping them understand how time passes and how it affects and alters culture and history.

4. DETAILED PRESENTATION OF THE SIX INDIVIDUAL ACTIVITIES

The program opened with an invented story – a role play (Fig. 10) between the heritage interpreter and the youngsters. The heritage interpreters, in the role of archaeologists, were about to miss the train to Tanagra because their research team never showed up. As a result, they asked the children for help since they are from the region which he/she wishes to study. With their positive answer, the historic journey of the Tanagra Express began.

This introductory part was very important, in that youngsters were immediately involved in the educational process. Right after, a circle was formed (Fig. 11) and the children were asked to say their names and the first word that came to their minds when hearing the words "archaeology" and "history". This was meant for us to learn their names and to bring out any prior knowledge they had.

The next activity was a mobility game (Fig. 12), designed so as to engage them more and stimulate their interest. A relay race was run after the introduction,

Fig. 9. The train with the differently coloured train boxes. Image by DIADRASIS.

Fig. 10. Activity 1: Role play. Image by DIADRASIS.

Fig. 11. Activity 2: Circle game. Image by DIADRASIS.

outside the venue. Five teams were challenged to collect first the correct coloured pieces of a broken puzzle. One after the other, each member of a team had to run, collect the right colour piece and bring it back to the team. Once they collected them all the relay race was over. The coloured frame of the puzzle represented a particular time period and illustrated well-known monuments, such as the Acropolis, as well as events and artefacts from the history of Greece. The children's task was to retrace their memories and bring out their own knowledge about Greek history and to try and place the puzzle pieces in the right order. This activity was designed to help them realize what was happening in Greece more broadly, at different time points.

During the main activity, by solving riddles and crossword puzzles (Fig.13) they gained knowledge and absorbed historical facts about the cultural background of the municipality of Tanagra. Upon solving a riddle or puzzle, they were rewarded with a

miniature replica of the cultural asset to be used for filling a missing part of the map. Having gathered all of the pieces, they formed a circle in order to place them on the map and share what they learned with the other teams.

Having integrated different time periods and the different assets of the region, an open dialogue (Fig. 14) began between one member of our team, performing as an archaeologist, and the children, following the Socratic Method (Nikonanou, 2015). The archaeologist turned into a storyteller and started a comprehensive narrative of how time goes by and how it alters everyday life and culture. The archeologist, using the interpretative map, asked questions to stimulate the children's interest and observation. Our main goal was for children to express themselves on the topic and share their knowledge with their peers. The final part of the educational program was artistic (Fig. 15); children were asked to draw, paint or design

Fig. 12. Activity 3: Mobility game. Image by DIADRASIS.

Fig. 13. Activity 4: Main activities, solving riddles, crosswords etc. Image by DIADRASIS.

Fig. 14. Activity 5: Open dialogue and synthesis of the subject. Image by DIADRASIS.

Fig. 15. Activity 6: Artistic expression. Image by DIADRASIS.

the cultural element they liked the most during the educational activity.

The educational program was run six times, in six different villages located at considerable distances from one another. The selection of the villages was made according to their population. We chose the most populated ones in order to engage and attract more children. The total number of participants amounted to 212. On the whole, the feedback from both children and parents regarding their experience was very good, which indicates the success of the educational activity. Most of the children stated they enjoyed the combination of learning while playing, especially the mobility game, while parents requested a repetition of the educational activity.

5. ENGAGING LOCAL COMMUNITY IN LOCAL HISTORY

In recent years, the interest of experts working in heritage and archaeology has turned toward the public and on how the community can be involved in heritage and cultural projects. Nowadays, collaboration, sharing and dialogue between local communities and experts are a crucial part of cultural projects (Atalay 2012, 1-3; Moshenska & Dhanjal 2012, 1-5; Tripp 2012, 28-34).

Engagement with locals is a high priority in Diadrasis' projects. In this spirit, the 'Tanagra Express' educational activity was an effort to familiarize young people of the area of Tanagra with their local history and heritage.

Educational programs focused on culture and heritage help young people understand the past through enjoyable informal learning experiences. Through these programs we have the opportunity to listen

to the voices of children, to motivate them express their thoughts and their questions and to explore the local heritage and culture (Galanidou and Dommasnes 2012).

At the same time, the 'Tanagra express' program not only gave the local children an opportunity to engage with their heritage, it also raised awareness among the locals of the area in general.

To be more specific, during the first phase, fieldwork research, Diadrasis team focused on initiating contact with the people of the area and working with them closely in order to learn about Tanagra's cultural and historical heritage. They shared their memories, opinions and thoughts while the research team pointed out the importance of respecting, protecting and promoting their own heritage from a scientific point of view. Moreover, working along with the local authorities all through the programme created fruitful intrapersonal relationships with the locals. It disseminated local history to the people of Tanagra through face to face meetings with the representatives of the cultural sector, by interviews, open discussions etc. Diadrasis team was strongly activated by the spirit of cooperation and engagement both with local people and the authorities.

6. CONCLUSION

Tanagra Express was designed and implemented as an interactive educational activity aiming to engage and familiarize young people from this area with their local historical and archaeological past. Children came into contact with plenty of information about their area, from prehistoric times until the recent past, through playing and experiencing non-formal educational activities.

Every step of the project had its own difficulties and challenges. However, we were given great support by the local community and authorities, as they soon realized how important it is to pass on local history to the new generation.

Diadrasis hopes this educational activity will be a starting point for something new and innovative, focusing on "unrevealed" heritage.

REFERENCES

Atalay, S., 2012. Community–Based Archaeology: Research with, by, and for Indigenous and Local Communities. Berkeley etc: University of California Press.

Alexakis. E., 2011. Arvanites in Boeotia. Encyclopedia of the Hellenic World, Boeotia, http://boeotia.ehw.gr/forms/fLemma.aspx?lemmaId=12803 , accessed on November 26th 2018

Buck, R.J., 1979. A history of Boeotia. Edmonton: University of Alberta Press

Czikszentmihalyi, M. & Rochberg-Halton E., 1999. The meaning of things. Cambridge: Cambridge University Press.

Diamond, J.,1999. Practical Evaluation Guide: tools for museums and other informal educational settings. New York: Altamira Press.

Galanidou, N., and Dommasnes, L. H. 2012. Μιλώντας στα παιδιά για το παρελθόν μια διεπιστημονική προσέγγιση. Αθήνα: Καλειδοσκόπιο.

Hooper-Greenhill, E., 1999. The educational role of the Museum. New York: Routledge.

King, B., 2015. Childhood Learning in Museums. Oxford. Oxford Roundtable – March 2015.

Moshenska, G. & Dhanjal, S. 2012. Introduction: Thinking about, talking about and doing community archaeology in G. Moshenska and S. Dhanjal (eds), Community archaeology: themes, methods and practices. Oxford: Oxbow books, 1-5.

Nikonanou,N.,2015. Μουσειοπαιδαγωγικές μέθοδοι: Συμμετοχή-εμπειρία-δημιουργία, in N. Nikonanou (ed), Μουσειακή μάθηση και εμπειρία στον 21ο αιώνα. Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών.

Tilkin, G., 2013. Heritage Interpretation in Professional Development in Heritage Interpretation Manual. Bilzen, 7-12.

Tripp, C.J., 2012. Why community archaeology? in G. Moshenska and S. Dhanjal (eds), Community archaeology: themes, methods and practices. Oxford: Oxbow books, 28-34.

Tuckey, C.,1992. "Schoolchildren" Reactions to an Interactive Science Center. Curator 35 (1), 28–38.

Charami, A., 2012. Τανάγρα (Αρχαιότητα), Encyclopedia of the Hellenic World, Boeotia, http://boeotia.ehw.gr/forms/fLemma.aspx?lemmaId=13044, accessed on November 25th 2018.

Georganas, I., 2012. Τανάγρα, Encyclopedia of the Hellenic World, Boeotia, http://boeotia.ehw.gr/forms/fLemma.aspx?lemmaId=13023, accessed on November 25th 2018.

Tzeletopoulos. Y., 2012. Schimatari. Encyclopedia of the Hellenic World, Boeotia, http://boeotia.ehw.gr/forms/fLemma.aspx?lemmaId=13021, accessed on November 25th 2018.

WEBSITES

Municipality's official Website: https://bit.ly/2Sxjf3K, accessed on November 22nd 2018.

DEN-Cupid's official Website: www.den-cupid.eu/en/project/presentation/, accessed on November 25th 2018.

Municipality of Tanagra, Wikipedia (2007,September 8), https://bit.ly/2ElwZdI, accessed on February 20th 2019.

Ministry of Culture and Sports official Website: https://bit.ly/2Oc3Hnw, accessed on February 20th 2019.

Fig. 1. Local history and material culture educational activities for 2nd grader primary school students in Agrinio, Greece. Image by DIADRASIS.

THE WORLD CURRICULUM PROJECT

Mike Corbishley
Archaeologist & Honorary Senior Lecturer, UCL, UK
m.corbishley@ucl.ac.uk

This paper introduces a new project which aims to investigate the school curricula for every country in the world to reveal whether school children are being made aware of the archaeological evidence which underpins the 'facts' they are being taught. The curricula for history will be the main focus but subjects such as geography and citizenship will be included in the research. The use of textbooks and learning outdoors will also be part of the remit of the volunteer researchers. The research will be published online and we hope that further analyses will appear in academic papers and books.

Keywords:
curriculum – schools – archaeology – history – textbooks – evidence – learning outdoors

1. BACKGROUND

Politicians and government bodies, rather than teachers, tend to dominate the thinking and the processes of creating national curricula. Some countries are content to define their views about the role of education in their societies, leaving the schools or their teachers to decide what they should teach their pupils. Others take a more authoritarian point of view and impose a detailed curriculum, sometimes specifying the number of hours to be given to the various aspects of each subject. This type of curriculum tends to overload both teachers and pupils, leaving little or no time for new subjects or initiatives. There have been few in-depth surveys; however, relatively recent research has been carried out by Euroclio – The European Standing Conference of History Teachers' Associations across forty-four countries, in and around Europe (Leeuw Roord 2004 and see also Roberts 2004). Even fewer surveys have been carried out by archaeologists (for example, Stone & MacKenzie 1990[1]; Stone & Molyneaux 1994[2])[3]. Regular changes are often made to national curricula, especially when there is a change in government (Corbishley 2011, 111). The author was involved in creating background research papers and policy documents for the first National Curriculum in England while working at the Council for British Archaeology (Corbishley 1999) and then at English Heritage. He began to research the place of archaeology in school curricula while creating a degree module in 'Archaeology and Education' at the Institute of Archaeology, University College London in 2003 for post-graduate students from countries across the world. This module has been taught since then and a similar course has more recently been developed by the author in Greece[4].

2. DEVELOPING A RESEARCH PROJECT

It soon became clear that studying and analysing published national curricula involved seeking answers to a number of difficult questions, in particular within the subject of history; for example, how far are state curricula free from political manipulation? Does the state control education through the textbooks it allows to be published?

Partial research produces only partial results and so the project had to be carried out on a world-wide basis. This research looks at five areas of the curriculum. First is the general basis on which a state specifies

---

[1] *See for example Sanoja & Vargas 1990.*

[2] *See for example Dahiya 1994.*

[3] *See the author's research into curricula generally in Corbishley 2011, 110-124 and in the use and abuse of textbooks 125-148.*

[4] *The course is part of an MA degree in Heritage Management offered by the University of Kent and the Athens University of Economics and Business at Eleusina, near Athens. See http://www.inherity.org/training/ma-program/management/*

Fig. 2. Interactive exhibits from the Science, Art and Technology of the Ancient Greeks' exhibition, Herakleidon Museum, Athens, Greece. Image by DIADRASIS.

Fig. 3. Falstad Centre Foundation's Museum in Norway. Falstad Center Foundation is a «national centre for the education and documentation of the history of imprisonment in the Second World War, humanitarian international law and human rights». Image by DIADRASIS.

what ought to be taught and at which levels in primary and secondary schools; second is the study of the past, using evidence, in history and where it exists in the teaching of archaeology; third is the place of archaeological evidence in other curriculum subjects; fourth are the issues surrounding the study of the past and societies' views of heritage, particularly in the subjects of citizenship or civics; fifth are the opportunities national curricula provide for learning outside the classroom.

The main research questions for our volunteer researchers are:

GENERAL

- What is the general purpose of school education? (General introduction to school education giving ages of attendance, grade/age boundaries).

- Does the country have a national curriculum,

Fig. 4. Stories of Early British Life by Scott Elliot (1923). Textbooks were commonly used in primary and secondary schools in the UK. Some, as here, were reference books for the school library and the teacher. This book covers the first residents of Britain until Roman times. It is unusual because it encourages its reader to observe the differences between then and now. Image by the author.

