



*Over 10 years of working with
teachers, students, the media, tourists,
heritage professionals, and the general public*

ICCROM & Public Advocacy

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ICCROM and Public Advocacy

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ICCROM and Public Advocacy



Introduction

Since 1990 ICCROM has undertaken a wide variety of activities to raise public awareness about the fragility of cultural heritage, and the importance of heritage conservation.

The **Media Save Art** project, begun in 1991, served as a catalyst for all of ICCROM's public awareness activities that followed. The initial event was quite extensive. It primarily consisted of a media competition with categories for television and film, press, sponsorship, and visual documentation (including t-shirts, photographs, posters, calendars etc.). There was also a children's poster competition, and 12 roundtable discussions involving politicians, museum professionals, conservators, and other stakeholders in conservation and heritage. At the time it was clear that many people felt opening up the world of conservation to the public was extremely important to garnering both public and political support for conservation activities.

Over the years, demand for information on ICCROM's advocacy activities has continued to grow. To respond to this interest, ICCROM has developed the following reference documentation to provide background information on a variety of public awareness projects undertaken by ICCROM and various key partners over the years, and to provide

suggested steps for undertaking similar projects.

Results and participation levels have improved with each successive project, mainly due to continually improving teacher reference materials. For Media Save Art in 1993, English Heritage provided teaching kits, which had a huge impact on the quality of work produced by English students.

Public Advocacy Reference Materials

This document set, **ICCROM and Public Advocacy**, is intended to provide useful historical documentation of ICCROM's advocacy activities since the early 1990s. Each activity is described, and is followed by a list of suggested steps, based on ICCROM's experiences, for those organizations interested in undertaking similar activities.

These materials are not a comprehensive guide to public awareness and the preservation of cultural heritage, but rather they are intended to highlight the experiences of one organization over the last ten years.

What is ICCROM?

ICCROM, the International Centre for the Study of the Preservation and Restoration of Cultural Property, was founded by UNESCO in 1956. An inter-

governmental organization based in Rome, Italy, ICCROM is concerned with every aspect of cultural property, that is, the physical testimony of human activity, thought, and artistic expression, including historic buildings and monuments, archaeological sites, historical parks, gardens, and cultural landscapes, museum collections of all kinds, and library or archival material. ICCROM's tasks are divided into five principal areas: documentation, research, advice and recommendations, training, and heritage awareness.

ICCROM encourages the participation of organizations from the largest possible number of institutions and countries, and encourages those organizations to undertake their own programmes.

Together, ICCROM and many other heritage, education, and cultural organizations throughout the world aim to raise public awareness, particularly among young people, of these key messages:

- The world's cultural heritage belongs to all of us;
- It is fragile, and it is disappearing all the time; and
- Together, conservation professionals and the public can safeguard it for the future.

ICCROM and Public Advocacy



ICCROM's History of Public Advocacy

In 1991 ICCROM added a fifth statute to its existing mandate:

“To support initiatives that increase public awareness of conservation and the restoration of cultural property”.

At the time, ICCROM had just begun to seriously pursue public awareness activities. **Media Save Art** generated a great deal of activity and discussion, and it began to address the shocking absence of conservation issues in mainstream media. ICCROM's first activities were primarily basic learning activities focused on raising public awareness of the fact that all cultural heritage is constantly deteriorating.



In 1985, **Save Marcus Aurelius** was the first activity aimed at school children. The project was intended to investigate whether or not students would be interested in conservation, and whether an awareness of the deterioration of cultural heritage would affect how they perceived the world around them. After giving two separate groups two different tours – one included information about the restoration of Marcus Aurelius' equestrian statue, and the other didn't – it was clear in the student responses that they were highly affected by learning about the restoration of

cultural heritage. The students suddenly found themselves feeling outraged that their cultural heritage was deteriorating, and felt a burden of responsibility to do something about it.

The Marcus Aurelius project, coupled with study of media content related to cultural heritage highlighted the real need for public advocacy in conservation, gave rise to the first Media Save Art project. This project was then followed by many more over the years.

