



CENTRO
CONSERVAZIONE
RESTAURO
LA VENARIA REALE



YOUNG PROFESSIONALS FORUM 2022

Emerging skills
for heritage
conservation

PROCEEDINGS 2022





Young Professionals Forum

Emerging skills for heritage conservation
February 17th June 16th,
Final event July 1st 2022

Third edition

Edited by CCR, Fondazione Centro per la Conservazione e il Restauro dei beni culturali "La Venaria Reale"

Partner

ICCROM, ICOM Italia, ICOMOS, IIC, IGIIC, UNITO, CNR, CNR ispc, SCITEC, Fondazione Santagata, SiC, SiC Italia, Consorzio delle Residenze Reali Sabaude, Fondazione Sandretto Re Rebaudengo, Castello di Rivoli Museo d'arte contemporanea, AitArt

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Venaria Reale, December 2022

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When we began planning the Young Professionals Forum, at the start of our strategic development plan in 2019, we envisioned it as a networking event to be held here at the CCR, Centro Conservazione e Restauro "La Venaria Reale", which is a pole for research, higher education and study in the field of cultural heritage conservation, located within a magnificent UNESCO site, the Reggia di Venaria Reale, in Piedmont, in northwestern Italy.

Then the Forum editions moved to the digital space and the crisis turned into opportunity. The opportunity to create and broaden the community of young people and partners from all over the world who, in these three editions, got to know the CCR, worked with us, and contributed-with freshness, enthusiasm, and expertise-to broaden the horizons of reflections on the challenges of safeguarding and enhancing cultural heritage. We have not, however, abandoned the idea of welcoming you at Venaria Reale, perhaps organizing a mixed event next year, both in-person and remote, because we would be truly honored to host you and let you experience the beauty of our restoration and science laboratories and forge even stronger and more lasting relationships. Also thanks to the Forum, the CCR in the last 3 years-despite the pandemic-has developed so many projects and collaborations all over the world: in Brazil, Morocco, Egypt, the United Arab Emirates, North Macedonia, the United States, India, China; in Jerusalem with a very important construction site in the Basilica of the Holy Sepulcher. So we also look forward to meeting you in your countries, you are our Ambassadors in the world, we are a living community, collaborating, strengthening and growing together.

I would like to take this opportunity to thank our distinguished speakers, partner institutions, sponsors and all of you who are participating today, but also - and especially - those who have been supporting us since our Foundation, the Ministry of Culture, the Piedmont Region, Compagnia di San Paolo Foundation - which is particularly supporting the development of international activities - The University of Turin, all of our founding members.

Stefano Trucco
CCR President

This year our event has further matured and, I must say, literally evolved! We have built a path for the community of young professionals, who have come to the Forum and over the years have been able to grow. Our community is a group of young professionals who represent the future of cultural heritage conservation as well as our very young CCR.

That is precisely why we share a vision with them, of a future that goes through a continuous and constant process of updating and growing skills; such as technical skills and soft skills.

Just like the young professionals, the CCR shares the importance of networking; networks that need to be cultivated and constantly expanded globally with a view to co-design and exchange.

This is why the Forum over the years has helped the CCR to refine its sensitivity to soft skills and to consolidate the networks. Many partners constantly contribute to enriching the skills needed to safeguard our cultural heritage.

So I would like to thank all the individuals and all the entities that have helped us in building this 3rd Edition's program, which is very broad, diverse, interesting and rich in insights.

I thank especially ICCROM, ICOM Italia, ICOMOS, IIC the International Institute for Conservation, the Italian Group of IIC, University of Turin, the Institute of Heritage Sciences of National Research Council, Fondazione Santagata for the Economics of Culture, SiC Sustainability in Conservation, Consorzio delle Residenze Sabaude, Fondazione Sandretto Re Rebaudengo, Castello di Rivoli Museo d'Arte contemporanea and AitArt National association of artists' archives for contributing and guiding our Young Professionals. Finally, I would like to thank our sponsors, first of all Fondazione Compagnia di Sanpaolo and then CEI - Central Europe Initiative, Associazione Amici della Reggia e del Centro di Restauro La Venaria Reale, IIC and Willard Conservation who enabled the activation of scholarships making participation in the Forum accessible and inclusive. Last but not least, I would like to thank Fondazione Magnetto, which again this year supported us in activating a Fellowship at our CCR with which this year's winner was awarded.

Sara Abram
CCR Secretary General

INTRODUCTORY LECTURES

SKILLS OF THE FUTURE: CHALLENGES AND PERSPECTIVES



REHANA SCHWINNINGER-LADAK

Head of Unit "Interactive technologies,

Digital for Culture and Education" European Commission, DG CONNECT

I am very happy to be here today, to take part in this conference which is addressing a very important matter at the heart of the future of Cultural Heritage which is about how are we going to prepare the future experts, the future leaders of the sector. So I would like to thank my hosts for inviting me.

The matter at heart is complex because we are speaking not only about continuing to preserve and transmit our wonderful Cultural Heritage but how do we make it as relevant as ever in this digital age.

My talk today will be around 2 big themes:

- The first aspect will be about the vision and the digital strategy of the European Commission for next years until 2030. The **green and digital transition** are 2 key priorities of the EU. I work specifically in the digital transition strand. So what I will say will focus around the importance of digitalisation.
- And secondly, what does it mean in relation to skills, specifically for skills in relation to Cultural Heritage and what are we doing at the European Commission to support upskilling and reskilling.

Allow me to start with the wider picture, i.e. the **Digital Decade vision** for Europe's digital transformation by 2030, published by the European Commission, in March last year.

The overall objective for the European Union is to **be the masters of our future**: to be digitally sovereign in an interconnected world by building and deploying our own technological capabilities in order to empower people and businesses.

This means on the one hand building on our strengths, and on the other hand, addressing strategic weaknesses and high-risk dependencies as we have been witnessing for the past 3 years.

To achieve this **vision, the Union has set some important targets to achieve by 2030** focused around

- Having secure and sustainable digital infrastructures all over the EU, with very speed connectivity : Gigabit for everyone, 5G everywhere
- Increasing digital skills, basic and advanced
- Having all public services digitalised and
- digital transformation of businesses

The **combination of three specific elements** will impact the cultural heritage digital landscape significantly in the coming years:

- High speed connectivity and performance.
- The abundance of data.
- Better tools and capacity to handle the data.

What does this concretely mean for our sector?

It means new services in the realm of cultural heritage based on 3D, on Artificial intelligence or Virtual Reality. It means immersive experiences of cultural heritage, like virtually visiting museums and sites, not only current sites but also from the past, visiting for example Palladian villas.

I truly believe in the power of immersive experiences for young people to engage with cultural heritage and to foster a deeper sense of our history.

Advances in technology also means a new ability to touch and interact with the objects from the past thanks to XR, from anywhere (your smartphone, your smart TV, your smart watch, your VR glasses, you name the device) back to any time in history prehistory, the Renaissance, WWII.

It means new spaces, digital spaces, hybrid spaces to allow citizens, especially young people to truly become co-creators of culture, not only mere consumers of culture.

It will also allow more people to actually be able to access cultural heritage online. One of our key value is inclusion and democratic access to all services especially culture. But how can it be truly inclusive if more than 40% of our citizens do not have the basic digital skills required to navigate the digital world?

In light of all the opportunities and evolving needs of the cultural heritage sector in this Digital Decade, the Commission published its renewed policy framework for the sector.

The strategy is called the **Recommendation on a common European Data Space for Cultural Heritage** which published last November 2021 by the Commission.

Why a "Recommendation" because it is a guidance from the Commission to MS with **key principles** to help cultural heritage institutions seize the opportunities of digital technologies so that they can accelerate their digitisation and digital preservation efforts.

It focusses around two main pillars:

- The first pillar concerns **the advanced digitisation and digital preservation of cultural heritage**
- The second important pillar is about **guiding principles for the Data Space for Cultural Heritage**.

There are number of elements at the heart of these 2 main blocks:

- Encouraging MS to set up comprehensive digital strategies for cultural heritage, at the national or regional level, in collaboration with concerned stakeholders (CHIs, competent authorities) ;
- Acceleration of advanced digitisation of CH at risk and of the most visited monuments and

sites by 2030. Digitising in 3D

- Which means harnessing technologies such as 3D, artificial intelligence, extended reality, and taking a holistic approach for more efficient digitisation and a long-term view for digital preservation processes;
- Taking measures to foster advanced digital skills for cultural heritage professionals.

I wanted to highlight this overall European context so that our Young Professional understand the crucial **importance of capacity** building for the CH sector.

This is the Digital Decade, also for the **cultural heritage** sector. Online audiences will be bigger, much bigger than physical visits. I am not sure we fully grasp today the impact technologies such as XR will make to radically transform the user expectation of cultural experiences.

In order to tackle the challenges (having high quality data, trustworthiness, innovation, using the power of 3D, XR, AI or data) and thus offer appealing cultural offers, we will need to develop the **digital capacity** of cultural heritage institutions.

This will require us to accelerate what we call **capacity building**, through investments:

- in human capital ie in your skills, your competences, your knowledge
- In robust and performant infrastructures,
- and in the overall digitalisation of the whole sector,

As this panel is about skills, let me stress on the skills aspects. There is a **whole basket of skills** that you will need to make sure that Cultural Heritage institutions remain relevant , more than ever. This I agree will not make it easier for you , on the contrary, it will make your jobs all the more complex.