Fig. 5. Young visitors in the Bahrain National Museum. Image by DIADRASIS.

Fig. 6. One of the the Bahrain National Museum's exhibition hall. Image by DIADRASIS.

standardised across the country or by individual states within it? (Date of the introduction of current curriculum, frequency of updated curriculum documents).

HISTORY

- What does the history curriculum cover? (Where the country has put subjects together –for example, history with geography - it looks particularly at the history elements).

- Does the history curriculum actually make references to archaeology?

- Does the history curriculum follow the chronological approach? (When does the history curriculum begin and end and how much time is devoted to the prehistoric/pre-writing periods?).

- Does the curriculum encourage the use of the physical evidence for the past in history teaching? (This may not be evident in the curriculum itself but may be clear from sources such as textbooks and government or state resources for teachers).

LEARNING OUTDOORS

- Do schools organise visits to historic sites and museums? (Please differentiate between the two. How many times a year?).

- Do any schools make use of their local environment? (For example, in studying the history of their school and its surroundings or the town/village in which the school is located).

- Are these visits considered to be part of curriculum work or just an 'outing'?

- Do teachers rely only on visiting sites which have on-site education staff?

CITIZENSHIP/SOCIAL SCIENCES

- Are there elements in the curriculum which specify or may allow for the inclusion of the study of the historic environment? (For example, there may be specific references to students being encouraged to investigate and discuss the threats to the past included in a general concern for threats from global warming or redevelopment).

TEXTBOOKS/RESOURCES

- Are the textbooks published by the state? Does the education authority only allow the use of books which are on its recommended list?

- Does the state or the local education authority publish advice for teachers to help them in their history teaching? (Please note statutory and non-statutory documents).

3. STAGED RESEARCH AND PUBLICATION

The curriculum research will be carried out in two stages:

Stage 1 will be the collection of information and data about each country or state[5];

---

[5] For countries which have federated systems, such as China and the United States, there will be reports on each state or province and one report on the national picture of the curricula.

Fig. 7. Interactive exhibits in Fort St. Elmo, Valetta, Malta. Image by DIADRASIS.

Stage 2 will be the analysis of that research with publication on the website and/or in academic journals and will cover topics such as regional analyses (e.g. North America) and topics (such as the use of state-authorised textbooks in school history teaching).

An editorial board is being established to advise on the contents of the website, publication journal articles and future projects.

4. FINDING THE RESEARCHERS

As this is a globally-based project and the author works for two universities which draw their students from across the world, it seemed obvious that some researchers should be recruited from these two institutions. This created research opportunities for current and former students, giving them the opportunity to publish papers under their own names. All these volunteer researchers have some experience in archaeology or heritage/museums and some knowledge of education in primary or secondary schools in their own countries. All will be writing about their own countries or ones in which they have lived/worked. Guidelines for researching and writing are discussed with each researcher.

5. PUBLICATION OF THE PROJECT

Publication will be through the University College London website and there are plans for analyses of world curricula in both digital and paper forms. Publication will be for individual countries with separate papers for each state or province where necessary[6].

6. WHERE ARE WE NOW?

Commissioning is generally carried out in the Autumn and Spring terms and, so far, papers have been completed for eight countries or states with 12 due this summer. These include papers from Europe, USA, Australia, Central Asia, China and Africa. A template for the project is in preparation and it is hoped that this will be uploaded to the UCL website later this year (2018).

Received: 17 April 2018
Published: 30 November 2019

---

[6] *The research report on England has been written by the author as a guide for volunteer researchers and will be emailed on request.*

REFERENCES

Corbishley, M., 1999. The National Curriculum: help or hindrance to the introduction of archaeology in schools? In: J. Beavis & A. Hunt (eds), 71-78. Bournemouth University & Oxbow Books, Bournemouth & Oxford.

Corbishley, M., 2011. Pinning Down the Past: Archaeology, Heritage and Education Today. Boydell Press/University of Newcastle, London.

Dahiya, N., 1994. A case for archaeology in formal school curricula in India. In: The Presented Past: Heritage, Museums and Education. P. Stone & B. Molneaux (eds), 299-306. Routledge, London.

Leeuw Roord, J., van der, 2004. Facts and Figures about History Education in Europe since 1989. EUROCLIO. The Hague.

Loewen, J. W., 1995. Lies my teacher told me: Everything your American History Textbook got wrong. Touchstone. New York.

Roberts, M. (ed), 2004. After the Wall: History Teaching in Europe since 1989. Körber-Siftung, Hamburg.

Sanoja, M., & Vargas, I., 1990. Education and the political manipulation of history in Venezuela. In: Stone, P & Mackensie, R, (eds). The Excluded Past: Archaeology in Education, 50-60. Routledge, London.

Scott Elliot, G. F., 1923. Stories of Early British Life, from the Earliest Times. Seeley Service & Co. London.

Stone, P., & Mackensie, R. (eds)., 1990. The Excluded Past: Archaeology in Education, 50-60. Routledge, London.

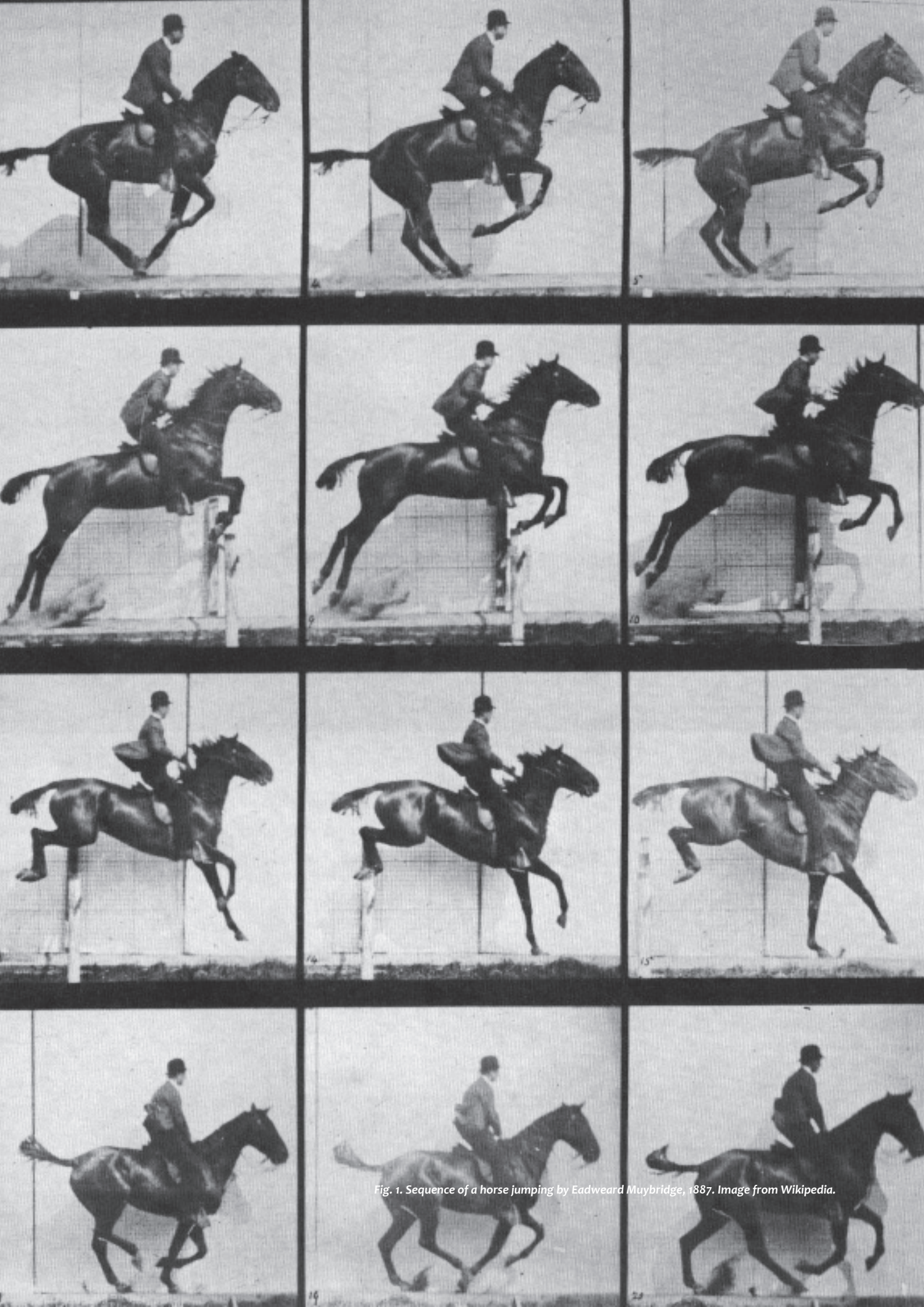Stone, P., & Molyneaux, B. (eds)., 1994. The Presented Past: Heritage, Museums and Education, Routledge, London.

Fig. 1. Sequence of a horse jumping by Eadweard Muybridge, 1887. Image from Wikipedia.

TIME-BASED MEDIA CONSERVATION - PRESERVING *SUBJECTIVISM*

Francisca Sousa
Conservator, PORTUGAL
franciscasilvaesousa@gmail.com

Time-Based Media (TiBM) artworks are inherently unstable. Obsolescence of technology and equipment is increasingly growing. Due to the variable nature of these works, changes may occur in different installations of the same artwork. This paper presents some thoughts on how conservators review their traditional approaches to material conservation in order to manage the extent of variation allowed in this kind of artworks. Museums have a decisive role in the extent and quality of TiBM preservation due to the staff and financial necessities these works represent. Brief considerations are made in order to open a discussion that has been spreading in the Western museum communities but needs development in southern countries.

Keywords:
time-based media – conservation – art – original – obsolescence

1. INTRODUCTION

Time-Based Media (TiBM) refers to media that comprise artworks which depend on technology and time to unfold (Phillips, 2015: 168). Installation, video art, recordings of performance, computer art may be comprised in this general definition which refers to artworks that often hold video projections, audio elements or digital programming. For conservation purposes it is an extremely relevant and defining term that forces conservators to consider the temporal dimension, which frequently changes traditional perspectives on preservation approaches. They may also be inserted in installation art as a part of the elements that build the overall artwork. TiBM artworks are inherently unstable. Strongly developed during the sixties and seventies by video artists and accompanying breakthroughs in technology, often non-professional technology, these artworks have defined a moment in the history of art, deriving mostly from conceptual art, performance and experimental film. We can name Nam June Paik, Bruce Nauman, Wolf Vostell and other Fluxus artists as some of the pioneers. As a conservator and registrar working with modern and contemporary art since 2006, I have gained experience and knowledge in these kinds of artworks and their particular needs, which cross traditional conservation ideas with progressive, curatorial based ones and oblige us to develop deep

discussions about preconceived ideas regarding materiality and authenticity.

2. THE SPECIFIC DIFFICULTIES OF THE TiBM ART CONSERVATION

Obsolescence of technology and equipment is increasingly growing. Due to the variable nature of these works, changes may occur in different installations of the same artwork. Conservators have had to review their traditional approaches to material conservation in order to manage the extent of variation that is allowed to each distinct installation without compromising the work's identity. The artist's original intention as well as technical and spatial components of the artwork and their correlation must be understood in order to preserve these works. James Coleman and Dan Graham are examples of artists whose pieces I have dealt with, which require certain precision in order to recreate faithful renditions of their works. In these cases, vigorous efforts must be made to preserve their equipment requirements, some of which have now undergone obsolescence (or a growing disappearance of the technical expertise needed to handle them). James Coleman often shows slide projections accompanied by a voiceover. "These slide-tapes emphasize the active participation of the viewer and explore the subjective nature of

Fig. 2. James Coleman, Slide Piece, 1972-73, slide projection in continuous cycle, with synchronized audiotape. Images courtesy of Ellipse Foundation.

experience. As Coleman says: "My work is not about true or false realities, it's about consciousness of shifting realities" (Cooke, 2003: 113). Figure 2 shows an installation shot of one of such works. 'Slide Piece' which consists of a projection of slides showing the same image, synchronized with audio. For the artist, it is important that the 35mm slides are not replaced by a digital projection.

On the other hand, there are artists who intend to resist a particular aesthetic, or even technological, social or cultural moment and want their work to unfold through time or to take advantage of technological progress; in these cases we may resort to migration[1] (Fig. 3). For instance, if the artist wishes to convey a certain image with extreme detail, he/she may be interested in new digital high-resolution technologies – James Turrel has ordered an upgrade in the optical projector towards one with sharper edges and focus in his work 'Fargo, Blue', from 1967, and insisted that he did not consider his work properly installed with the

previous equipment; or, if the artist's intention is to develop certain interactive behaviors, she/he will also benefit from technological evolution (if they do not regard other particular aspects related to technology as relevant).