Over the years the school projects developed two distinct phases: a study phase involving initial learning about a particular conservation issue, followed by an activity phase where students shared their learning with the public. For example, in the **Stop Graffiti** project, students learned about the problems of graffiti and vandalism, as well as other threats to the cultural heritage in Rome. They spent time talking about the value of cultural heritage with experts and the damage caused by graffiti, neglect, pollution and other urban conservation problems. After they had learned about these issues, the students helped contribute to the solution. By creating anti-graffiti posters students were not only reinforcing their classroom learning, but they were actively contributing to public education. The

City of Rome published their posters throughout the city, and so a simple in-class project actually reached a very wide audience.

Actively engaging people, and giving them the opportunity to contribute to the conservation of their own cultural heritage, is a highly effective way of increasing public awareness.

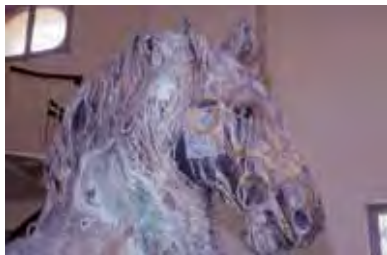
ICCROM has undertaken activities to raise awareness among several specific target groups, namely:

- youth,
- the media,
- the general adult public, and
- visitors.

Today, after just over ten years of working with students, teachers, the media and the general public, ICCROM is turning its attention to another key target group: cultural tourists. ICCROM is presently working with the publishers of several of the world's best-known travel guidebooks to include information about responsible cultural tourism.

Slowly, a general understanding that heritage is fragile, that it will not last forever, and that concerted efforts by both professionals and the public are required to ensure it endures is beginning to develop in the public mind.

1) Conservation Awareness: Save Marcus Aurelius!



Project Focus

To help children develop critical awareness of the deterioration of cultural heritage and a basic knowledge of conservation.

Target Group

- Students age 7-12.

Brief Outline

Save Marcus Aurelius was a basic awareness project that exposed students to restoration projects and the general concept of conservation.

It had three major goals:

1. To make students aware of the conservation processes involved in preserving cultural heritage.
2. To help students understand what deterioration looks like, and to encourage them to suggest solutions for preserving cultural heritage.
3. To emphasize that there is no perfect solution for preserving cultural heritage, as it will eventually deteriorate completely, and to explain that every conservation decision undertaken by professionals must balance a wide variety of issues.

Background Description

In 1985, ICCROM began its first public advocacy project. **Save Marcus Aurelius** was initiated to find out if children would be interested in conservation, and whether learning about it would affect how they saw the cultural landscape around them.

The bronze equestrian statue of Marcus Aurelius was removed from its public pedestal in the Piazza Campidoglio, and underwent conservation and restoration throughout the 1980s. The statue had suffered considerably from pollution damage. Following its restoration, it was publicly unveiled in 1990 as part of a special exhibition about the project. A replica now stands in the piazza; the restored statue is housed in the Capitoline Museums.

In 1985, ICCROM invited two groups (a school class divided in two) of 10 year-olds to visit the statue while it was undergoing restoration at the Istituto Centrale del Restauro laboratory. Both groups learned about the historical and artistic significance of the statue. However, only one group received detailed information about the restoration project, and the conservation activities involved in stabilizing and protecting the statue. They learned about what caused the statue to deteriorate, what was done to restore the statue, how much the

project cost, and the length of time it took to complete the restoration.

After their tours, each group was asked to draw a picture about the statue and what they had learned. The group that received only historical information drew very static pictures. However, the group that received both the conservation and historical information drew much more dynamic pictures. They wanted to protect the work; several students depicted the statue under a protective dome. Other students included various damaging agents, such as pollution, weather, traffic, and vandalism that could threaten the work.

As ICCROM's first public awareness project, it was a fairly basic enterprise. However, it remains a significant project because it revealed that students were interested in conservation and that learning about it did change their perceptions of the cultural heritage around them. Further, it showed that unless taught about it, they tend to regard cultural heritage as stable and permanently unchanging over time. The project is worth repeating as a basic introductory exercise to the world of conservation and restoration.

1) Conservation Awareness: Suggested Steps



Drawing by a student who did not learn about conservation.



Drawings by students who learned about conservation.

Before the project

- Plan a project outline, allowing sufficient time to arrange a visit to a conservation and/or restoration project that is underway. Include a talk with an expert if possible. Generally this project does not take very long to arrange and implement.

- Choose a monument or other object that is either currently being conserved or restored, or has just been treated. Students connect well with the project when it focuses on a highly recognized iconic object. For example, the Eiffel Tower, the Statue of Liberty, or the leaning tower of Pisa.