In addition to the expertise you will have in your specific field of conservation to be able to restore, repair, research, reconstruct Cultural Heritage, there are other crucial such as digital skills, business and networking skills and leadership skills.

First digital skills :

- Advanced technologies: we have been putting a strong focus on 3D and AI over the past couple of years. **3D is the future of digitisation and AI is paramount to automatise digitisation which currently involves a lot of manual intervention, making it costly and long.**
- We need more specialists in these technologies for the Cultural Heritage sector specifically as we all know very well heritage is so complex and diverse.
- Having a sufficient number of ICT specialist overall but also professional who master digital skills is a crucial point for the EU.

Secondly business and networking skills :

- Innovation is crucial in every sector and all the more for Cultural Heritage.
- Engaging with audiences in new ways, offering immersive applications, building co-creation

platforms, engaging in new partnership, all this will require you to nurture a minimum of business and networking skills to explore what synergies you can foster with other sectors such as **tourism but also within cultural and creative industries**.

Third, leadership skills specifically for Cultural Heritage to be able to guide cultural organisation towards its digital transformation.

- We also need decision makers and key stakeholders of CH organisations to be better equipped and have the needed skills and competences to initiate and lead digital transformation. Leaders that believe in the power of digital can make much more impactful outcomes.

This is why the Commission is investing so much in skills.

Under the **Europeana initiative**, we are supporting the capacity building of CHIs and helping heritage professionals to work together and form a community where best practises can emerge and be shared Europe wide. We have also launched a pilot called the **DEN Academy Leadership programme** pilot which has shown very interesting results. I invite all young professionals to join the Europeana initiative.

Under the Pact for Skills initiative, **a large-scale skills partnership for the Cultural and Creative Industries** has been recently set up. It aims to establish a shared model for skills development in Europe to pool resources and engage in concrete upskilling and reskilling initiatives in the cultural and creative industries. For Cultural Heritage, where we see a worrying trend that shows an increasing shortage of talent and skilled workers in arts and crafts, there will be actions to support training and vocational training that serve the preservation and further development of technical skills, arts and crafts.

I will simply conclude by saying that this is the **European Year of Youth**. This year is there to remind us that young people are the heart of the endeavour.

You are our future leaders, our future experts, you are the ones going to make the Cultural Heritage community a vibrant one where so many key ideas will emerge, **so don't hold back**.



WEBBER NDORO,
Director General, ICCROM, International Centre for the Study
of the Preservation and Restoration of Cultural Property

As the book *The Future of Museums* edited by Sabine Michaela Lehmann, the future of heritage has to be analysed from a number of aspects these including the role of heritage in society, the use of technology, the social media utilization of things heritage, contribution to the knowledge economy, the changing nature of services provided and the changing nature of our world where the most consistent and inevitable thing is change itself. How does heritage cope with an ever changing society?

We in the heritage field are no exception to these changes, and the cultural sector is among the most affected, with serious economic, social and psychological repercussions in the short and long term alike. But crisis we face also serve as a catalyst for crucial innovations that are already underway, notably an increased focus on digitisation and the creation of new forms of cultural experience and dissemination.

Will heritage be the same after the Covid pandemic? Before closing their doors due to the pandemic heritage was slow to adopt to digitalization and the accompanying social media. Coming out from this pandemic, we need to re-examine our strategies to continue being mainstays of civic life while exploring new hybrid dynamics.

Experience with the recent pandemic has shown the potential of sustaining heritage in the digital domain. In fact, the volume of digital data in the world is increasing exponentially. This includes ensuring that the cultural and creative sectors are economically competitive and helped to thrive in a digital world. Therefore, we need to train the youth for the long-term preservation of heritage in the digital domain, as well as to promote its equitable use as a source of creativity, knowledge and well-being for the present and future generations.

As heritage we are also in a process of transformation as we grapple with the role that digitisation can and will play in the future. This will transform how heritage sector in many ways particularly access, sharing and produce in terms of the space required and type of human skills required. We have been forced to comply with technology and will continue to do so in the future.

Technology has changed the way people communicate, socialise and interact with heritage. Technology can have an enabling effect in reaching the vision of each exhibition and mission we set. It can personalise and democratise even with exhibitions in museums and galleries. But for this to be realised we will need a thought through and cohesive digital strategy, with long term vision and a commitment of human and financial resources.

Heritage in all its forms is a product of society and thus cannot remain static whilst society itself is changing around us changes. We all are aware of the current discussions on the definition of the word museum. In my view it's an issue which basically divides the global north and global south; the role museum play in the two worlds which in my view are different. Museums and heritage in general may be treated by some as an attraction and are often viewed in terms of the economic role they play, however, their role as a cultural institution and constructs should remain at the forefront.

The intensifying climate crisis is threatening heritage and people in arid, semi-arid and coastal regions. To tackle this challenge, we have to develop actions now, this means the involvement of youth in planning and designing these actions is essential. Therefore, universities must educate students and young professionals not just to manage climate risks and safeguard lives, livelihoods and heritage. But also making them address issues of society through heritage.

Frequent and intense flooding are among the primary threats to heritage and communities. Often, cultural heritage is left out of flood risk management plans at the city or area level. Future skills must include ways of fostering cross-disciplinary knowledge exchange and partnerships amongst emerging professionals and youth in order to ensure effective risk management for heritage and people.

Today given our situation we cannot talk of heritage without referring to conflicts in many parts of our world. What can heritage offer? It has always been mentioning that heritage provides the basis of peace.

It is equally important for the young professionals to recognize the intersectionality of the challenges we face today so they can manage change, damage and loss of heritage in the future, as well as prepare the associated communities accordingly. The goal is community not heritage for heritage sake.

Once the youth are informed and empowered, they will have the ability to make better use of the existing channels and networks to increase awareness of the environmental impacts of climate variability and change, as well as the role culture could play in adapting to change.

Equally important is to realise that the ideal and the traditional role of heritage is an arena where we come together to experience, learn about our past and the dignity of other cultures. But at times heritage particularly our museums and galleries have also played a role in supporting narratives that have led to the pain and suffering of others. We have left out the histories and narratives of so many. We have upheld sexist, racist, colonial, and many other unethical and inequitable practices. However, if we believe that we stand for human rights we must all work towards positive change. We must fight to transform ourselves and our societies into anti-racist communities and countries. We must categorically reject any kind of intolerance or hate on the basis of colour, class, ethnicity, religious affiliation, etc.

I believe heritage can be an effective vehicle for social change and have a duty to engage with social agendas of our communities and not remain silent. The heritage experience today can create spaces for people unlike what they have been in the past. For starters God give us social media.

Heritage should be spaces in which critical thinking is encouraged and meaning is delivered through experience. These experiences must involve the questioning and exploration of ideas, even those which can make us intellectually uncomfortable. That means looking at ourselves honestly and fixing a whole lot about the way we work as we make authentic commitments toward equity, inclusion, access, and anti-racism.

Heritage provides fundamentally places of learning and we must understand that people can and do learn about themselves, the world and its complex social and political concepts. Heritage provides an excellent environment for people to attempt to resolve their cognitive dissonances.

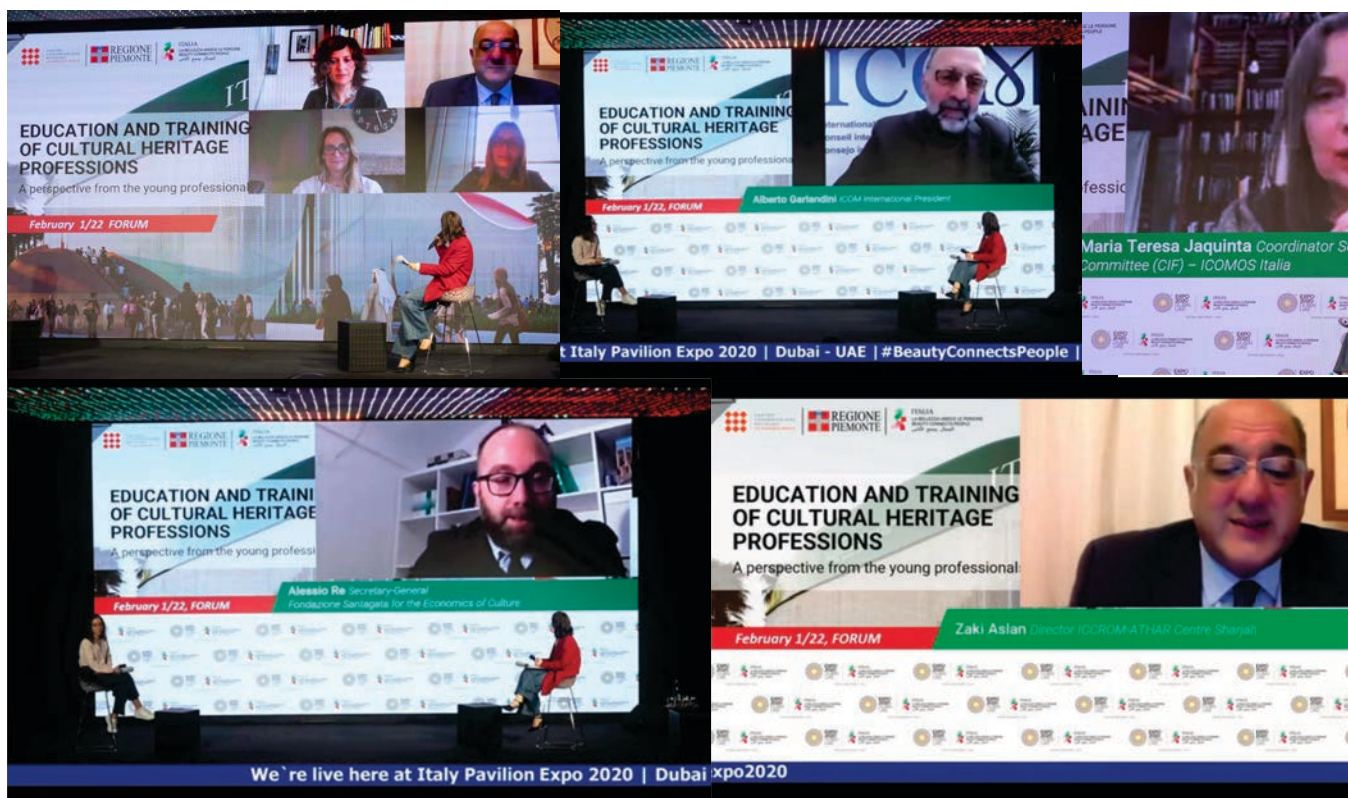
This is a crucial moment for our society, and we need to embrace it and lead the changes. Particularly the youth you have a greater chance to use heritage to tackle some of these challenges without fear or prejudice and without the baggage of the past. What therefore am I saying about the new skills required, the time is now to rethink our relationship with the communities we serve, to experiment with new and hybrid models of cultural fruition and to strongly reaffirm the essential value of heritage for the construction of a just and sustainable future. You, youth and student should be ready to address societal issues head on and not hide from them.