Most of the TiBM artworks that I have worked with, however, tend to live in a limbo, in a space between these two approaches. This is either due to the varied components that construct them or from an avoidance of specific perspective from the artists, curators and/ or conservators. Nam June Paik's 'Wrap Around the World Man' consist of a sculpture comprised of several analog TV sets, some small portable LCD screens, old TV casings and a complex deal of wires (Fig. 4). Paik is known by his evasive discourse towards preservation and substitution of parts and the relevance that he attributed to technology has also been discussed by the community (Harnhardt, 2003: 70-77, van Saaze, 2013: 61-108). With this type of pieces we could choose to maintain the original TV's as further as possible

---

[1] *Migration: process of upgrading equipment and/or source material to preserve a certain artwork (Ippolito, 2003, pp. 50-52).*

but we could also emulate[2] the experience through placement of LCD's inside TV monitors, allowing us to show the same image and which would probably not be a problem for the artist. "Communication is not a physical or chemical phenomenon nor is it an intrinsic feature of the object; rather, it depends on the subject's ability to derive a message from the object. In contemporary conservation theory, the primary interest is therefore no longer on the objects but rather on the subjects. Objectivism in conservation is thus replaced by certain forms of subjectivism" (Muñoz Viñas, 2012: 147). As Nam June Paik said, one should use one's judgement (van Saaze, 2013: 71). Nonetheless, risks may occur if we move too far from materiality. The concept of a museum risking to 'kill' an artwork is not new regarding conservation ethics, but it is definitely one of the most important ones regarding TiBM preservation. These thoughts open ways to the possibility of a conceptual and/or material evolution for certain artworks or to partial or total loss of the artwork.

3. A CONCEPTUAL APPROACH TO TiBM CONSERVATION

An artwork without an enclosed significance(s) may present itself as the biggest challenge within TiBM conservation. This leads to a great responsibility when it comes to its future preservation (which, of course, means its exhibition as well). So, in order to care for a TiBM artwork we should preserve: its concrete content (be it a video, a computer file, etc.) through its permanent replication, guaranteeing that the loss is as little as possible; and its ontological content, contacting the artist (whenever possible), as well as having the perspectives of the conservator, the curator and the art historian.

Sometimes, time creates a "falsification" of the artwork (although the material is still the original one) (Mancusi-Ungaro, 2016) and the museum becomes an inauthentic place where 'artworks' are enclosed. As Hito Steyerl (2016) argues, "history invades the
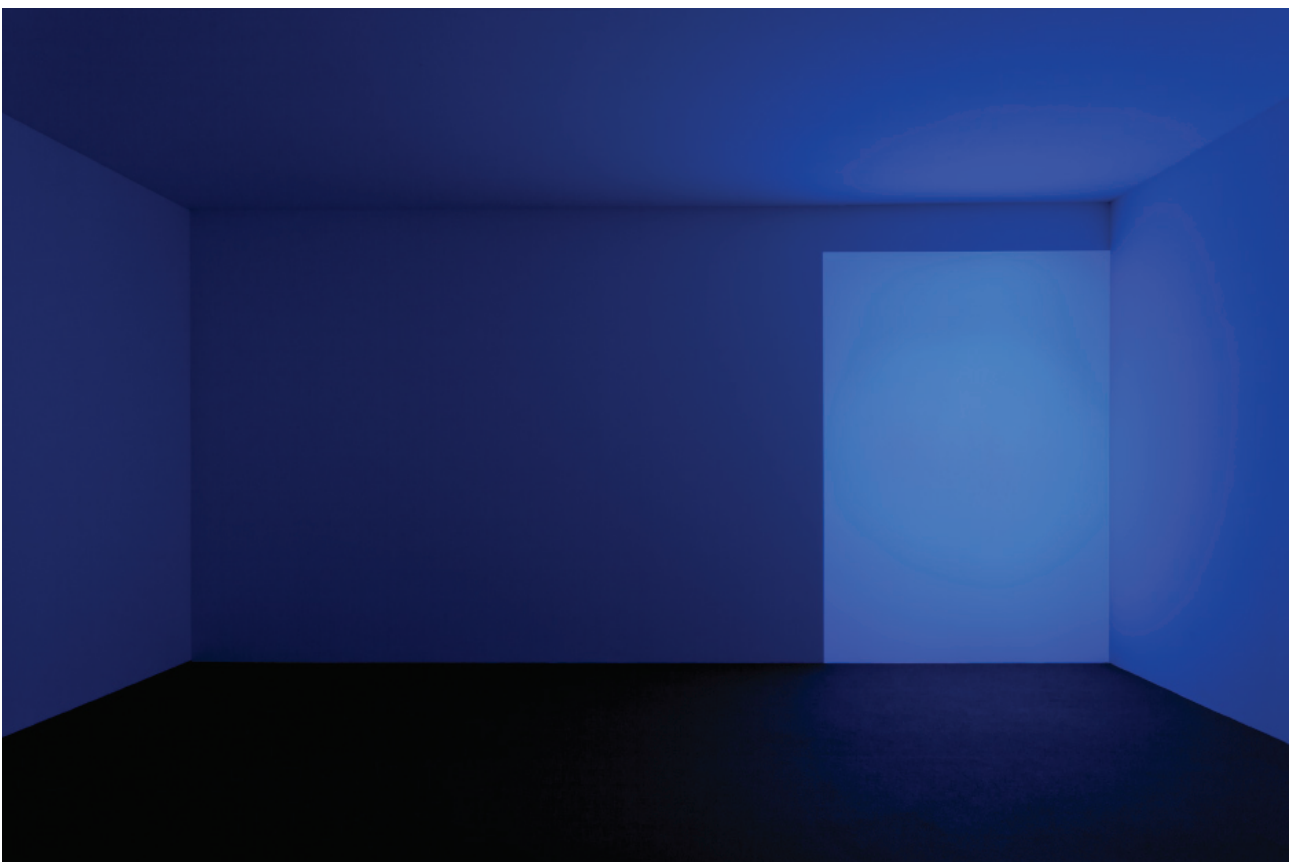

Fig. 3. James Turrel, Fargo, Blue, 1967, UID 102-579. Image by David Rato. Courtesy Museu Coleção Berardo.

[2] *Emulation: process of devising a way of imitating the original look of the piece by different means (Ippolito, 2003: pp. 50-52).*

Fig. 4. Nam June Paik, Wrap Around The World Man, 1990, UID 102-418. Image courtesy of Museu Coleção Berardo.

hypercontemporary. It is not an account of events post factum. It acts, it feigns, it keeps on changing. History is a shape-shifting player, if not an irregular combatant. It keeps attacking from behind. It blocks off any future". If we do not allow a work to exist or unfold through time, then we are only looking at it as part of History. Reinterpretation[3] may serve as a way of not forgetting, yet we must make an effort to preserve the work's identity. Even with some of the most rigorous installation plans, I have watched changes occur that were instructed by the artist or her/his studio after the work was already installed according to the original instructions. This creates the need to document these changes and noting who made them, as well as the conditions where and why they occurred. Other than that, I have observed, since my first contact with TiBM artworks, that, whenever some aspects regarding installation are missing, people tend to follow a certain tradition, a word of mouth conviction. To enhance this conviction, the artist Tino Sehgal, who refuses to be called a performance artist, denies attributing materiality to his artworks, in whatever forms. He states that a better preservation strategy would be something like this: disabling all owners of keeping records, plans, acquisition documents, video recordings, and every other tangible proof (Gleadal, 2013). Given the examples, we could assume that recording a video of a Sehgal's performance would not be a good conservation decision, just as it would not be by replacing projectors for James Coleman

Slide Piece (even if we added the sound of the slide shifting images, to emulate the real installation).

4. THE PRACTICAL CONSERVATION OF TiBM

In practical terms, regarding acquisition, the museum must:

- Request media in its original form (or as close to it as possible);
- take care of the artwork's safeguarding and archival replication;
- guarantee access and fixity;
- maintain respective equipment;
- preserve all the information available about:

  * original concept

  * technical production process and formats of the work

  * parameters of installation and variability

  * meaning of the devices or technologies for the artwork

  * exhibition history and iterations

  * interviews with the author about the aforementioned and about her/his perception of the works unfolding through time, including after her/his death

- requesting other legal documents that testify

---

[3] *Reinterpretation: process that allows artworks to be preserved through different interpretations (Ippolito, 2003: pp. 50-52).*

Fig. 5. Dan Flavin, Untitled (Monument to Vladimir Tatlin), 1964, white fluorescent lightbulbs. Image by David Rato. Courtesy Museu Coleção Berardo.

ownership and copyright license.

All this will also provide cost estimations for preservation and installation, allowing conservators to identify vulnerabilities regarding medium and equipment.

Considering loans, the decision process must be made by the institution that owns the work (which sometimes agrees to communicate certain loans and/or asks for the artist/studio/gallery's permission and coordination) and the instructions and technical requirements must be clear, with or without an in-house conservator being present on the installation site. All the alterations to this plan require consultation. Details on the final installation must be communicated to the owner and forms filled accordingly (Matters in Media Art, 2015).

5. CONCLUSIONS

We deal, nowadays, with some of the problems through active dialogue with the creators of most of TiBM artworks but, from my point of view (and I do not see one right and absolute answer coming anytime soon) the big question is "who is entitled to determine the changes that are allowed to a work's upgrade or survival kind of change after the artist has died?" (Lozano-Hemmer, 2015)[4]. We have already seen both bad and good decisions (at least, that is how we perceive them now) made by the estate, by the owner or conservation or curatorial departments, and we have also seen some "bad" ones made by the artist herself/himself, which also makes us think of the *protagonism* that we offer the author even years after her/his creation was born. On one side, not respecting the artwork's ontology and fetishizing its original aspects in what concerns materiality, would be a huge mistake for something that depends on updates or replacements to work. Dan Flavin's "Untitled (Monument to Vladimir Tatlin)" (Fig. 5) needs the

---

[4] According to Rafael Lozano-Hemmer (2015), "Versioning should end with the death of the artist unless you leave specific instructions on what you need your estate to accomplish. (…) Should the collector attempt to preserve the work with a migration path that is egregious and not approved by the artist or estate the title of the work will be automatically void and the artist will be able to sell it again".

replacement of its constituent lamps whenever they burn out.

Even though the available elements are no longer identical to the original, the Studio acknowledges their substitution with what is available in the market. Being that one of the principles of Flavin's artworks is the use of industrial things that can be easily acquired, we perceive this migration like a good conservation decision because it equals the original material in nature. However, if suddenly fluorescent white light-bulbs in this format stopped being produced (which will eventually happen), one could not replace them by new LED ones or other market available alternatives as a successful reinterpretation. Each work necessitates its own thoughtful discussion and that is the key for its ontological stability. On the other side, replacing mechanisms or equipment when these are an absolute part of the artist's intention, like on the aforementioned James Coleman's 'Slide Piece', would be catastrophic.

Quoting Steyerl (2016) again: "More than the artworks themselves, the thing thatthreatened (...) - be it privatization or overprotection - is public access. But it is public access, to a certain degree, that makes art what it is in the first place, thus necessitating its conservation. Hence the contradiction: art requires visibility to be what it is, and yet this visibility is precisely what is threatened by efforts to preserve or privatize it." I believe this instability is a prolific gift that makes us think deeply about the preservation and exhibition of art; conservators are not neutral custodians but performers in the sense that their actions have a formatting effect (van Saaze, 2013). Contrary to the scientific conviction bound to traditional conservation practice, that aims to reveal an artwork's truths through the revelation of the original material, contemporary art conservation, and mostly TiBM conservation, cannot depend on the sole analysis of material aspects; it needs an open discussion on its subjectivities. I truly hope that the Museum will be a place where the art market or the fetishization of materiality does not dictate the historical relevance of an artwork nor their fruition on future times, and that the dialogue, research and open discussion are more widespread than ever; because if you're not confused, you're not thinking.

REFERENCES

Philips, J., 2015. Reporting Iterations, a documentation model for contemporary art, Institute de História da Arte, Lisboa.

Cooke, L. 2003. James Coleman, ed. George Baker, October Files, MIT Press, Cambridge.

Depocas, A., Ippolito, J., Jones, C., 2003. Permanence Through Change, the Variable Media Approach, Guggenheim Museum Publications and The Daniel Langlois Foundation for Arts, Science and Technology.

Muñoz Viñas, S., 2005. Contemporary Theory of Conservation, Buttherworth-Heinemann, Oxford.

Van Saaze, V., 2013. Installation Art and The Museum, Presentation and Conservation of Changing Artworks, Amsterdam University Press, Amsterdam.

Mancusi-Ungaro, C., 2016. The Falsification of Time, Whitney Museum of American Art, [accesed 4/10/2017, http://player.vimeo.com/external/191566630.hd.mp4?s=5595e7c3a9935c88dd492aca9d050b5cec894f8a&profile_id=119&oauth2_token_id=920071070]

Steyerl, H., 2016. A Tank on a Pedestal: Museums in an Age of Planetary Civil War, E-flux Journal #70, February.

Gleadall, C., 2013. Tino Sehgal: Invisible art worth £100k, The Telegraph, 07 May 2013, [www.telegraph.co.uk/culture/art-news/10041272/Tino-Sehgal-Invisible-art-worth-100k.html]

Matters in Media Art, 2015. Guidelines for the care of media artworks [accesed 4/10/2017 http://mattersinmediaart.org/]

Lozano-Hemmer, R. 2015. Best practices for conservation of media art from an artist's perspective, GitHub [accesed 4/10/2017 https://github.com/antimodular/Best-practices-for-conservation-of-media-art/tree/c6a223399ce47ab97bc557e9130c08238b6ef699#best-practices-for-conservation-of-media-art-from-an-artists-perspective]

Fig. 1. Khaled al-Nahnah, a contemporary hakawati in Beirut, Lebanon. Image by the author.

THE ENDANGERMENT AND RE-CREATION OF AN INTANGIBLE CULTURAL HERITAGE ELEMENT: THE CASE OF *HAKAWATI*, LEBANON'S ORAL STORYTELLING TRADITION[1]

Royce Lyssah Malabonga

Independent researcher, PHILIPPINES

rlmalabonga@gmail.com

Lebanon is a cradle of antiquities that has withstood time and its historical transitions become an epitome of 'living heritage', which is the essence of intangible cultural heritage. The country thrives with various intangible cultural heritage elements. This article focuses particularly on the hakawati, *the traditional art of storytelling, a shared heritage that is practiced in Lebanon, Syria, Palestine and other Arab countries. Due to modernity and social transformation, the traditional oral storytelling of* hakawati *faced endangerment in the recent past. However, an interesting phenomenon has transformed this oral storytelling tradition, paving the way for its re-creation within the modern context. The objectives of the research were to identify the causes of the endangerment of* hakawati *in the past and to analyze how it was recreated in the contemporary context as a living heritage. The researcher chose Lebanon as a case study because the country has experienced political conflicts that brought about horrendous effects on cultural heritage, both tangible and intangible.*

1. INTRODUCTION

Various intangible cultural heritage (ICH) elements around the world face endangerment for a number of reasons – one of them being political conflicts faced by some communities who are the bearers and practitioners of ICH. The continuity of ICH is threatened, as communities cannot freely practice their cultural traditions because of pressures within their territories, which have resulted in their displacement and marginalization.

Lebanon was chosen as a case study for the research because the country has experienced several political conflicts over the years, which have stirred civil wars. And these have evidently caused horrendous human losses and devastating damages to infrastructures, villages, the lives of human beings and their living environments in general. Cultural heritage, both tangible and intangible, has equally suffered.

The objective was to analyze how some ICH elements survive and how others become endangered. Among ICH endangered elements, the research focused on finding the possibilities for their revitalization. At the same time, it was essential to study the community or the practitioners of the ICH as to their capacity to decide which ICH elements they wished to keep practicing and which they would voluntarily or involuntarily surrender for endangerment and extinction.

In analyzing the endangerment and vitality of the *hakawati*, the ethnographic methodology was used to research the significant transformations and re-creations that the ICH element has undergone through time. The research is descriptive in nature. Data was gathered from interviews with storytellers in Beirut and Tripoli and from secondary sources.

2. LEBANON'S ORAL STORYTELLING TRADITION: *HAKAWATI*

Lebanon is rich in various ICH elements. Among the most interesting is the traditional art of storytelling, known as the '*hakawati.*' It is a shared oral heritage, practiced in Lebanon, Syria, Palestine and other Arab countries.

Long before there were televisions, cinemas and electronic gadgets, *hakawati* used to be one of the leisure activities in Lebanon, usually done in coffee shops, outside mosques and other public spaces.
The word *hakawati* derives its origin from the terms

Fig. 2. During a rehearsal at the the Arab Puppet Theatre Foundation in Beirut, Lebanon. Image by the author.

'hekaye' and 'haki'. In Arabic, 'hekaye' means story while 'haki' means to talk. *Hakawati* is the term for both the practice of storytelling and the storyteller himself. The *hakawati* storytelling is also an avenue for emotional, political, social and literary expression.

By tradition, the *hakawati* is a male and his audiences in coffee shops and public spaces are also males. In ancient times, owing to Arab culture, men were more active than women. However, it is not only males who had been telling and narrating stories over the course of time; women at home also told stories, particularly bedtime stories.

It is important to pinpoint that the *hakawati*'s storytelling ability was not only defined by the stories he told but also by his inventiveness in the manner that he told his stories, through improvisation.

According to the informants of this research, the *hakawati* initially does not know the exact details of his story. In the course of improvising his plot, the details of his stories are unfolded. He improvises the plot of his stories depending on the perception of his audience. The *hakawati* carries no accessories or props to enhance his storytelling, he only has his voice and body to use for the narration. Sometimes the *hakawati* has a cane; depending on the characters of his stories this cane can be transformed into a lion, a bird or any creature of his stories. Every element of the *hakawati*'s storytelling comes from him alone, no outside sources whatsoever. A *hakawati* can make a story last for a whole month; he is able to prolong his story by suspending its ending every night through cliffhangers. Usually, to sustain the anticipation of his audience, he will finish the story with suspense or he will leave his audience anxious for his next storytelling. Some people in the community would sleep outside the house of the *hakawati*, to persuade him to tell what happens next. In earlier times, people were so hooked and involved in the stories of the *hakawati*, that they would take sides with the characters and literally fight against each other.

An important aspect of ancient storytelling is its attachment to the cycle of life. Similar to life, the storytelling follows a course of movement; it is dynamic and evolving. Because the *hakawati* literally depends on his audience, if he gets approval for his stories he continues, but if the audience does not like them he stops (Mattar, 2017).

Usually, the *hakawati*'s stories are old epics, folktales, fables and myths that depict heroism and love, such as the stories of Antarah and Ablah, an ancient Bedouin poem about the love story of the black warrior Antarah in pursuing Ablah, and the stories from One-thousand-and-one-nights, particularly Sinbad the sailor's story.

Another significant influence on storytelling is the introduction of the café culture. In the 16th century the Ottoman Empire occupied the Middle East, including Lebanon. The Ottomans brought with them traditions that would later be assimilated in the Lebanese culture. When the Ottomans brought their coffee, cafés became part of local communities, where the *hakawatis* would find room for storytelling (Collelo, 1989).

2.1. THE ELEMENTS OF *HAKAWATI*

The storytelling tradition of *hakawati* consists of five important aspects, according to Yousuf (2014):

"-The narrative: Every selected story should have a strong plot that captures the interest of listeners.

-The characters: There must be a minimum of three to four characters in the story, who interact and move the story towards its climax.

-The action: The story must have sound and fury - a clash of kings, an adventure in high seas or a quest for something over a vast expanse of sand dunes. The sweep of the story and its setting is what engages the listener.

-The spectacle: This includes music and colours that work as symbols; for example, blue to represent the sea or yellow for sand or the sun. The spectacle helps the audience to be willingly led inside the core of the tale.

-The message: Stories must act as an important community service. The storyteller therefore, bears the responsibility of communicating to the people at large the importance of living a principled life."

From the research conducted, the following are the elements constituting the essential aspects of *hakawati*:

• Voice – Since the *hakawati* does not have any props or costumes, his voice is one of the tools he can use to attract the attention of the audience. His voice also plays an essential role in the development of his characters and his plot. He can change the tone of his voice depending on his characters and their emotions.

• Stories – The narratives, the plots and the characters that the *hakawati* has creatively woven become the stories or the folktales, epics, fables and myths which, in the ancient times, played an important role in the lives of the people and their communities. Through those stories, not only were people entertained but they were also educated with moral values and received news and information about what was happening in their villages back then.

• Audience – The *hakawati* is nothing without his audience. The audience was a basic element in the *hakawati*'s telling of his stories, because the *hakawati* based the plot or narrative that he chose to tell, on his audience. If he felt that his audience enjoyed the plot of his story he continued, if he felt that they were disinterested, he would end it.

• Improvisation skill – The essence of the traditional *hakawati* storytelling lies in the *hakawati*'s ability to improvise the stories and his creativity to prolong their plot, which could sometimes span over a whole month. It is definitely a remarkable skill to be able to capture and sustain the attention of the audience in such a way as to make the village people show up in cafes each and every night.

2.2. ROLES OF THE *HAKAWATI*

Kassir, a Lebanese contemporary storyteller (personal interview conducted in 2017), said that the *hakawati* was the most learned man in the village. She mentioned yet another function of the *hakawati* that of being the source of news and information in the community. He was also a public figure since everybody in the village knew him.

According to Hajjar, a contemporary storyteller from Tripoli, Lebanon (2017), the *hakawati* was also an advertiser. He told us a story about a *hakawati* who had failed to show up and tell stories at a café in Tripoli. He had suffered stomach trouble because of eating too many sweets from a famous shop in the village. The news went around the village that the shop had made the *hakawati* sick and should therefore be avoided. Desperate, its owner approached the *hakawati* and begged him to start telling good stories about his shop so that people would come back to him again. So, the *hakawati* made stories about how wonderful the sweets of the shop were and the people returned and started shopping there again.

The *hakawati* had a political aspect too, as he had the freedom to choose and tell whatever story he pleased. This gave him power in the community, shaping the minds of the people (Nahnah, 2017). At times, the *hakawati* became a mediator who helped in resolving conflicts within the community. He would, for example, improvise a story full of metaphors and folktales, transmitting moral messages which could pacify conflicts among community members.

The *hakawati* also played a significant role in special occasions in the village, for instance in weddings, by entertaining the guests with his stories (Hourani, 2017).

3. THE THREATS TO THE ENDANGERMENT OF *HAKAWATI*

UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) recognized that the "processes of globalization and social transformation gave rise to the threats of deterioration, disappearance and destruction of ICH" (UNESCO, 2003). "Specifically, the characteristics of globalization are new technologies, new economic relationships, new social processes and new political developments" (Hudson & Lowe, 2004).

Globalization and modernity go together. Both have been posing consequences to traditional practices of ICH around the world, especially to the practitioners and bearers of ICH.

During fieldwork, I found out that the last storyteller, who practiced the ancient oral storytelling tradition of *hakawati*, had died in 1974. He came from Saida, a city in the south of Lebanon. His last performance as a *hakawati* was in 1969.

Mountcastle (2010) made an interesting argument about the hidden political reasons that lie behind cultural loss:

"…cultural loss is not simply the inevitable consequence of the forward march of progress. It is also a matter of politics. History is rife with examples of people's way of life being viewed as backward and barbaric and in urgent need of change and uplifting. This determination or judgment is not neutral. Sometimes change is brought about using the "carrot" method, and sometimes the "stick," but these events implicate deep power relations."

Similarly, the endangerment of *hakawati* has, to a large extent, been due to politics and the power interrelations that have influenced the country over the years. Its historical narrative was influenced by the Phoenicians and the rulers from Assyria, Babylon and Persia, then came the classical rulings of the Hellenistic and the Roman eras, after which the Medieval rule came to power with the Arab and Ottoman occupations, which lasted for hundreds of years. Later on, in the 20th century, there was the colonial influence of the French mandate and the creation of the Republic of Lebanon in 1943 (Collelo, 1989). From then on, a series of political conflicts resulted in crises, civil wars, bombings, Syrian occupation and the political conflict with Israel.

With such a political narrative and colonial influences, those historical transitions propelled drastic impacts on the Lebanese people and their society, which brought about societal change, mutation and transformation. These social transformations also spurred significant effects on Lebanon's cultural heritage, both tangible and intangible.

In particular, the vitality in the practice of *hakawati* has been affected by Lebanon's historical transitions. According to Skounti (2008), in the advent of break-in continuity or continuity in broken times, the ICH will undergo modes of adaptation, survival or voluntary and involuntary disappearance:

"In the absence of a new function, these elements risk disappearing. However, what these agents do not realize is that these elements of ICH are not, and cannot be, the same ever again: they become other, including those who own and perform them. Their survival depends on sacrificing something of what contributes to their supposed 'authenticity'. The fact that they are considered as heritage introduces in their midst a new, hitherto unsuspected, dimension. Heritage agents are convinced that these elements are 'authentic', faithful manifestations of what they have always been, timeless. But this is only an 'authentic illusion'".