On 1 February 2022, at the Amphitheatre of the Italian Pavilion at EXPO 2020 Dubai, the third edition of the Young Professionals Forum was presented during the live streaming meeting “Education and Training for Heritage Professions. A perspective from the Young Professionals Forum”, introduced by Lorenzo Micheli, Education Programme Officer of the Commissioner General for Italy at Expo 2020.

The meeting, articulated in two panels (still visible on the YouTube channel and on the Facebook page of Italia EXPO 2020) anticipated some answers to questions that inspired the Forum’s activities in the following months.

How can young conservation professionals develop an international, multidisciplinary and innovative approach to their profession? How can they use and test their knowledge today to prepare for the future? What new skills are needed to improve the management of heritage resources and to respond to current challenges?

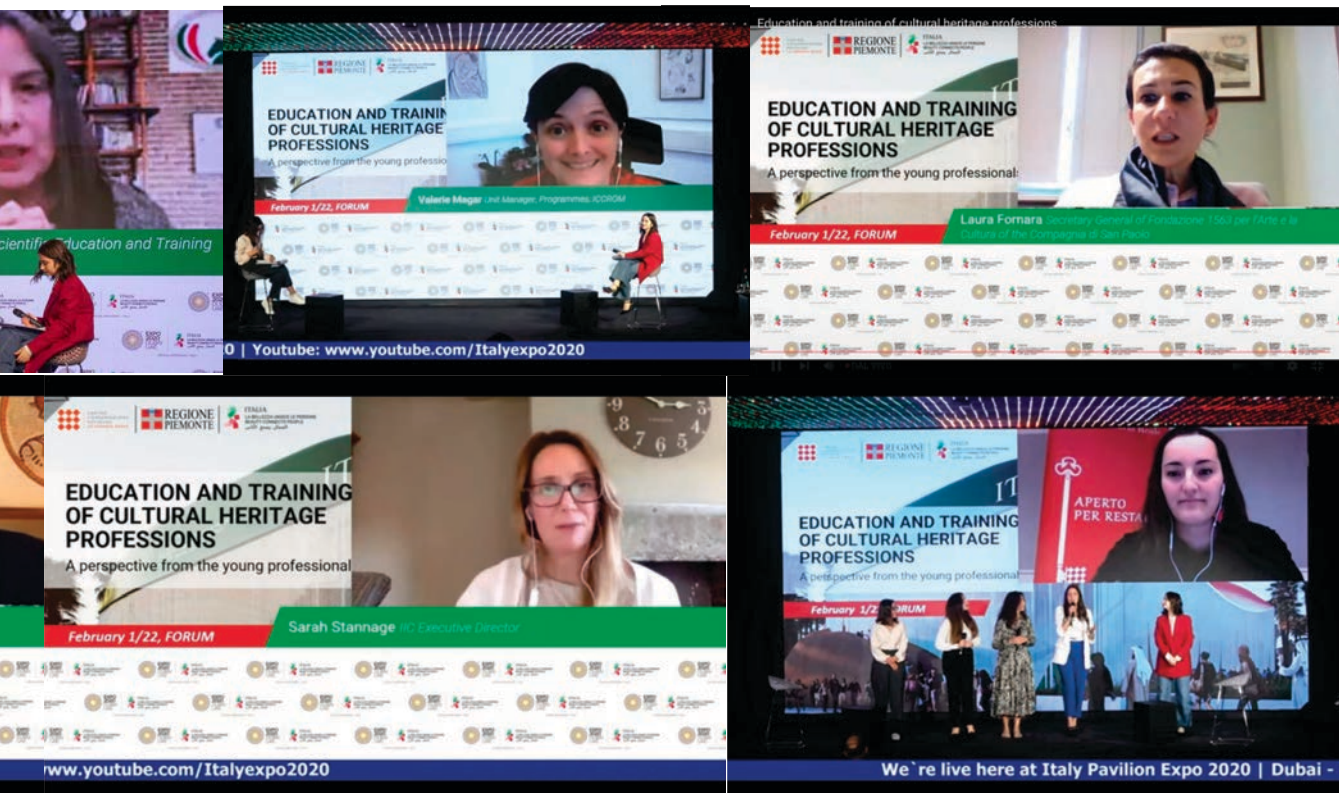


Zaki Aslan, Director of the ICCROM-ATHAR Centre in Sharjah; Michela Cardinali, Director of the CCR Restoration Laboratories and the School of Higher Education; and Sarah Stannage, Executive Director of the IIC - International Institute for Conservation of Historic and Artistic Works, focused on these issues.

In particular, Zaki Aslan touched on a crucial and unfortunately increasingly topical issue: how to conceive interventions in crisis contexts, environment or war. "The Arab region has faced several challenges, in particular the problem of the destruction of artistic heritage in many countries such as Iraq, Syria, Yemen and Libya, but over time we have also witnessed the emergence of new museums. What we tried to do here was to use these museums as places where people could come together to mediate social reconciliation".

Valerie Magar, Unit Manager, Programmes, ICCROM - International Centre for the Study of the Preservation and Restoration of Cultural Property; Alberto Garlandini, President of ICOM - International Council of Museums; Maria Teresa Jaquinta, Coordinator of the Committee for Scientific Education and Training (CIF) - ICOMOS Italia - International Council on Monuments and Sites; Alessio Re, Secretary General Fondazione Santagata for the Economics of Culture completed this first round of discussion.

Sara Stoisa and Valentina Valcarengi, members of the Young Professionals Forum team, presented the new edition of the Forum through a video with the success stories of participants from past editions.





YOUNG PROFESSIONALS FORUM

EMERGING SKILLS FOR HERITAGE CONSERVATION

FEBRUARY 17TH - JUNE 16TH, FINAL EVENT JULY 1ST 2022

THIRD EDITION

The 2022 Young Professionals Forum - Emerging skills for heritage conservation aimed to inspire the young generation of tomorrow's decision-makers to operate with an open mind, strengthening their personal skills and networks for easier access and positioning in this professional field.

● LIVE

Through the **Young Professionals Community** participants lived the Forum by getting in touch with their colleagues and exchanging perspectives. The Forum team guided the participants and provided useful pills for the enhancement of their soft skills.

● EXPLORE **February-March**

A series of 10 webinars led by heritage conservation professionals exploring multiple topics from planning to archives from handling artworks to sustainability.

● MEET **April**

All the Experts were available for one-to-one meetings with those participants who wished to ask for advice or have questions related to their career.

● ACT **May-June**

7 interactive workshops were proposed by the YPF partners with activities on cross-cutting topics, an opportunity to act on practical case studies and reflect on current issues.

● SHARE **July**

The event was attended by more than 150 young professionals from more than 50 countries around the world, connected to follow the speech of leading figures from the world of cultural heritage preservation and the participants of the Young Professionals Forum 2022 pathway who shared the outcomes of the work and shared their experience.

● WORK **2023**


On July 1st was awarded the new young ambassadors of the Forum in the world who won a 3-month fellowship at the CCR.

LIVE

The Young Professionals Community was launched in February 2021 on LinkedIn and now has more than 400 members from 90 different countries. Our community is a valuable group where young cultural heritage professionals can interact, share, exchange and get in touch with colleagues from all over the world.

Our goal is to connect our young fellow members in a place where they can expand their skills (both hard and soft) and learn to share successes and not to innovate and get more and more confident with the challenges that digitalization is bringing to the profession.