Analyzing the endangerment of the *hakawati* in relation to functionalism and viability, the social transition and the transformation of the Lebanese society paved the way for old needs to diminish. The former function of the *hakawati* was for leisure, news, information, conflict resolution and advertising. His former role in the community was replaced by individuals who have more specific functions in modern society. Nowadays, people have more choices for entertainment and leisure such as movies, plays, television. News and

Fig. 3. Khaled al-Nahnah tells a story as a 'hakawati' in front of Lebanese children at the Souks of Beirut, Lebanon. Image by the author.

information can be easily accessed through television and the internet. Advertising has also been a key player in modern society, considering capitalism and consumerism operated by globalization. In terms of conflict resolution, the field has become more specialized by legal institutions and organizations working for peace and mediation. Therefore, with such an abundance of new and specialized functions, in the modern context the traditional *hakawati* had to step back and face endangerment.

4. TRANSFORMATION AND RE-CREATION OF ORAL STORYTELLING IN LEBANON

ICH derives its essence from transformation and re-creation. In the aspect of authenticity, what distinguishes ICH is that it does not have one (Skounti, 2008). UNESCO's 2003 Convention for Safeguarding of the ICH recognized and used the term 're-creation' to describe the process that communities follow to produce and reproduce their ICH. It is therefore natural and organic that the practice of traditions will be transformed and re-created over time, considering the factors that affect the practice and practitioners of ICH.

Despite the fragility of ICH, it is also an epitome of resilience. Compared to material heritage, which can be easily destroyed in short periods of time, intangible heritage survives longer. ICH can by far outlive the lifespan of its bearers and practitioners:

"Even in the longue durée, transcending the generations of individuals who transmit this heritage from one to the other, it never simply disappears. On the contrary, it is transformed, adapted, hidden (sometimes to reappear with more vigor), it retracts or expands depending on circumstances, it scatters the micro-elements that make up this heritage to be incorporated into new, emerging cultural traits, and so forth. The transcendence of the elements of intangible heritage, compared to that of individuals, allows these elements to have a longer life" (Skounti, 2008).

The case of the *hakawati* epitomizes Skounti's explanation as to the transformation of an intangible cultural heritage element. The death of the last traditional *hakawati* storyteller cannot be considered a cultural loss and it cannot be translated into extinction because the ancient storytelling tradition evolved into contemporary storytelling practices. Rather, the last

traditional *hakawati*'s death becomes a rupture to the vitality of the oral storytelling tradition.

4.1. BRIEFER ON LEBANON'S CIVIL WAR

The transformation and the evolution of the *hakawati* as an oral storytelling tradition has been greatly influenced by the political conflicts that took place in Lebanon, one of their manifestations being the Lebanese civil war.

The Lebanese civil war erupted on the 13th of April 1975 and lasted for almost 15 years, with a loss of roughly 150,000 lives, with 300,000 injured, spurring the emigration of almost one million people to different parts of the world. The primary cause of this civil war was the clash between the Phalangists - a Christian militia - and the Palestinian factions that had been fighting Israel from the territory of Lebanon.

From 1975 to 1990 the Lebanese State was destabilized by a series of related conflicts between shifting alliances. Five significant periods have defined the tensions brought about by the conflicts: from 1975 to November 1976 there was a two-year war; between November 1976 and June 1982 there was a long interlude of unsuccessful peace and conflict resolution, with the Israeli and Syrian intervention and a series of more internal conflicts; from June 1982 to February 1984, the invasion of Lebanon by Israel; during the late 1980s' internal wars and from 1988-1990 there were intra-Christian wars which paved the way for the end of the war. In between these conflict periods, horrendous massacres, battles and assassinations cloaked the Lebanese state. According to Chami (2003), car bombs and planted bombs comprised another category of mass violence, which claimed more than 3,000 lives, most of whom civilians.

Thousands of personal accounts and testimonies about the civil war were written in Arabic, French and English, which served as a memorialization that sought to challenge and criticize the established versions and histories of the war. According to Haugbolle (2011):

"Memory work should of course be treated critically, as it often serves ideological purposes. Having said that, memory culture is not just a collection of dubious sources. Constructions of memory in post-war Lebanon

Fig. 4. Barrak Sabih in one of his performances as a a 'hakawati' in Lebanon. Image by the author.

also point to narratives about history. History is not just numbers, dates and facts, but equally the telling of stories, and the blending of events into salient narratives. In Lebanon, there are many different narratives, many different histories of the war. Any attempt to write a history of the war – or to forge a national history – must start by acknowledging the multiplicity of historical narratives".

In this spirit, contemporary storytellers embarked on sharing with the public stories about the war.

4.2. POSTWAR FORGETTING CULTURE

In order to understand the revival of contemporary storytellers and their role of telling stories about the war, also the reason they should be telling these war stories to the present society, it can be traced from Lebanon's state-sponsored policy of post-war silence and a culture of impunity. These traits, according to Michael Young quoted by Craig Larkin (2012), should not be mistaken for a 'collective amnesia' or a national 'culture of forgetfulness' but rather be analyzed according to a discursive approach of the past, which has competing and conflicting historical narratives. The failure of Lebanon to address the country's 15-year Civil War did not only contribute to heightened sectarian tensions but was also the cause of creating a culture of impunity (Knutsen, 2014), which allowed for unconvicted war criminals to walk through the streets of Beirut and corridors of Parliament. The tedious or the lack of "legal handling of crimes committed during the war have also contributed to a culture of amnesia" (Haugbolle, 2005).

The culture of forgetting became the aftermath of the civil war; there was a huge effort to achieve the commemoration and production of a collective national history for Lebanon. The Lebanese state refused to engage in public discourse concerning war commemoration and the creation of an open space for the Lebanese society to engage in a public debate. Makdisi (1997) argued that through a semi-public reconstruction project, sponsored by the late Prime Minister Rafiq al-Hariri, the Lebanese state purposely erased memories and reminders of the war. Hariri (2011) aimed to build a downtown memory-space that only portrayed the good aspects of Lebanon's pre-war years, completely ignoring the war. The state's agenda to impose a culture of forgetting has also penetrated an ideological state apparatus, the schools. As proof of the nonexistence of a state-sanctioned narrative about the civil war:

"…history lessons in Lebanese high schools essentially conclude with Lebanon's independence from their French mandate in 1943 while the civil war, most of its preamble, and all of its aftermath, are excluded from the pedagogical realm. Needless to say, the absence of an institutional space in which Lebanon's catastrophic national past can be discussed, deliberated, and examined, hinders not only the possibility of reflection about the civil war but also obstructs the emergence of a multivocal national narrative" (Tarraf, 2011).

As an implication to Lebanon's postwar silence, a 'hypermnesia' has been created, a term coined by Jens Hanssen and Daniel Genberg (2002) to refer to "an environment where memory is constantly present, multiple and celebrated" as a way to rethink and confront war memories through the proliferation of seminars, conferences, workshops, films, books and artwork. Such public memory discourses have been characterized by Larkin (2012) as four broad trends: healing, engagement, resistance and revolution.

'Revealing is healing,' this first trend is a therapeutic approach initiated by victims, civil rights groups and activists who have goals of finding personal closure and national unity grounded on truth and reconciliation. Engagement, the second trend, somehow epitomizes catharsis and produces materials and content that explored and criticized violence through literary and artistic mediums, such as war-inspired personal memoirs, novels, plays and exhibitions that tackled themes of pain, forgiveness and identity. The third trend is associated with Lebanese nostalgia as an instrument to resist post-war change and the homogenizing and questionable function of reconstruction. Khalaf (2006) further explained the growth of Lebanese nostalgia in what he called the 'heritage crusade,' wherein there was a hype in the revival of folk arts, poetry, storytelling, films, novels and autobiographies, whose main subject is the recollection of the past. Finally, the fourth trend is memory recovery, which becomes an avenue for political revolution, a typical approach of leftist intellectuals and civil society groups who criticize Lebanon's ruling elite and oppose the country's culture of sectarianism (Haugbolle, 2007; Larkin, 2012).

Larkin's four trends of public memory discourse are all manifested in the transformation of the oral storytelling tradition in Lebanon through various initiatives, such as autobiographical storytelling, monodrama, puppet theatre and the re-creation of the *hakawati* in modern society.

4.3. CONTEMPORARY STORYTELLERS

The traditional ancient storytelling tradition of hakawati has been transformed and re-created because of social mutations and transformations brought about by the civil wars and political conflicts that erupted in Lebanon. The storytelling practice was revived through a recent phenomenon of autobiographical storytelling which had been drawing crowds in Beirut. Two autobiographical storytelling groups have been organizing community storytelling events, where individuals could share their personal stories on specific themes such as migration, LGBT, exile and oppression. One of the storytelling groups is called 'Cliffhangers'. It was started by Dima Matta in 2014, a Beirut-based university lecturer, actress and storyteller. According to Matta, she re-introduced storytelling in the community as a homage to the region's storytelling tradition.

During the interview with Dima, she said that storytelling becomes significant especially in conflicted areas as a means to communicate with one another so as to make living together easier. The stories become accounts of memory recollection about the civil war. She had the idea of creating a safe space through her storytelling community, where everybody is equal regardless of age, gender, religion or socio-economic background. She also mentioned that in Lebanon there is no public space and, for a very long time, the voices of the Lebanese people were not heard. Similar to the old tradition of *hakawati*, the autobiographical storytelling events are held in cafes but this time it is not only men who tell and listen to the stories.

'Hakaya' is another autobiographical storytelling community, initiated by journalists based in Lebanon, whose objective was to create a space for stories that do not land on the pages of newspapers and news websites. The storytelling community was created in 2016 by four journalists, Dana Ballout, Raja Abdulrahim, Farid Abi-Zeid and Rima Abushakra. Hakaya's storytelling events follow the pattern of an American-based storytelling organization, "The Moth," where people share their personal stories. The storytelling initiative has also grown over the years and created a community sharing personal stories and experiences of its members as a means to strengthen collective memory. The storytellers of Hakaya come from different ages and backgrounds - from Syrian refugees to Western expats - who all sit together and listen to each other's story over coffee, wine or beer. Diversity flourishes from the storytellers to the stories.

For example, in some storytelling events analyzed during this research, the co-owner of the venue told a story about how she left Lebanon during the civil war and the problems she encountered by moving to another country. Another story was told by a Los Angeles Times reporter, who had left her job in the United States to volunteer as an English teacher for Syrian refugees (D'Ignoti, 2017). There were also stories about a brave mother who lost her son in a violent conflict in Tripoli, the second-largest city in the north of Lebanon; a young woman's story on how she put on a veil for the first time; a family's story of the sacrifices they had to make in order to move to a safer country with running water and electricity all the time; a Palestinian who lived in Syria told his grandmother's tale of the 90's about the mass destruction in Yarmouk, a camp in Damascus; a woman's tale of how a school homework led her to discover her Palestinian roots at age 13; and another story about the Syria Street in Tripoli that divides the city[2].

The author had also had the opportunity to interview a female storyteller in Beirut named Sara Kassir. She explained that she is one of the first female Muslims who studied theater in a Christian school. Kassir said that she became a storyteller because she was inspired by her grandmother who told her stories when she was younger. When she became a storyteller herself, she collected all her grandmother's stories. Kassir shared a personal story about the civil war in 2006 when she and her family lost their home to an Israeli bomb. The only thing that was retrieved from the rubbles of her shattered house was her son's birth certificate.

The narratives of the contemporary storytellers exhibit a form of reminder and serve a psychosocial function for collective healing from the effects of political conflicts, state-sponsored silence and culture of impunity. A social landscape has been created by a conflicted society, where oral storytelling thrives and functions as a struggle against the culture of forgetting and demanding accountability for the repercussions of the hostilities that had befallen Lebanon.

4.4. OTHER INFLUENCES OF ORAL STORYTELLING

Oral storytelling was also spilled over to other forms of art, such as theatre and puppetry. In 2008, Mahmoud

---

[2] *Documented stories are uploaded and can be followed at Hakaya's Youtube channel.*

Fig. 5. An actress rehearsing at Arab Puppet Theatre Foundation in Beirut. Image by the author.

Hourani, a Palestinian, founded and created the Arab Puppet Theatre Foundation (APTF) in Beirut. Hourani created APTF aiming at the revival of interest in the Arab puppet tradition. During the interview with Hourani he mentioned that the basis of puppetry and any form of theatre production is storytelling. Their productions are created not only to entertain the society but to also criticize the societal maladies that have had effects on the political conflicts and civil wars for the past years in the region. Hourani recounted one of his favorite productions called 'Performance Desperately in Need of an Audience;' the production is a silent show and tells the exile story of people who had jumped on boats and suffered migration by leaving behind their homes and loved ones to seek better lives on the other side of the sea.

Despite the rupture in the ancient oral storytelling tradition of *hakawati*, a small group of actors in Tripoli, Lebanon continue to perform until the present and they re-create the tradition during Ramadan, at the time after people have finished their fasting and said their evening prayers. During the interview with Nazih Kamareddine in Tripoli, one of the storytellers who perform during the Ramadan days, he said that he

modernizes the ancient stories of the *hakawatis* of the past. For example, he told the famous ancient tale of Antara and Abla by inserting contemporary references such as letting his characters drink Pepsi Cola and contact each other through mobile phones, things which did not exist in the past. He said that he would also weave political issues in his stories, such as the death of Lebanon's former prime minister Rafiq Hariri, who was assassinated in 2005. In his performances he would also be singing about how Lebanon bled due to confessional divisions and foreign powers. The war in Syria, which is only 35 kilometers away from Tripoli, and the Arab uprisings would also share portions in his storytelling narratives (Constantine, 2012).

One last example is the storytelling performance of Khaled al-Nahnah in the reconstructed Souks of Beirut. He performed in front of children during their summer school. Nahnah is of Palestinian origins but his family moved and sought refuge in Lebanon. He had been using storytelling as a form of social activism, using metaphors and fables to criticize and challenge all the unacceptable facts within the realities of the present. He said that there are two types of storytelling, 'the atelier' and 'the spectacle.' The atelier is a course

in storytelling where anyone can learn the art and methods of storytelling from experienced storytellers, while the spectacle is a show or performance tailored for an audience. Not only as storytellers do they perform shows but they also developed heritage transmission initiatives through teaching. Moreover, his storytelling projects in different refugees camps around Lebanon become a form of psychosocial therapy and healing.

5. CONCLUSION

The re-creation of oral storytelling in Lebanon is anchored in the will and struggle of the people to form a collective memory about a historical narrative they were deprived of. The stories that storytellers and the people have told, are telling and will be telling are manifestations of resistance against the state-sponsored silence and culture of impunity that has befallen the country after the civil war. Indeed, political conflicts, social transformations and modernity have brought about the endangerment of *hakawati*. The civil war has incited fear among the Lebanese and this made public events, such as storytelling, become less and less frequent because of bombings and massacres. Social transformations and the movement towards modernity also affected the role of the *hakawati* in the lives of people. In the past, one of the roles of the *hakawati* was that of a messenger, the source of news in the village. Yet, due to the advent of modernity, the *hakawati* was replaced by modern technology and other forms of leisure.

Considering that *hakawati* is an intangible cultural heritage element that constantly evolves and is continuously re-created, the oral storytelling tradition was revived by contemporary storytellers in Lebanon, serving new functions as an instrument for memorialization and a vehicle for catharsis.

It is interesting to note that during the past, when ancient *hakawatis* told their stories, they had the agency to end their stories even if those stories lasted for a month or months, depending on their audience. However, the storytellers and the people who tell their stories in Lebanon's contemporary time, do not know when their stories and memory recollections about the various conflicts that cloaked the country, will finish or will have an ending. Until then, the ICH of storytelling will serve its cathartic function in a society where people tell their stories in order to feel alive.

The Lebanese case study has shown that sometimes conflicts do not endanger the practice of ICH. They can actually have opposite effects. The conflicts, particularly the aftermath of the civil wars in Lebanon, have created a social landscape, an environment and a function for the ICH of oral storytelling to thrive and become a necessity for a society that has suffered a state-sponsored silence and a culture of impunity. Oral storytelling functions as a crusade against forgetting and an instrument for healing, engagement, resistance and revolution.

"Civil wars are not to be erased from reality or from memory. They are only reborn or reincarnated. Banished from the written, they take to the spoken. Erased from memory, they colonize the subconscious", according to the Lebanese writer Elias Khoury (2002).

REFERENCES

Collelo, T., (ed).1989. Lebanon: A Country Study. Washington, D.C.: Federal Research Division, Library of Congress, https://www.loc.gov/item/88600488/, accessed on November 15th 2019.

Constantine, Z. 2019. Hakawatis breathe life into the past over Ramadan. The National, https://www.thenational.ae/world/mena/hakawatis-breathe-life-into-the-past-over-ramadan-1.398697, accessed on November 15th 2019.

D'Ignoti, S., 2017. Storytellers create intimate space in bustling Beirut. Al-Monitor, Retrieved from http://www.al-monitor.com/pulse/originals/2017/04/lebanon-storytelling-tradition-help-syrian-refugees.html, accessed on November 2019.

Hanssen, J.P., & Genberg, D., 2002. 'Beirut in Memoriam: A Kaleidoscopic Space out of Focus', in Pflitsch A. & Neuwirth, A., (eds.). Crisis and Memory: Dimensions of their Relationship in Islam and adjacent Cultures, Beirut: Orient Institut.

Haugbolle, S., 2005. Public and private memory of the Lebanese civil war. Comparative Studies of South Asia, Africa and the Middle East, 25(1), 191-203.

Haugbolle, S., 2007. That joke isn't funny anymore: Bass Matt Watan's Nasrallah skit and the limits of laughter in Lebanon, Arab Media and Society, 1-15.

Haubgolle, S., 2011. The historiography and the memory of the Lebanese civil war, Online encyclopedia of mass violence, 5.

Hourani, M. 2017, August 18. Personal interview.

Hudson, J., & Lowe, S., 2004. Understanding the policy process: Analysing Welfare policy and practice. Bristol, UK: Polity Press.

I.S., 2017. Autobiographical storytelling is bridging divides in Beirut. The Economist, https://www.economist.com/blogs/prospero/2017/06/listen-and-learn, accessed on November 15th 2019.

Kamareddine, Nazih, 2017, August 7. Personal interview.

Kassir, Sara, 2017, August 15. Personal interview.

Khalaf, S., 2002. Civil and Uncivil Violence in Lebanon. New York: Columbia University Press.

Khalaf, S., 2006. Heart of Beirut: reclaiming the Bourj. London: Saqi.

Khoury, E., 2002. On Beirut, in Scheffler, T., (ed.). Religion between violence and reconciliation. Würzburg: Ergon-Verl, 175-178.

Knutsen, E., 2014. State-sponsored amnesia has created 'culture of impunity.' The Daily Star, http://www.dailystar.com.lb/News/Lebanon-News/2014/Mar-05/249265-state-sponsored-amnesia-has-created-culture-of-impunity.ashx, accessed on November 15th 2019.

Larkin, C., 2012. Memory and conflict in Lebanon: Remembering and forgetting the past. London: Routledge.

Makdisi, S., 1997. Laying claim to Beirut: urban narrative and spatial identity in the age of Solidere. Critical Inquiry, 23(3), 661-705.

Matta, D., 2017, 1 August. Personal interview.

Mattar, P., 2017, 26 July. Personal interview.

Mountcastle, A., 2010. Safeguarding Intangible Cultural Heritage and the Inevitability of Loss: A Tibetan Example. Studia ethnologica Croatica, 22(1), 339-359.

Nahnah, K., 2017, August 18. Personal interview.

Skounti, A., 2008. The authentic illusion. Intangible heritage, 74.

Tarraf, Z., 2011. Memory and Forgetting in Postwar Lebanon: The Implications for National Identity (Master's Thesis, McMaster University Ontario, Canada)

UNESCO, 2003. Convention for the Safeguarding of Intangible Cultural Heritage, http://unesdoc.unesco.org/images//0013/001325/132540e.pdf, accessed on November 15th 2019.

Fig. 1. The Venetian Castle and Port of Nafpaktos. Image by the author (Heritage time photographic archive).

WORKING LOCALLY, THINKING GLOBALLY. EFFORTS TO ASSESS MUNICIPAL NEEDS FOR EFFECTIVE AND SUSTAINABLE CULTURAL HERITAGE MANAGEMENT

Afroditi Kamara
Historian-Cultural Heritage Consultant, Time Heritage, GREECE
aphrodite@timeheritage.gr

Valorization, protection and enhancement of local cultural heritage is a challenging task, as one usually works with limited resources and with communities which often have a conflicting attitude: on the one hand eager to protect their identity and heritage, on the other reluctant to resume action, apprehensive of strangers and often lacking the background which would help them understand why the proposed solutions are the right ones. The paper demonstrates that, when working in this field, the real need is to work with local communities and not only, in order to help them bring their own heritage up to European standards and connect with a broader network, profiting from best practices developed elsewhere.

Keywords:
valorization – protection – communities – heritage – Greece

1. INTRODUCTION

When Time Heritage, a Greek Small and medium-sized enterprise (SME) offering services in the field of cultural heritage management and enhancement, was established back in 2003, the founders' team aimed at undertaking projects on a municipal level, namely working FOR municipalities, as sub-contractors. We soon realized that the needs of the municipal authorities regarding the management of their cultural resources were of a deeper kind: local agents needed not only to assign part of their projects to specialized professionals, but to rather be assisted in prioritizing their needs and setting their goals regarding the valorization of their cultural heritage and historic past. What they actually needed was people to work WITH them.

Hence, since 2012 part of our activities focused on Research and Development (R&D) projects as well as EU projects, with the aim of involving local communities and municipal agents in the process of understanding and protecting their own cultural heritage resources while planning for their sustainable valorization.

2. RESEARCH AND DEVELOPMENT PROJECTS

Our first endeavour was the project MoCaCu in 2013-2014 (Καμάρα et al. 2015). It was the first attempt in Greece to establish a mobile unit for the Documentation, Characterization and Conservation of Movable Cultural Heritage in remote areas of the country. It was during that project, carried out under the auspices of the University of the Peloponnese, when we realized that local communities needed to be empowered to better understand and protect their own heritage. Remote communities felt cut-off from the main sources of funds and information and abandoned by the central government. They had a specific (often "heroic") view of their own past but could not effectively protect their own artifacts or built heritage. The project, in the course of which two missions were accomplished, one in the region of Tzoumerka (Church of St. Nicholas in Kalarrytes) (Fig. 2) and one in the region of Alagonia on the slopes of Mt. Taygetus (various ecclesiastic icons and artifacts from local churches) (Fig. 3), uncovered for us the necessity of raising educational standards regarding preventive conservation and cultural heritage management. In this manner local communities would

Fig. 2. The MoCaCu conservators' team in the courtyard of St. Nicholas' church in Kalarrytes. Image by the author.

be able to claim their share of funds and target future sustainable development.

Further collaboration with municipalities through the "Amphictyony - Network of twinned cities and areas of the Mediterranean" ("E.G.T.C. Amphictyony"), consisting of twinned towns and regions of the Mediterranean, urged us to think of a way to create roadmaps and toolkits for local municipalities, so that they could plan their own steps towards the enhancement and protection of their heritage and assets (Grimwade & Carter, 2000: 33-48).

Hence the project "DIAPLASIS" was born and carried out: it consisted of an R&D project, co-funded by the Greek General Secretariat of Research and Technology (GSRT), aiming at a survey of the needs of Greek municipalities for drafting their own cultural policies and cultural heritage management plans (Καμάρα, 2017)[1]. Questionnaires were answered by municipal staff, who seemed to face a series of problems. Funding was, of course, the bottom line, in a country deep down in the economic crisis. Yet, what the research revealed was that the actual problem rather lay in the fragmented, non-linear way of funding various activities. Most municipalities' policy seemed to be drawn by the desire to submit proposals to frame other programmes or funding opportunities (mostly EU funded programmes such as INTERREG, URBACT etc.) rather than proposals based on a structured development plan, where needs and resources were clearly defined and balanced.

In order to assist Greek municipalities to remedy this, we developed a basic handbook of cultural heritage management (Time Heritage, 2016) accompanied by two case-studies; one on the archaeological site "Rahi Koutsogilla" (close to the port of Kenchreai in Corinthia) (Fig. 4), excavated but not properly protected and enhanced thereafter) and one on a historic city-centre and port, namely that of Chania (Fig. 5) (Time Heritage, 2016).

Through our case studies a series of functional problems emerged, which had to do with the broader notion of management and with the collaboration between stakeholders. DIAPLASIS led us to the conclusion that, at least for Greece, the most crucial problem is to achieve synergies among local stakeholders involved in the management of cultural heritage assets, following the suggestions of modern Heritage Management discipline (Vu Hong, 2016: 614-626; Zemite, 2016: 97-103). Any collaboration between civil society, municipal authorities, state authorities and think-tanks such as Universities and Research foundations is blockaded by unsurmountable obstacles: rigid legislation, corporate or union interests, the eternal antagonism between private and public sectors and the inability to formulate regulations binding all parties involved. DIAPLASIS, which was completed in 2016, laid the grounds for a way by which Greek local agents could be led to match international and EU-standards of managing and presenting local heritage, both tangible and intangible.