"It gave me the strength not to give up my dreams. I'm almost at the end of my university career and I'm deciding how to direct my future steps. The opportunity to listen to the various speeches helped me to focus on what to do in the future, also thanks to the advice and suggestions that have been given." Emilia from the Young Professionals Community



YOUNG PROFESSIONALS FORUM
EMERGING SKILLS FOR HERITAGE CONSERVATION

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EXPLORE

Between February and April the young professionals explored different approaches to preservation and enhancement of Cultural Heritage, learning about the experience of a wide range of specialists and senior professionals working in world-renowned museums and cultural heritage institutions.

17.02 Partners tell their stories: Presentation of youth activities and programmes

CCR, Fondazione Santagata for the Economics of Culture, SiC Sustainability in Conservation

24.02 Partners tell their stories: Presentation of youth activities and programmes

IIC International Institute for Conservation, CNR-ISPC Institute of Heritage Sciences of National Research Council, University of Turin, IGIIIC Italian Group of International Institute for Conservation

03.03 Partners tell their stories: Presentation of youth activities and programmes

ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property, ICOM International Council of Museums, ICOMOS International Council of Monuments and Sites

10.03 The documentation of oral memory: an in-depth study of the works of the Arte Povera movement

Sara Abram, CCR and Lara Conte, University of Roma Tre

17.03 Art and Production. Working with living artists

Chiara Bertola, Castello di Rivoli Museo d'Arte Contemporanea

24.03 The profession of curator of artists' archives

Alessandra Donati, AitArt Italian Association of Artist's Archives

31.03 Handling and installation of contemporary artworks

Carla Mantovani, Fondazione Sandretto Re Rebaudengo

07.04 Approach to multidisciplinary planning for the preservation of Cultural Heritage

Daniela Russo, CCR

14.04 Science for cultural heritage: research, networking, and resource sharing experiences in USA and Europe

Federica Pozzi, CCR and Francesca Rosi, CNR SCITEC Istituto di Scienze e Tecnologie Chimiche "Giulio Natta" of National Research Council

21.04 Sustainability's dissemination in the conservation of Cultural Heritage sector: the relevance of regional branches

Francesca Cardinali, Chiara Manfriani and Catarina Pinheiro, SiC Sustainability in Conservation

OPPORTUNITIES

17.02.22 - 24.02.22 - 03.03.22

PARTNERS TELL THEIR STORIES: PRESENTATION OF YOUTH ACTIVITIES AND PROGRAMMES

A series of three webinars to introduce all the partners of the Young Professionals Forum by telling about the structure and mission of the various organizations, associations and institutions, the goals and opportunities offered for young professionals.

CCR

Fondazione Centro Conservazione e Restauro dei Beni Culturali
"La Venaria Reale"

Fondazione Santagata

for the Economics of Culture

SiC

Sustainability in Conservation

IIC

International Institute for Conservation

CNR-ISPC

Institute of Heritage Sciences of National Research Council

University of Turin

IGIIC

Italian Group of International Institute for Conservation

ICCROM

International Centre for the Study of the Preservation and Restoration of Cultural Property

ICOM

International Council of Museums

ICOMOS

International Council of Monuments and Sites

DOCUMENTATION

10.03.22

THE DOCUMENTATION OF ORAL MEMORY: AN IN-DEPTH STUDY OF THE WORKS OF THE ARTE POVERA MOVEMENT

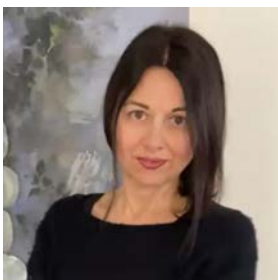
The webinar focused on the documentation of oral memory taking as a case study the project "Arte Povera and its transmission to the future" carried out by CCR in collaboration with the Castello di Rivoli Museum of Contemporary Art. The project resulted in the creation of a digital platform where useful methodologies and content were shared to document some of the works of the 1960s movement in Turin. During the meeting, useful insights were offered for the preservation of this particular type of artwork through, precisely, the documentation of oral memory, not only from the artists themselves but also from all the practitioners who worked closely with them over the years. The collection of oral, documentary, technical and photographic material allowed for a comprehensive view of the works useful for their transmission into the future.

Sara Abram, CCR Secretary General



Art historian, she studied at the University of Turin and at the Scuola Normale Superiore in Pisa. She has participated in research projects on the history of restoration and on museums and archives of the 20th century. Since 2006, she has worked at the CCR, where she has been in charge of the field of conservation of contemporary works of art, paper and photography and ceramics, glass and metals. She oversaw the acquisition of archival funds related to the history of contemporary art (Martano Gallery Fund) and the history of restoration (Pinin Brambilla Archives). Former director of the Organization and Development area, she coordinated the Center's multi-year strategic plan on the three axes dedicated to Internationalization, Innovation and Culture. Since 2020, she holds the position of Secretary General of the CCR.

Lara Conte, University of Roma Tre Associate Professor



She is associate professor of Contemporary Art History at the Department of Philosophy, Communication and Performing Arts of Università Roma Tre. Specific aspects of her research include Arte Povera, Antiform and Process Art, with their specific dynamics of spread and reception on both sides of the Atlantic in the second half of the 1960s; Italian postwar art, with the result of putting into focus lesser-known currents and alternative narratives in the area of visual arts and criticism; investigation of the renewal of the language of sculpture in Italian postwar art connected to specific questions like action and behavioral practices, as well as aspects intrinsic to the history of exhibitions. She is part of the board of advisors of CCR.

EXHIBITION

17.03.22

ART AND PRODUCTION. WORKING WITH LIVING ARTISTS

Through her experience working directly with artists Chiara Bertola brought to attention complexities and mechanisms of making art within an institution like the Castello di Rivoli Museum of Contemporary Art. Collaboration between technicians and artists is essential to the success of complex performances in which technical-practical and conceptual details combine to create something extraordinary. Numerous case studies were presented and with them bureaucratic, installation, conservation and diplomatic issues within which a figure such as the head of collections must juggle on a daily basis.

Chiara Bertola, Castello di Rivoli Museo d'Arte Contemporanea, Head of exhibitions and collections



She is Head of Exhibition Organisation and Collections for the Castello di Rivoli Museo d'Arte Contemporanea. After graduating in Modern and Contemporary Art History at the University of Genoa and a master's degree in curatorial studies at the Accademia di Belle Arti di Brera in Milan, she began working as assistant curator at Castello di Rivoli where, in 2006, she curated the exhibition Books Bücher on artists' books. Interested more in the organisational, conservation and production aspects, since 2008 she has held her current position, which has allowed her to work on exhibitions such as Anna Boghiguan, Gilberto Zorio, Hito Steyerl, on installations for the Permanent Collection and the production of works such as Procession of Reparationists by William Kentridge. She is also co-creator of the Arte povera domani project, aimed at establishing an oral archive for the transmission of knowledge and memory of the installation and conservation processes for Arte povera works. In 2015/16 she also worked at Giuseppe Penone's studio and archive.

THE PROFESSION OF CURATOR OF ARTISTS' ARCHIVES

Alessandra Donati introduced the figure of the artist archive curator, a multidisciplinary and multifaceted figure who manages, curates and enhances the complex ecosystem of an artist's archive. But what is an artist's archive, what is it about? It not only collects and archives an artist's work but also enhances and conveys the artist's work to the public and the future. A good archive works to make information accessible and acts as a mediator between the artist and/or his or her memory and institutions, professionals, galleries, and all those interested in his or her work.

Alessandra Donati, AitArt Italian Association of Artist's Archives, Deputy chairman of the scientific committee



She is a professor of Comparative Contract Law at the University of Milano-Bicocca and head of the Art Law Programme in the Master in Contemporary Art Markets at the New Academy of Fine Arts in Milan (NABA). She is a licensed Lawyer active in the Art Law field and She focuses her research on the juridical aspects of contemporary art practices. She is of Counsel at Nctm-ADVANT Law Firm. In 2015 she won the 2th edition of the Prize "The Jaques Derrida / Law and Culture International Chair of Philosophy". She is director of the

Course for the "Curator of Artist' Archive" organized by AitArt and director of the Master "Professione Registrar at Accademia Guido Galli, IED, Como. She is Director of the legal study series on "Comparative Art law" ESI Publisher and Member of Editorial Board of the International Review Art and Law, Brill Research Perspectives Publisher. She is Deputy Chairman of the Scientific Committee of the Italian Association of Artists' Archives (AitArt), member of the Scientific Committee of the Center of Research on Cultural Heritage Bi-Pac of Milano-Bicocca (Bi-Pac), member of the Board of Careof, organization for contemporary art research in Milan. She is one of the writers of PACTA, Protocols for Authenticity, Cure and Protection of contemporary Artworks, a new tool of certification of contemporary artwork adopted by MIBACT on July 2017. She is a member of PAIAM - Professional Advisors to the International Art Market- of the Art Law Foundation, Geneva, of the Società Italiana per lo Studio del Diritto Comparato, of the Association H. Capitant des Amis de la Culture Juridique Française; of the Italian Association of Comparative Law and of the Associazione Filippo de Pisis. Author of many articles and monographs on Art Law.

HANDLING

31.03.22

HANDLING AND INSTALLATION OF CONTEMPORARY ARTWORKS

Thanks to her long experience at Fondazione Sandretto Re Rebaudengo as registrar, Carla Mantovani introduces the topic of handling and installation of contemporary artworks. What does the figure of the registrar deal with? What responsibilities does it have? Through numerous case studies, Carla Mantovani has had the opportunity to delve not only into her professional figure but also into the many technical strategies developed over her years of experience to respond to the complexity of unconventional works and installations.