[1] http://timeheritage.gr/r-d/

In order to overcome these difficulties we moved on to the next step by setting up a Strategic Partnership with municipal authorities, NGOs and Research Institutes in Greece and in other countries, for the establishment of DEN CuPID, a Digital Educational Network for Cultural Projects' Implementation and Direction[2]. The project, implemented under Erasmus+ KA2 SP, lasted two years (2016-2018) and attracted a number of trainees from four participant countries (Greece, Italy, Bulgaria, Spain) and from different social segments: young entrepreneurs, Museums, local cultural organizations, NGOs, municipal authorities. The main aim of the project was to provide trainees with a set of the best practices for managing local cultural heritage and local cultural events, of helping them develop skills essential for the abovementioned activities and of creating a digital network (Fig. 6) where individuals and authorities could communicate, exchange ideas, create partnerships and try to solve problems together.

The result was the creation of a vibrant collaborative community. Participants first realized where the actual root of their problems lay; then they acquainted themselves with techniques of proper management and innovative ways of approaching such difficulties; lastly, they proceeded to form new partnerships as well as a constant think-tank, approaching all in a non-formal, creative conditions of education and communication.

The most exciting, however, result of the DEN CuPID project was intermingling trainers and trainees in a team, which generated more ideas and projects submitted for funding to Erasmus+ and other framework programmes (Fig. 7). It offered a unique opportunity for all participants to align themselves with at least some of the prerogatives of the European Year of Cultural Heritage 2018 and to connect local initiatives with the broader framework of actions.

The legacy of the project will, hopefully, last for long and shall be available to all through the project's e-learning platform[3], where a useful Handbook for Cultural Policies' and Cultural Heritage Management is to be found, along with an up to date collection of relevant books, articles and on-line material (Kamara et al., 2018).

3. CONCLUSIONS

The initiative undertaken with projects such as DEN CuPID and DIAPLASIS needs to be further followed up and propagated, in order to intensify the potential of focusing on local projects, yet with a wider, global perspective and, whenever possible, with the collaboration of international teams, highlighting best practices and developing common policies and a sense of "belonging" (CulturePolis, 2012). The enhancement, protection and further preservation of elements of local cultures should be considered in light of a complex set of needs, relations, barriers and opportunities on a local level (Diadrasis, 2011; Chitty, 2017). In such projects the greatest difficulty is to help local agents change their frame of mind and develop "lateral thinking" so as to realize that through maintenance and protection of heritage and through focusing on culture they can achieve a certain level of sustainability for the future. This can only be achieved

Fig. 3. Conservation in action in St. John's chapel, Nedousa, Mt. Taygetus: Dr. C. Karydis, Dr. E. Kouloumpi and Ms. K. Papakonstantinou working on icons from the local church.. Image by the author.

Fig. 4. The submerged port of Kenchreai, in Corinthia, is currently in urgent need of protection and enhancement as it attracts thousands of pilgrims each year following the Footsteps of St. Paul... Image by the author.

[2] www.den-cupid.eu

[3] http://edu.den-cupid.eu/

Fig. 5. The old port of Chania, a declared historic settlement, is a touristic goldmine but suffers from social frictions and lack of protection. Image by the author.

Fig. 6. Working in the municipal library of Cori, Italy, during the third Workshop of DEN CuPID, February 2018. Image by the author.

when cultural heritage management and valorization are carefully planned and thoroughly discussed with the local communities and when, other than actions, locals are offered knowledge and information on the potential that cultural heritage has for their own lives.

Part of such initiatives, which presents some difficulty though, is the adoption of an extrovert policy, investigating the needs of potential visitors or investors and the discovery of sustainable solutions that have been applied in other parts of the world (Messenger & Smith, 2010; Sigala, 2011: 335-337). EU-funded framework programmes, such as the DEAR initiative (Development Education and Awareness Raising Programme)[4], offer opportunities for enhancement of knowledge and raising of awareness

on several issues, including culture. This does not mean that one has to compromise local values or find "prescription" solutions to problems related to local cultural heritage resources. However, reaching out to the global community offers different perspectives and helps solidify long-term cultural policies, based on a well-founded understanding of what may bear long-lasting results against what is whimsical, precarious and "modern" just for the sake of modernity (Logan, 2001).

Fig. 7. Trainers and trainees during the fourth DEN CuPID workshop in Varna, Bulgaria, May 2018. Image by the author.

[4] https://europa.eu/capacity4dev/dear

REFERENCES

Chitty, G., (ed), 2017. Heritage, Conservation and Communities: Engagement, participation and capacity building. London and New York: Routledge.

CulturePolis, 2012. Sust-Cult: Report on best practice for Cultural Heritage Management, www.southeast-europe.net/document.cmt?id=613 [last accessed 12/10/2018]

Diadrasis, 2011. The Romiri project results [online] https://diadrasisngo.wordpress.com/2011/01/11/romiri-project-2011/ [last accessed 12/10/2018]

Grimwade G., & Carter B., 2000. Managing Small Heritage Sites with Interpretation and Community Involvement, International Journal of Heritage Studies, 6:1, 33-48, https://doi.org/10.1080/135272500363724 [last accessed 12/10/2018]

Καμάρα, Α., Ζαχαριάς, Ν., Καρύδης, Χ., Κουλουμπή, Ε., & Λαδάς, Ι., 2015. «Ψηφιοποιώντας ξεχασμένους πολιτιστικούς θησαυρούς», Πρακτικά 1ου Πανελληνίου Συνεδρίου Ψηφιοποίησης Πολιτιστικής Κληρονομιάς, Euromed 2015, Βόλος 24-26 Σεπτεμβρίου 2015, σελ. 275-284.

Καμάρα, Α., 2017. Κοινωνική συνοχή και πολιτιστική διαχείριση: τα αποτελέσματα του προγράμματος ΔΙΑ.ΠΛΑ.Σ.Ι.Σ. (Διαχειριστικά Πλάνα Σημείων Ιστορικής Σημασίας), ανακοίνωση στο 3ο Συνέδριο ΕΣΔΙΑΠΟΚ, 31 Μαρτίου 2017.

Kamara, A., Lampada, D., Tzedopoulos, G., & Ferla, K., 2018. "Is E-learning Really Flexible? Ideas for Building Effective Interactive Learning Environments for Cultural Heritage", Proceedings of the Euromed2018 conference, Nicosia, Cyprus, 29th October-3rd November 2018.

Logan, W., 2001. Globalising heritage: world heritage as a manifestation of modernism and challenges from the periphery, in Proceedings of the Australia ICOMOS National Conference 2001, 20 th Century Heritage—Our Recent Cultural Legacy. Adelaide, 28 November–1 December 2001. Burwood: ICOMOS Australia.

Messenger, Ph. M. & Smith, G.S., (eds), 2010. Cultural Heritage Management: A Global Perspective, Tampa FL.

Sigala, M., 2011. "Cultural Heritage Management: a Global Perspective", Journal of Tourism History 3 (3): 335-337

Time Heritage, in print. ΔΙΑ.ΠΛΑ.Σ.Ι.Σ. Διαχειριστικά Πλάνα Σημείων Ιστορικής Σημασίας: Προτυποποίηση, οδηγός έρευνας και Νέες Τεχνολογίες. Μέρος Α', Εγχειρίδιο Σύνταξης Διαχειριστικών Πλάνων, Μέρος Β', Ράχη Κουτσογκίλλα: Σχέδιο Μελέτης, Διαχείρισης και Ανάδειξης, Μέρος Γ', Πλάνο Διαχείρισης Ιστορικού Οικισμού Παλαιάς Πόλης Χανίων.

Vu Hong, N. 2015. Conservation of Cultural Heritage from Cultural Stakeholders/ Conservación del patrimonio cultural a través de los agentes culturales, in Actas del II Congreso Internacional de Buenas Prácticas en Patrimonio Mundial: Personas y Comunidades, 29-30 April and 1-2 May 2015, University Complutense, Madrid, pp. 614-626.

Zemite, I. 2016. "The role of stakeholders in cultural entrepreneurship management", Economics and Culture, 13 (01), De Gruyters open, DOI: 10.1515/jec-2016-0012, pp. 97-103 [last accessed 12/10/2018].

Fig. 1. The courtyard of the castle at the beginning of the works. Image by the author

MY FAVOURITE CONSERVATION PROJECT: IL CASTEL DELL'AQUILA A GRAGNOLA

Gionata Rizzi
Architect, ITALY
gionatarizzi@vodafone.it

To Antonio Baldini, fantastic contractor of the castle and friend, who is no longer with us.

Yes, my favorite conservation project is ... a project of mine!

How haughty and conceited must one be to start with such a sentence; it is quite awkward, isn't it... Yet I have one excuse: it is a project that I never managed to complete.

Partly because of disagreements with the Superintendent's office, partly because of a litigation with the owner (the only time in my professional life), I had to resign in the middle of the works and, just as the most difficult children in a family are often the favorites, this project has become my preferred one.

Try to imagine, twenty years ago, the small village of Gragnola in Tuscany, behind the Apuane Alps where the Carrara marble quarries are located. Beside the tiny railway station there is a small, unpaved, winding street that takes you, through cypresses and wild olive trees, up to the hill that dominated that village; there it is what remains of the medieval Castel dell'Aquila, untouched. Bought by a Lombard entrepreneur who wished to turn it into a retirement house for himself and his wife, the castle was, when we started the works, a hip of crumbling debris (fig. 1).

It was a truly magic place, where you felt the past coming straight towards you, yet for us it took over one year to comprehend what this impenetrable ruin concealed within; one year of excavations, removal of overgrowing vegetation, consolidation and careful observation. I still remember the day when I happened to look at the enceinte wall from the inside and, under a very special light, two levels of crenellation (later walled up) suddenly appeared to me (fig. 2).

Having realized that the building was a real *imbroglio architettonico*, I felt the need to consult an architecture historian; I needed help to identify the phases and the layers of construction of this very complicated building, in other words, to help me understand its anatomy. I called a friend (that's the advantage of private projects: you can involve people you really respect), Gilles Seraphin, a French "above grade archaeologist" because I believed that an archaeological rather than a purely historical approach would be more useful to me. What I really needed was someone who could decipher the way the building was put together, to read in its walls, in its additions, in its mortar, in its vaults, the history of the building campaigns. I needed someone who worked with an "entomologist's eye" rather than discussing historical categories or stylistic types. The idea proved right because from his research emerged a series of information and hypotheses of which we had had no clue and which offered me, as architect of the castle, many suggestions but also warnings, which made me somehow more precautious.

We realized, for instance, that the wall with the two levels of crenellation was the oldest to have survived

Fig. 2. The enceinte wall seen from the inside: on this beautiful raking light one can see, just below the top portion of the masonry, two dove-tail merlons and, under the line of putlogs, the remains of an older square crenellation. Image by the author.

Fig. 3. The same wall seen from the outside after the re-integration of the large loss in the masonry that made the wall unstable. Image by the author.

and thus we made great efforts to save it. The rising moisture coming up from a cistern located at its base had created an enormous breach on the outside and the wall had become so dangerous that the superintendent considered it already lost and the local buildings' safety department would not give us permission to try and save it. So, we devised a system to "harpoon" the wall from the safer internal side through the existing putlogs and, once the wall made safe, we could tackle the reintegration of the outer surface. Yet, to lower the centre of gravity, we had to take down the upper part of the wall – the one that concealed the dove-tailed crenellation – but the wall was saved and, thanks to a horizontal bracing beam hidden into the walkway we had restored on the original stone brackets, it became strong and safe (fig. 3). After that we put back the three roofs (on the medieval wing where we found the exact places

where the original truss rested; on the wing reshaped in post-renaissance times; and on a small XVI century addition), we integrated many of the escarpments and consolidated several structural portions, as the castle stands on a seismic region. We also reconstructed a vault, experiencing a moving feeling the moment we heard it coming to a new life when, once the key-stone was set, it started making sounds under our feet! (fig. 4).

It is now time to speak about the first lesson I learned from this project: how to manage the conflict between the architect and the historian. In our case, the conflict with Gilles Seraphin resolved itself looking at the castle for days, with our different eyes and different points of view, but together. He, having so well understood the nature and history of the building, was prey to too many fears. Nothing would satisfy him. He wanted

Fig. 4. Positioning the first truss of the medieval wing on the original stone brackets. Image by the author.

Fig. 5. One of the castles of the Lunigiana –the same area of the Castel dell'Aquila-with its typical look after conservation work: in my opinion over-restoration is responsible for the somewhat "frozen" look. Image by the author.

Fig. 6. The main room of the south wing during excavation. Image by the author.

to keep everything he had discovered – architecture is rather like a painting; one cannot have the layer above and the layer beneath at the same time: there are cases when you must reconstruct either one phase or another. He found every option arbitrary and every decision would, in his opinion, lead to a haemorrhage of historical and architectural information.

But for the first time it seemed to me one that this conflict was more genuine, more fertile, more useful because neither of us was concerned about with his own expertise. What mattered for us was only the castle, just as we would care for a woman beloved by us both. We spoke and we argued about the same thing, not about our theoretical principles; with different approaches but about the same thing.

On the other hand, with his typical intellectual honesty, he said to me once: "I feel that the wave length which is necessary for understanding is incompatible with that for deciding; and, when I finally understand how all of the phases of the castle's life are interconnected, I can no longer restore it. I have become so fond of its history that I can no longer keep sufficient distance so as to decide what to reconstruct and what to remove, what to keep and what to throw away".

But let us continue with the description of the project. As the works proceeded, I became convinced that it was crucial to respect the magic of the site; and to do so, it was vital that we should be very light handed in our intervention. To me this meant staying away from any unnecessary re-integration, respecting the fragmentary state of the complex and avoiding too big a reconstruction "as it was", wishing not to end up with the "frozen" image of a reconstructed, castle as many others seen in the region (fig. 5).

This was particularly difficult to do in the south wing, where the main room had almost entirely collapsed and where the keep had been blown up with dynamite during the war by a father seeking revenge on a piece of architecture a stone of which falling from the top, had killed his son (figs. 6, 7, 8).

The main room is a large one (about 6x18 meters), originally covered by a barrel vault of which have survived the springing along the internal wall and the traces of its outline on the transverse wall from which it started. The element was indeed too large to re-integrate ad identicum, but how to build it in a way harmonious to the severe, military aspect of
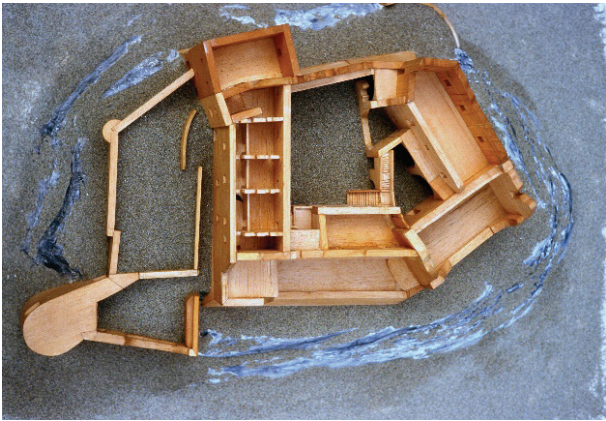
Fig. 7. The wooden model of the castle. Image by the author.

Fig. 8. ... and a working plan. Image by the author.

a medieval castle? At first, I thought of going for something metallic (perhaps the rusty looking cor-ten) but then I felt it would have been too much like an installation (which is by definition temporary...). Meanwhile I had found a structural solution that pleased me; six lame arches of steel, resting on one side on the base of the collapsed wall and on the other on the springing of the vault (therefore re-establishing the original conditions of thrust), supporting on their flat extrados the solid screed that would serve as floor for the hanging orchard in front of the kitchen on the first floor. And now, how to fill the gaps among the arches to close the room? The answer came one day while looking at the heaps of loose stones I had asked to be stored when we were excavating the debris of the collapsed portions: why not use the original stones to form a dry wall made of gabions? One problem that remained to be resolved was that of the windows. As they originally did not exist, except for a few loopholes evident in the two surviving main rooms of the ground floor, their addition should actually be planned by law because this would not be, speaking the language of building codes, a conserved space but an entirely new
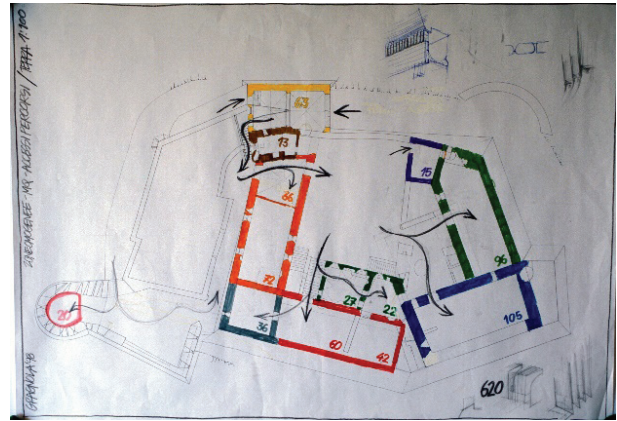
one. (indeed, to have light and air was also functional since this room was to be used as a banqueting hall). In order, therefore, to keep the feeling of an outside wall pierced only by narrow slits for defensive purposes, I designed windows in the shape of very elongated and narrow inverted triangles; these openings, 4 mt. high, were meant to widen towards the top so as to cut out a nice view on the Apuane Alps from inside (figs. 9, 10, 11, 12, 13).

And now the second lesson I learned from this project: when you find the right solution you usually think; "... it was so simple... how didn't it come to my mind before?" Until then, you must not stop searching. There is a point in an architect's work that reminds me of that of a matchmaker: we too have to arrange good marriages, but between shapes and material. It also reminds me of the work of a poet, because he looks for the word that, joined to another one, will create extraordinary and interesting vibrations. In our case we have little to invent (shapes and materials are there) but we have to manage a combination that will make us say: "Here it is! It was so simple...".

Fig. 9. The main room of the south wing: on the right hand side it is visible the springing of the collapsed vault whose geometry can be easily followed on the transverse wall at the bottom. Om the left, above the escarpment, the base of the south wall. Image by the author.
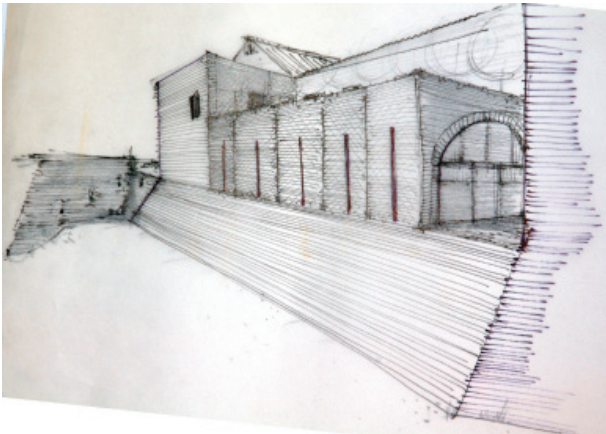
Fig. 10. A sketch of the proposed reconstruction of the main room. Image by the author.

Let us end up by talking about the keep, an element which presented the same difficulties as the main room, but on a larger scale. At first, I thought of treating it as a gigantic pot filled not with flowers but with tall cypresses (figs. 14, 15).

Later, I had to give in, first to the requirements of the owner for more bedrooms, as he needed a B&B which would provide the funds for the maintenance of the castle; and then to the pressure of the superintendent's office who wanted to restore the keep at any cost. After all I could not re-entrench myself behind the absence of archaeological evidence (we had even a photo of it before it was finally blown up). And yet I didn't want to reconstruct the keep as it was. Yes, but how? The stroke which shaped the final design occurred the day a young architect working with me innocently said: "Look… What a beautiful scaffolding they have erected around the keep … don't you think so?" She didn't know what an important contribution she had just made to the design. That very evening, back to my office, I sketched the idea: a permanent wooden scaffolding set within the thickness of

the keep masonry remains and as wide as this one (approx. 1.7 mt.) that would serve as a balcony for every room and, at the same time, would conceal their vertical envelope. If you so wish, a declaration of impotence: a working site that becomes permanent for the impossibility to finish the job, as in a minuscule Babel tower. And, speaking of marriages, what I liked most in this proposal was the solid massiveness of the remaining masonry of the base and the lightness of a fish trap in the new structure (figs. 16, 17, 18).

I thought I had convinced my client, it seems, however, only superficially so. Otherwise I would have been able to build the south wing; or I would have at least not found the keep totally reconstructed when a few years later I visited the site with my lawyer for the action against the owner (fig. 19).

I can now finally come up with the third lesson this project has taught me: no matter how painful it is, one must abandon a project when the conditions to do a good job are extinguished. For an architect to recognize that moment is a difficult task since his work

Fig. 11. The proposed reconstructed volume of the main room in the wooden model. Image by the author.
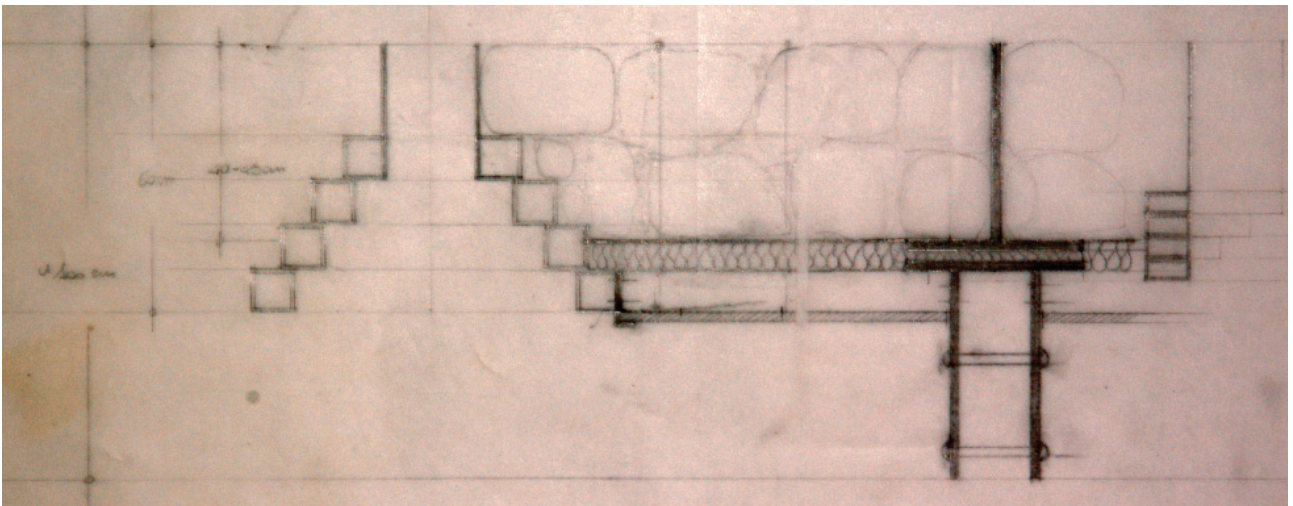
Fig. 12. Above: the structural system lame arch/dry masonry pierced by the slot windows in the wooden model. Below: construction detail of the window and the wall in a working drawing. Image by the author.
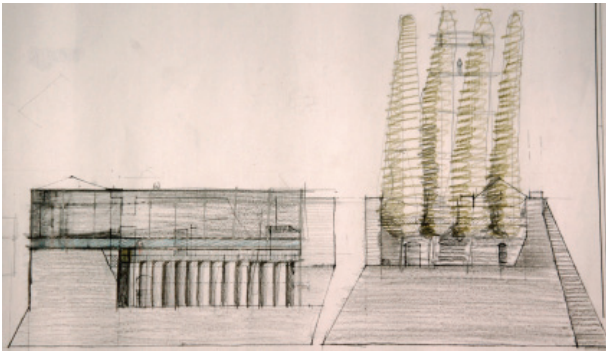

Fig. 13. Above: the structural system lame arch/dry masonry pierced by the slot windows in the wooden model. Below: construction detail of the window and the wall in a working drawing. Image by the author.

Fig. 14. The first idea for the keep: a cypress grove to evoke its original volume. Image by the author.

Fig. 16. The very image of the keep with the scaffolding that primed the idea for the proposed solution for its reconstruction. Image by the author.

Fig. 15. The first idea for the keep: a cypress grove to evoke its original volume. Image by the author.

is always imbued with compromise and one should never allow the "better be the enemy of the good". And yet, however blurred is its line, a threshold does exist. Although in this case I didn't have to reach it (I was asked to certify that the contractor made many mistakes and even damaged the castle, which was simply not true) the threshold for me was obviously there. The foolish request of the clients made my

decision much easier: in hindsight, just one moment before the conditions to do indeed a good job vanished.

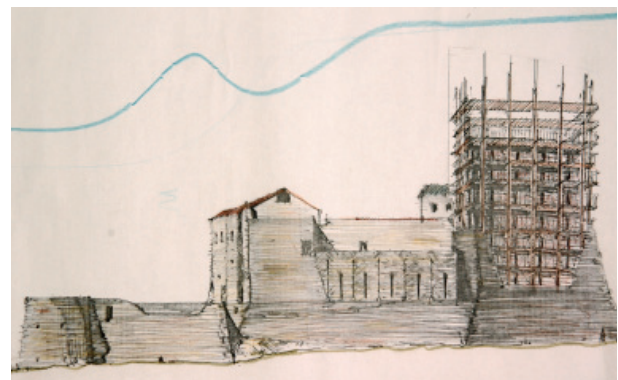Fig. 17. The model of the south front re-composed. Image by the author.

Fig. 18. The project for the south front in a sketch. Image by the author.

Fig. 19. The sign of a lost battle: the keep has been reconstructed. Image by the author.