Carla Mantovani, Fondazione Sandretto Re Rebaudengo, Registrar



She graduated at Accademia Albertina di Belle Arti di Torino (2003) and since 2002 she has been working as a registrar at Fondazione Sandretto Re Rebaudengo. Here she manages loan praxis concerning the Collection and the artworks which are hosted for temporary exhibitions, both on a national and an international level. Within her work, she cooperates with museums, institutions and galleries from all over the world. She has been gaining a specific experience in logistics of contemporary art since 2012 and she is annually involved in numerous meetings and lessons with students; in particular, she lectures methodology for CAMPO, a specialist training course for curators, run by the Fondazione Sandretto. In 2021 she took part in the forum organized by the Fondazione Scuola Beni Attività Culturali, with the aim to draft a loan agreement template related to public and private collections for the Sistema Nazionale Museale.

PROJECT DESIGN

07.04.22

APPROACH TO MULTIDISCIPLINARY PLANNING FOR THE PRESERVATION OF CULTURAL HERITAGE

Daniela Russo carries out the major theme of intervention design, which is fundamental to the success of any restoration. But what are the strategies of good design? During the restoration of any artwork, a multidisciplinary and integrated approach and vision is needed to understand and recognize that the artwork is the center of action. There are no recipes for preserving anything, and this is where the scientific method comes in, which is useful in identifying solutions and strategies through a series of well-defined steps through which to pass.

Daniela Russo, CCR, Chief manager preservation projects, public tenders and site works



She attained a multidisciplinary course in conservation of paintings on several materials obtaining a specialist diploma in conservation and restoration of stone materials and derivatives, decorated surfaces of architecture (1997, Regional School for the valorization of Cultural Heritage of Botticino, Brescia, Italy). She worked on sites (1997 - 2005) covering leading roles and coordinating working teams. Since 2006 she has been working at the

CCR as a specialist conservator and as lecturer in the master's degree Course in Conservation of CH at the University of Turin. Since 2013 she is the head of the Project Management and Tender department. She is the in-charge person for the management of external conservation and restoration sites.

SCIENCE

14.04.22

SCIENCE FOR CULTURAL HERITAGE: RESEARCH, NETWORKING, AND RESOURCE SHARING EXPERIENCES IN USA AND EUROPE

Federica Pozzi and Francesca Rosi report on international networking experiences through two projects: the NICS - Network Initiative of Conservation Science, a program designed to share The Met's expertise, resources, and state-of-the-art scientific research facilities with partner institutions in New York City and the MOLAB, the mobile laboratory for noninvasive investigations of works of art at the University of Perugia and the CNR. A way to transport, literally, the diagnostics of cultural heritage, allowing experts and scientific equipment to move easily and reach anyone who needs it for a sharing of knowledge and research to be operated on works of art.

Federica Pozzi, CCR Head of the Scientific Laboratories



She earned her Ph.D. in Chemical Sciences from the University of Milan, Italy, in 2012. Prior to her current appointment, she also held positions at The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, The Art Institute of Chicago, and the City College of New York. While having a broad experience with numerous analytical techniques and cultural heritage materials, She has performed extensive research with Raman and surface-enhanced Raman spectroscopy (SERS) for the identification of pigments and dyes in objects of archaeological, historical, and artistic significance.

Francesca Rosi, CNR SCITEC Istituto di Scienze e Tecnologie Chimiche "Giulio Natta" of National Research Council, Senior Scientist



Degree in Chemistry in 2001 at the Chemistry Department of the University of Perugia. In 2005, PhD in Chemical Science (University of Perugia) with a thesis titled "Spectroscopic studies for the conservation of mural paintings". Researcher of the Italian research Council-CNR since 2011, in 2021 she became senior scientist of the CNR at the Institute of Chemical Sciences and Technologies (SCITEC). She has participated to the national and transnational activities of the Mobile LABoratory (MOLAB) platform of the European Research Infrastructure for Heritage Science (E-RIHS) since 2004 contributing with the organization and coordination of in situ noninvasive accesses. In these years, she has contributed to the upgrading and renovation of the MOLAB facilities by developing, adapting, and applying new advanced methods for the heritage science. She expertise includes the development of analytical strategies (at both the macro and micro scales) for the study and investigation of Cultural Heritage materials and their degradation mechanisms. She has coordinated and coordinates the activities of the CNR-SCITEC in national and EU- projects and within

the Eu and National hubs of E-RIHS. She is in the board of Professors of the PhD School in Chemical Science (at the University of Perugia) and of the national PhD school in Heritage Science. She participated to more than 40 international congresses and has been invited to more than 20 international events. Author of more than 60 ISE indexed scientific articles with an H-index of 28 and as many publications in catalogues and book chapters.

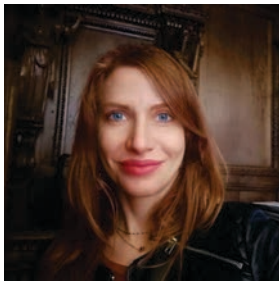
SUSTAINABILITY

21.04.22

SUSTAINABILITY'S DISSEMINATION IN THE CONSERVATION OF CULTURAL HERITAGE SECTOR: THE RELEVANCE OF REGIONAL BRANCHES

SiC has organised this webinar for exploring the significant role that regional branches have in the dissemination of global issues related to sustainability in the conservation of Cultural Heritage context. Main SiC branches (Portugal and Italy) have explained how they interact and cooperate in order to be a link between the international background and the local demand, for making the cultural sector more in line with the sustainable paradigm shift. Together with the audience, it has been strongly highlighted the importance of being practical.

Francesca Cardinali, SiC Sustainability in Conservation Italia, Manager



She earned her MSc in Science and technology for the conservation and the restoration of Cultural heritage at the University of Perugia, Italy. Then, she started highlighting the vital role of cultural heritage within the sustainable paradigm shift, working closely with several cultural professionals involved in science labs, cultural institutions, museums, and conservation activities. She is currently working as museum assistant in public institutions

and since 2020 she is the coordinator of SiC Italia, a regional branch of SiC-Sustainability in Conservation, and a Ki culture's volunteer.

Chiara Manfriani, SiC Sustainability in Conservation Italia, Team member



After graduating in late 2016 from an MSc programme in Conservation Science at Florence University, Chiara joined the Stichting Restauratie Atelier Limburg (SRAL, Netherlands) where she was a fellow for two years working with Maastricht University Science Programme and M4I. In 2020 she started working with a section of the Natural History Museum of Florence University and Opificio Delle Pietre Dure (OPD) in Florence on a preventive conservation project, focusing on climate control. She is now a PhD candidate at the DAGRI

Department of Florence University, developing IoT strategies for sustainable climate control in museums and conservation laboratories, with a focus on wooden artefacts. Since 2020 she has been volunteering with Ki Culture and the Sustainability in Conservation (SiC) Italian branch and contributed to Ki Culture Energy Ki Book.

Catarina Pinheiro, SiC Sustainability in Conservation Portugal, Manager



She is a pharmacist and a conservator-restorer with a PhD in Conservation Sciences. She is currently working as a researcher in the HERCULES Laboratory, Évora University, where the main focus of her research is to assess the working conditions of conservators while also exploring the new greener alternatives coming into the market and easing their way into every conservator's agenda. She is trained as a Green Lab Ambassador and is also improving sustainability in her own working place. She is a volunteer for Sustainability in Conservation since 2018 and for KiCulture since 2020.

MEET

All the 18 Experts were available for one-to-one meetings with 48 participants who wished to ask for advice or have questions related to their career between April 26th and 29th.

CCR
SECRETARY GENERAL
Sara Abram

IGIIC, ITALIAN GROUP OF THE INTERNATIONAL INSTITUTE FOR CONSERVATION
PRESIDENT
Lorenzo Appolonia

ICOM ITALIA
GENERAL DIRECTOR
Valeria Arrabito

CASTELLO DI RIVOLI MUSEO D'ARTE CONTEMPORANEA
HEAD OF EXHIBITIONS AND COLLECTIONS
Chiara Bertola

CCR
DIRECTOR OF CONSERVATION LABORATORIES AND OF THE HIGHER EDUCATION AND STUDY SCHOOL
Michela Cardinali

UNIVERSITÀ DEGLI STUDI ROMA TRE
ASSOCIATE PROFESSOR
Lara Conte

CCR
HEAD OF DOCUMENTATION AND COMMUNICATION
Stefania De Blasi

AITART
DEPUTY CHAIRMAN OF THE SCIENTIFIC COMMITTEE
Alessandra Donati

ICOM INTERNATIONAL
PRESIDENT
Alberto Garlandini

ICOMOS ITALIA
COORDINATOR SCIENTIFIC EDUCATION AND TRAINING COMMITTEE (CIF)
Maria Teresa Jaquinta

ICCROM
UNIT MANAGER PROGRAMMES
Valerie Magar

FONDAZIONE SANDRETTO RE REBAUDENGO
REGISTRAR
Carla Mantovani

CNR
DIRECTOR
Costanza Miliani

CCR
HEAD OF SCIENTIFIC LABORATORIES
Federica Pozzi

SANTAGATA FOUNDATION
SECRETARY GENERAL
Alessio Re

UNITO
ASSOCIATE PROFESSOR
Dominique Scalalone

KI CULTURE AND SIC
FOUNDER AND EXECUTIVE DIRECTOR
Caitlin Southwick

IIC
EXECUTIVE DIRECTOR
Sarah Stannage



Sara Abram



Lorenzo Appolonia



Valeria Arrabito



Chiara Bertola



Michela Cardinali



Lara Conte



Stefania De Blasi



Alessandra Donati



Alberto Garlandini



Maria Teresa Jaquinta



Valerie Magar



Carla Mantovani



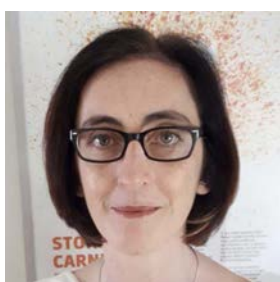
Costanza Miliani



Federica Pozzi



Alessio Re



Dominique Scalarone



Caitlin Southwick



Sarah Stannage

The programme included 7 interactive workshop activities to choose from during which, with expert professionals, participants acted on practical case studies and reflected on current issues. The activities took place in May and June.

**05.05 From Conservation to Exhibition -
The condition report**

*CCR and Consorzio delle Residenze Reali
Sabaude*

**12.05 and 31.05 Guidelines for the
conservation of works of art in urban
public spaces; CapUs project**

University of Turin and CCR

**19.05 Online Outreach and Public
Engagement in Heritage Conservation**

IIC International Institute for Conservation

**26.05 Museum professions today and
tomorrow**

*ICOM-ICTOP ICOM's International
Committee for the Training of Personnel*

**01.06 Training for the conservation of the
cultural heritage in the Mediterranean**

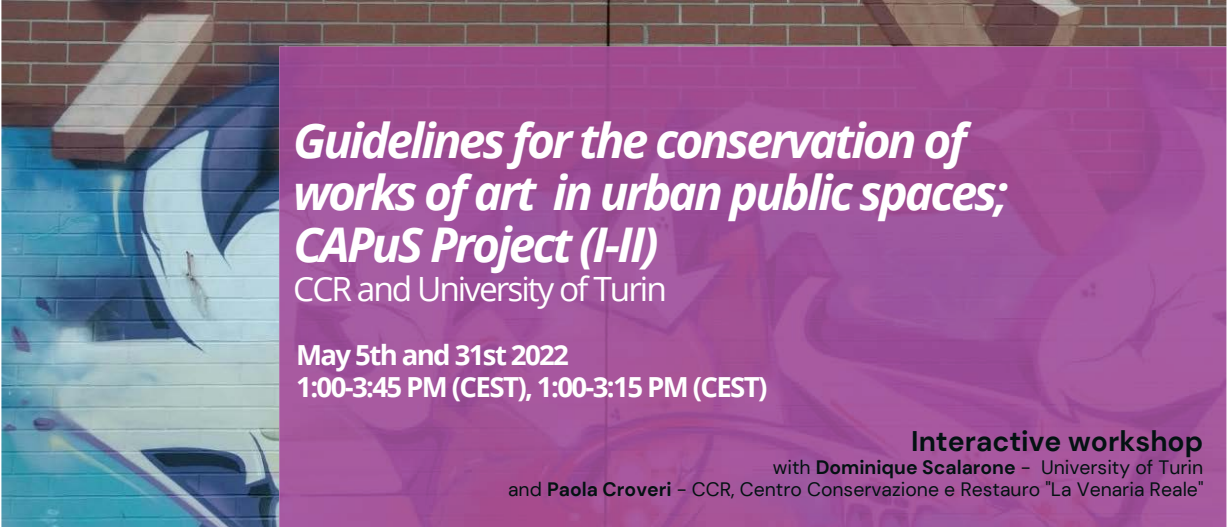
*ICOMOS International Council of
Monuments and Sites*

**09.06 and 14.06 Drafting a management
plan for cultural heritage**

*Fondazione
Santagata for the Economics of Culture*

**16.06 inSIGHT: A Participatory Game for
Enhancing Disaster Risk Governance**

*ICCROM International Centre for the
Study of the Preservation and Restoration
of Cultural Property*



Guidelines for the conservation of works of art in urban public spaces; CAPuS Project (I-II)

CCR and University of Turin

May 5th and 31st 2022
1:00-3:45 PM (CEST), 1:00-3:15 PM (CEST)

Interactive workshop
with **Dominique Scalalone** – University of Turin
and **Paola Croveri** – CCR, Centro Conservazione e Restauro "La Venaria Reale"



This is very helpful for me. The mentors, especially Paola and Arianna give constructive comments and the feedback gives so much information for me!

Fawwaz Sinnar

Mentors:

- Dominique Scalalone, *Associate professor, Department of Chemistry, University of Turin*
- Paola Croveri, *Project Manager, Scientific Laboratories, CCR*

Co-mentors:

- Arianna Scarcella, *Conservator, High Formation School, CCR*
- Chiara Ricci, *Conservation Scientist, Scientific Laboratories, CCR*
- Sagita Sunara, *Associate Professor, Arts Academy, Conservation-Restoration Department, University of Split*
- Iago Pozo, *Research Scientist, University of Vigo*

Concept: Urban art has increasingly become a tool for the regeneration of our cities. From spontaneous to commissioned representations, it is undeniable that these artistic manifestations are acquiring more and more important spaces and entering more and more into the hearts of citizens. By their very nature, however, these works are more exposed to deterioration and present particular conservation problems. Starting from the experience of the CAPuS project, which through the close collaboration of European researchers, educators, professionals and entrepreneurs aimed at defining a protocol for conservation of the art in public spaces, this workshop wanted to contribute to the dissemination of the guidelines and the tools developed during the project in order to educate and raise awareness on this issue among young professionals involved in conservation of cultural heritage.

Key words: Street art, interdisciplinarity approach, conservation of modern materials, education in conservation

Participants: Aurora Belli, Emilia Pelucca, Niccolò Acram Cappelletto, Desirée Maria Buentello, Oscar Umwanzisiwe Muremyi, Martina Serio, Orsola Banelli, Milica Velickovic, Maria Carlotta Michelot, Fawwaz Sinar Mahardhika, Pasquale Rivetti, Andrea Baldini, Shubhankar Pr Bahrti, Rolando Pichardo, María Teresa Díaz Fernández, Sukanya Sharma



From Conservation to Exhibition - The condition report

CCR and Consorzio
delle Residenze Reali Sabaude

May 12th 2022
1:00-4:30 PM (CEST)

Interactive workshop

with **Michela Cardinali** – CCR, Centro Conservazione e Restauro "La Venaria Reale"
Giulia Zanasi – Consorzio delle Residenze Reali Sabaude
and **Sara Aveni, Rachele Di Gioia, Francesca Colman** – CCR



*The experience was better than I expected considering it was an online workshop.
Access to information, explanations and the condition reports model were wonderful.
The idea of a one type of condition report for all materials opened my mind.
I used to produce a condition report for each type of object, but now I can think of a
general model that attends all materials.*

Gabriela Lucio

Mentors:

- Michela Cardinali, *Director of Conservation Laboratories, CCR*
- Giulia Zanasi, *Registrar of Consorzio delle Residenze Reali Sabaude*

Co-mentors:

- Sara Aveni, *Conservator, CCR*
- Rachele Di Gioia, *Conservator, CCR*
- Francesca Colman, *Conservator, CCR*

Concept: The monitoring and documentation of the state of conservation of works of art pass through the condition report tool. What is it? How is it done? When is it useful to fill it in? How to do it? Who does it? Who reads it? Who uses it? During the participatory workshop, they discussed the creation and development of a Condition Report model linked to the specific type of artefact to be filed, by investigating the different points of view of the various professionals working on its drafting and use. The workshop focused on the cooperation model developed by the CCR, pole for training and research in the Cultural Heritage preservation field, and the Royal Residence - Reggia di Venaria, a museum complex, natural and architectural masterpiece, UNESCO World Heritage Site.

Key words: condition report, registrar, temporary exhibition

Participants: Kashif Essa, Aurora Belli, Guilherme Zozimo Teixeira Dias, Irene Omero, Maria Paula Arthur, Caroline dos Reis Lodi, Gabriela Lúcio de Sousa, Mengru Liu, Bianca Gilli, Yijiang Chen, Pasquale Rivetti, Valentina Scaglia, Benedetta Paolino, Mayra Cortes, Leticia Gondim, Francesca Cassina, Giulia Marmotti, Eleonora Genova, Eleonora Casarotti, Maria Celeste Rizzi



Online Outreach and Public Engagement in Heritage Conservation

CCR and IIC,
International Institute for Conservation
of Historic and Artistic Works

May 19th 2022
1:00-2:30 PM (CEST)

Interactive workshop
with **Sarah Stannage** - IIC, Executive Director
and **Ellie Sweetnam** - IIC, Fellowship and Membership Programme Manager



I have enjoyed learning and working with the mentors, they explained everything in the introduction section of the workshop in a very understandable and effective manner. They were ready to answer all questions and the workshop had a very pleasant and joyful atmosphere overall.

I have found the theme of the workshop very interesting and I am happy that there were enough places so I could participate. The topic had a wide scope and in it exceeded my expectations.

Viktorija Pilon

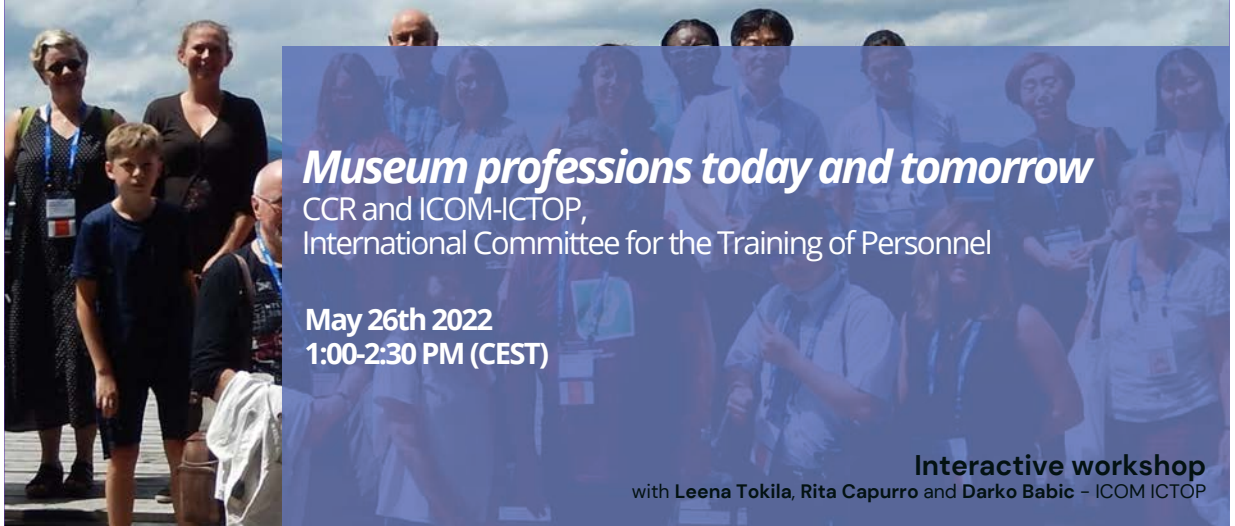
Mentors:

- Sarah Stannage, *Executive Director, IIC*
- Ellie Sweetnam, *Fellowship and Membership Programme Manager, IIC*

Concept: Promoting public understanding, involvement, and appreciation of conservation, especially within the digital space, is an incredibly important way to inform, inspire, and contextualise our work. From community building to storytelling and communicating impact, the workshop examined a diverse collection of approaches and case studies with shared insights from previous Keck Award winners, to delivering effective online engagement and outreach activities.

Key words: Participatory, storytelling, engagement.

Participants: Denise Crepaldi, Viktorija Pilon, Viola Valerie Omina, Caroline dos Reis Lodi, Mayra Cortes, Jessica Maria de Silva, Tina Chimuzu, Maria Eugenia Desiree Buentello, Benedetta Paolino, Antonina Mykolaichuk, Irene Omero, Yijiang Chen, Gabriela Lucio de Sousa, Guilherme Dias, Maria Paula Arthur, Chiara Manfriani



Museum professions today and tomorrow

CCR and ICOM-ICTOP,
International Committee for the Training of Personnel

May 26th 2022
1:00-2:30 PM (CEST)

Interactive workshop

with Leena Tokila, Rita Capurro and Darko Babic - ICOM ICTOP



The suggestions given by the mentors, helped me understand how much more I have to do to complete my training.

On the other hand, they pushed me not to abandon my ideals at such a difficult time in my life.

Surely, I will try to seize new educational opportunities offered by the Italian cultural landscape.

Emilia Pelucca

Mentors:

- Leena Tokila, Director of Training and Development, Finnish Museums Association (Finland) / ICOM-ICTOP
- Rita Capurro, Researcher and Lecturer, University of Milano-Bicocca (Italy) / ICOM-ICTOP
- Darko Babic, Associate Professor, University of Zagreb (Croatia) / ICOM-ICTOP

Concept: Professional training is a learning process that encompasses a diverse range of activities by which a person (or a group) acquires knowledge and expertise in order to perform professional activities in a specific sector. Diverse practices of professional trainings were discussed during the workshop (with case studies from Finland, Italy and Croatia including inputs/comments from participants). The workshop also focused on changing trends concerning museum professions with special focus on competencies which will be needed in the future.

Key words: professional training, community engagement, digital

Participants: Kashif Essa, Peggy Daka, Greta Rubinetti, Antonina Mykolaichuk, Denise Crepaldi, Eleonora Casarotti, Francesca Gervasio, Leticia Gondim, Emilia Pelucca, Niccolò Acram Cappelletto, Francesca Cardinali, Mengru Liu, Rolando Pichardo

Climate challenges in training for the conservation of the cultural heritage in the Mediterranean

CCR and ICOMOS Italia

June 1st 2022
1:00-2:30 PM (CEST)

**Interactive
workshop**

with Maria Teresa Jaquinta and Christian Biggi, ICOMOS ISC CIF
Daniele Spizzichino, ICOMOS ISC ICORP
Nigel Pollard, Swansea University, UK



This workshop was very relevant towards issues that should be a priority in the cultural field. I enjoyed the presentations as they gave us a wide spectrum of initiatives and techniques to deal with climate change and its consequences on tangible and intangible heritage. I wish we had more time to discuss the topics as they were all fascinating. The mentors were clear and actively tried to give us new thinking tools to address the themes of the workshop. I am grateful for the mentors' availability to engage with us and enrich the discussion. Considering that the topics are not easy, the workshop helped me to tackle the impact of climate change and hear concerns from other participants in the field.

Niccolo Acram Cappelletto

Mentors:

- Maria Teresa Jaquinta, Architect, Coordinator Scientific Education and Training Committee (CIF) - ICOMOS Italia
- Daniele Spizzichino, Research and development engineer ISPRA (Higher Institute for Environmental Protection and Research), Coordinator Scientific Committee on Risk Preparedness (ICORP) - ICOMOS Italia
- Christian Biggi, archaeologist - heritage practitioner, member Scientific Education and Training Committee (CIF) - ICOMOS Italia

Concept: The cultural paradigm changes of the last twenty years and the desire to affirm culture as a right of the people in the current are increasingly evident. The challenges proposed by climate change and thus natural and anthropic Hazards and related risks offer new reflections on the necessary skills to face the situation. Based on this assumption, the Italian National Committee of ICOMOS, in a joint venture between the ISC CIF and the ISC ICORP, has been developing a "Cultural development strategy for the North and South of the Mediterranean", focusing on enhancing tangible and intangible cultural heritage, particularly those under risk. The workshop involved experts discussing cases to identify objectives relating to cultural aspects in territorial development in the Mediterranean regions.

Key words: Sustainable mitigation, maintenance of cultural heritage, community involvement, sustainable practices

Participants: Niccolò Acram Cappelletto, Kire Stavrov, Antonina Mykolaichuk, Silvia Sansano, Anisa Buzo, Viktorija Pilon, Giulia Marmotti, Biljana Kuzmanoska

**Restoring Palmyra,
from protection to recovery management**
CCR and Fondazione Santagata
for the Economics of Culture

**June 14th 2022
1:00-2:30 PM (CEST)**

Interactive workshop
with Alessio Re, Laura Brambilla and Serena Meloni,
Fondazione Santagata for the Economics of Culture



Everyone wants to conserve and restore Palmyra, but it is not possible. Palmyra is a very different case for the entire international heritage community. The constant questions and debate on this project is whether to protect, conserve, recover or reconstruct, but in a way out of the box solutions need to be identified for sites which belong to such sensitive areas.

Sneha Himanshu Kishnadwala

Mentors:

- Alessio Re, *Secretary General, Fondazione Santagata for the Economics of Culture*

Co-mentors:

- Laura Brambilla, *Fondazione Santagata for the Economics of Culture*
- Serena Meloni, *Fondazione Santagata for the Economics of Culture*

Concept: In 2002, the 26th session of the UNESCO World Heritage Committee adopted the “Budapest Declaration”, recognising heritage as an instrument for sustainable development and encouraging World Heritage properties to contribute to the social and economic development of communities through an appropriate balance between conservation, sustainability and development. The workshop focused on Syrian cultural heritage, severely harmed during the 10-year war, and presented the main elements, steps and methodologies aimed at restoring damaged sites and at reviving the communities living around them. The case study of the workshop was the site of Palmyra by addressing the issue of balance between the evolving needs of the community, and those that care about World Heritage, with the overriding commitment to preserve the historic, environmental, and symbolic significance of the site.

Key words: cultural heritage in post conflict scenarios, UNESCO world heritage, recovery planning, heritage management

Participants: Francesca Gervasio, Viola Valerie Omina, Valentina Scaglia, Greta Rubinetti, Eleonora Genova, Niccolò Acram Cappelletto, Homam Alhariri, Kire Stavrov, Mayra Cortes, Nayde Tepox, Rolando Pichardo



inSIGHT: A Participator Game for Enhancing Disaster Risk Governance

CCR and ICCROM

International Centre for the Study of the Preservation
and Restoration of Cultural Property

June 16th 2022
1:00-2:30 PM (CEST)

Interactive workshop

with Valerie Magar, Aparna Tandon,
Jui Ambani and Mohona Chakraborty, ICCROM



My personal experience was very grateful, challenging and enriching. I think the theme of the workshop is very interesting. Firstable, I expected another approach, maybe more technical. Nevertheless, after reading the kit you sent, it became very clear to me that the perspective of the workshop was different and much more inclusive. Also that it is aimed at promoting community participation and puts people in the center. The suggestion focuses on developing and thinking of other ways to approach the heritage crisis, the important role that community agents have in conservation and sustainable development. Also, understand the impact that heritage has on sustainable development and the generation of peace in case of the conflict. Nayde Tepox

Mentors:

- Valerie Magar, *Unit Manager, Programmes, ICCROM*

Session Leaders:

- Jui Ambani, *Consultant, First Aid and Resilience for Cultural Heritage in Times of Crisis, ICCROM*
- Mohona Chakraborty, *Consultant, First Aid and Resilience for Cultural Heritage in Times of Crisis, ICCROM*

Facilitators:

- Yurim Jeong, *Intern First Aid and Resilience for Cultural Heritage in Times of Crisis, ICCROM*
- Michela Masciocchi, *Intern First Aid and Resilience for Cultural Heritage in Times of Crisis, ICCROM*

Concept: The workshop had the objective to approach the young professionals to interactive and multidisciplinary techniques of managing the relationship between community and heritage conservation. The 'game approach' helps to engage people from a variety of demographic groups, creating an informal, inclusive and trusting atmosphere, helping to break barriers and stereotypes, giving voice to the marginalized. This participatory game offers the opportunity to build a common understanding of how the cultural and natural heritage of a place contributes to capacities for disaster risk reduction and sustainable development, enabling the young professionals to promote the Sustainable Development Goal 13 on Climate Action.

Key words: Disaster Risk Reduction and Resilience, Climate Mitigation and Adaptation, Heritage Recovery and Youth Action

Participants: Maria Eugenia Buentello, Caroline dos Reis Lodi, Nayde Tepox, Bianca Gilli, Francesca Cassina, Jessica Maria de Silva, Milica Velickovic, Maria Paula Arthur, Biljana Kuzmanoska, Niccolò Acram Cappelletto, Alice Musarò

SHARE

1st July 2022, 2:00-4:00 p.m. (Rome Time)

At the end of a long journey made up of meetings and opportunities, the YPF 2022 shared the results, reflected on future challenges and proposed new tools for the growth and development of skills and networks.

PROGRAMME

Skills of the future: challenges and perspectives

Moderator: Sara Abram, *Secretary General, CCR*

Rehana Schwinninger-Ladak, *Head of Unit "Interactive technologies, Digital for Culture and Education" European Commission, DG CONNECT*

Webber Ndoro, *Director General, ICCROM, International Centre for the Study of the Preservation and Restoration of Cultural Property*

Young Professionals in ACTION: discussions on the outcomes of the YPF 2022 workshops

Moderator: Sneha Kishnadwala, *winner of the YPF 2021*

Guidelines for the conservation of works of art in urban public spaces - CapUS project

Paola Croveri, *CCR Scientific Laboratories and* Marià Eugenia Desirée Buentello *from Mexico*, Milica Velickovic *from Serbia* and María Teresa Díaz Fernández *from Spain*

From conservation to exhibition - The condition report

CCR and Consorzio delle Residenze Reali Sabaude - Sara Aveni, *CCR Conservator and* Aurora Belli *from Italy*

Online outreach and public engagement in heritage conservation

IIC - Sarah Stannage, *IIC Executive Director*, Ellie Sweetnam, *IIC and* Viola Omina *from Kenya*

Museum professions today and tomorrow

ICOM-ICTOP - Darko Babic, *Associate Professor, University of Zagreb and ICOM-ICTOP member*, Rita Capurro, *Researcher and Lecturer, University of Milano-Bicocca and ICOM-ICTOP member and* Greta Rubinetti *from Italy*

Climate challenges in training for the conservation of the cultural heritage in the Mediterranean

ICOMOS - Maria Teresa Jaquinta, *Coordinator Scientific Education and Training Committee (CIF), ICOMOS Italia*, Daniele Spizzichino, *Research and development engineer ISPRA (Higher Institute for Environmental Protection and Research), Coordinator Scientific Committee on Risk Preparedness (ICORP) - ICOMOS Italia*, Christian Biggi, *archaeologist - heritage practitioner, member Scientific Education and Training Committee (CIF) - ICOMOS Italia and* Niccolò Acram Cappelletto *from United Arab Emirates*, Viktorija Pilon *from Croatia* and Giulia Marmotti *from Greece*

Restoring Palmyra, from protection to recovery management

Santagata Foundation for the Economics of Culture - Alessio Re, *Secretary-General, Santagata Foundation*, Francesca Gervasio *from Italy*, Kire Stavrov *from Macedonia*, Niccolò Acram Cappelletto *from United Arab Emirates* and Mohammad Homam Alhariri *from Syria*

INSIGHT - a participatory game for enhancing disaster risk governance

ICCROM - Valerie Magar, *Unit Manager, Programmes ICCROM*, Jui Ambani *and* Mohona Chakraborty, *Consultants First Aid and Resilience for Cultural Heritage in Times of Crisis Programme, ICCROM*, Caroline dos Reis Lodi *from Brazil* and Alice Musarò *from Italy*

YPF 2022 winners awarding

A new tool for training and networking:
CCR Digital Lab



Strategies, methodologies, tools, digital platforms, and new mindsets were the focus of the Young Professionals Forum 2022.

Each partner contributed to the debate with ideas, experiences and documents, discussing with young professionals who are now approaching the careers world.

They shared what tools and skills are needed today to tackle heritage conservation, how technology and digitisation can become virtuous tools complementary to tradition, and how they are aware of the importance of the exchange of skills, international dialogue and multidisciplinary.

At the centre of the debate were many crucial issues such as the protection of heritage from climate change and the tools to be used to safeguard, educate and raise awareness for prevention.

"Digital education is one of the best opportunities to engage the public and is an essential skill for every cultural professional.

The museum of the future is a museum where the visitor can learn through the connection between the different professions working in and around the museum."

"Working with cultural heritage means working for people, and for peace and never before have we realised how important they are."

"Working with cultural heritage at risk focuses on the need to build teams with different backgrounds, professionalism and nationalities, with the understanding that - before any approach - we need to know the cultural, economic, political and humanitarian issues without which a comprehensive recovery plan for heritage at risk is not possible."

"Using heritage preservation to tackle the climate crisis and promote sustainable development can attract investment: heritage must be seen as something dynamic that allows us to find in its tradition, suitably adapted to new needs, the potential solution to very contemporary issues."

WORK

On July the 1st was awarded the most outstanding profile with a 3-month fellowship at the CCR.



April-July 2022

The Fellowship at the Centro Conservazione e Restauro "La Venaria Reale"
by **SNEHA HIMANSHU KISHNADWALA** from India,
winner of the YPF 2021

"My experience with CCR for the last 3 months has been incredible. I am working here on 2 - 3 assignments, one of which is to explore conservation case studies in Italy with respect to my research paper. Along with this I am trying to build collaborations with heritage organizations in India. I too work in an NGO in India dedicated to conservation, I see this opportunity as a long one and hopefully successful too. Finally, I am a part of the YPF Team for the 2022, conversing and connecting with current participants to understand their experience at the Forum. The CCR team has been very kind and patient with me, especially with the language barriers. I must comment on the hospitality of the team here, who are ensuring that I am having a comfortable stay and numerous Italian adventures."

**DENISE CREPALDI from Italy,
WINNER OF THE YPF 2022**



"If I were to win the fellowship at CCR, I would like to initiate a project that contributes to the knowledge and dissemination of a culture of conservation and restoration. I would title the project 'The Works at the Center' to play on the double meaning of the term 'center,' the works that are at the Venaria Reale Conservation and Restoration Center, but also in the sense that the works, because they are there to be monitored and restored, are at the center of attention. [...]"

**GIULIA MARMOTTI from Greece,
second place winner of the YPF 2022**



" [...] My ultimate aim is that through working on practical conservation and gaining experience in dealing with difficulties concerning the existing materials and techniques that emerge during the conservation process, I will build a valuable foundation to proceed to valid research on new materials in conservation and non-invasive methods of examining cultural heritage. After reading the paper "Pictorial materials database: 1200 combinations of pigments, dyes, binders and varnishes designed as a tool for heritage science and conservation" I was fascinated by the research which was carried out. I would be very interested in working on the pigment database project and I propose expanding the existing database with additional data through the use of a Nuclear Magnetic Resonance - Mobile Universal Surface Explorer (NMR-MOUSE) instrument. [...]"

**LETICIA GONDIM from Brasil,
third place winner of the YPF 2022**



" [...] I believe that having the opportunity to have contact with professionals who deal with preventive conservation in exhibition spaces would be of great value for my professional training. As a result, I can contribute even more to the projects, laboratories and groups I voluntarily take part of and contribute with researches in Brazil. The creation of clear policies, protocols and long-term planning that foresee and avoid the deterioration of archaeological collections deposited and exhibited in our museums is urgent. As impact, create forms of interaction between research, preservation and adequate protection of the archaeological heritage, paying attention to the issue of CR of archaeological artifacts means, in the long term, ensure the potential for research and extroversión of these objects collected in the field. [...]"



CCR Digital Lab.

Learning to preserve our cultural heritage
with Centro Conservazione e Restauro "La Venaria Reale"



TRAINING

Develop your skills.

EXPLORE

EDUCATION

Take part to our
educational
activities.

EXPLORE

COMMUNITY

Let's share the
future of
conservation.

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