- Establish links with teachers, the conservation and/or restoration experts involved, and any other relevant agencies.

- Arrange a tour, prepare lectures, and develop other learning materials. All the materials should include a definition of restoration and conservation and why it is necessary in the specific case you've chosen to study. Also include the state of the object prior to treatment, what caused it to deteriorate, details of the treatment process and its results, the time, expertise, and funds required to treat the object, and, following conservation or restoration, how the

object will be protected to ensure its stability.

During the project

- **Study phase:** In-group activities should address the following topics, as they will help the students to understand the context of the conservation or restoration project:

- restoration and conservation,
- the object's historical and artistic significance, and
- how the object was damaged and why the object must be restored.

- **Action phase:** Give the students the opportunity to talk to conservation and/or restoration experts, and if possible, to see the experts at work. Ask the students to respond by creating posters, and engaging in other group activities.

Follow-up

There are a number of follow-up activities you could do, including:

- Ask the group to identify similar objects or buildings they might know of in similar circumstances.
- Plan to do similar studies with them.
- Display the student's work.

2) Adopt a Monument: Save the Colosseum



Project Focus

Encouraging students to raise public awareness about the deterioration of cultural heritage by undertaking a specific site or monument in need of conservation or restoration.

Target Group

- Students age 14-17.

Brief Outline

In 1992-1993 students symbolically adopted the Colosseum. They learned about its history, its cultural significance, and the state of its conservation. They visited it regularly, and became invested in its protection. Over an entire school year they undertook various projects to contribute to its preservation, and to raise public awareness about its condition.

The project had two goals:

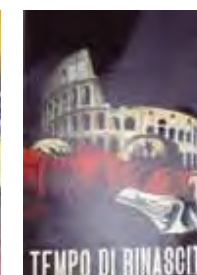
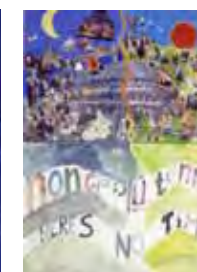
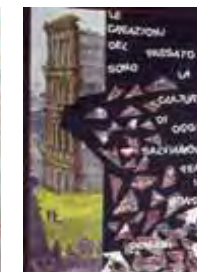
1. To encourage students to actively contribute to the conservation of cultural heritage by raising public awareness of the issues facing a given monument.
2. To give students a basic grounding in managing a public advocacy campaign.

Background Description

Over one full school year, ten classes from an arts high school in Rome adopted the Colosseum.

They visited the site regularly, and talked with experts about the specific conservation problems facing it, including pollution and the constant vibration of traffic. The metro line runs directly beneath the Colosseum, and it is completely surrounded by roads with heavy traffic; the combination causes enough vibration to seriously damage the site each year. While one road has been closed, three remain close enough to continue to affect it. Vandalism is another large problem.

Following their in-class learning activities and their tours with conservation experts, students created posters to alert the public about the conservation problems afflicting the Colosseum. The students developed an exhibition of their work, managed all the exhibition planning, and were on hand to talk to the general public for the exhibition's duration. Students also conducted a large-scale public questionnaire to find out how much people knew about the state of the Colosseum.



2) Adopt A Monument: Suggested Steps



Before the project

- Select a monument for your class to adopt. The monument could be: a building of notable architecture (church, palace, public building, city hall, station, industrial building), a sculpture (statue, fountain, tomb, bust), a garden, or an archaeological site. Ideally it should be close to your school, and artistically, historically, and/or socially interesting, as well as directly connected to local history.
- Prepare in-class activities that involve several subjects, including the historical significance of the monument, its artistic significance, and the state of its conservation.
- Make connections with conservation professionals who are involved in the care of the monument, or other similar ones. Arrange at least one special tour of the monument for your students, focusing on its conservation issues.
- Plan your timeline for the project.



During the project

- **Study phase:** Talk to your class about the meaning of adoption. Discuss what it means to **Adopt a Monument:** to symbolically appropriate the monument, to regard it as your own (or belonging to your class), to study it and get to know it, to make it known to other people, to love it, to take care of it, and to protect it.
- Discuss the role of monuments in public life, and why people build them. Learn about the monument. Conduct research across various different disciplines in the classroom.
- **Action phase:** Visit the monument regularly, and physically take care of it. Only under expert guidance remove encroaching vegetation, clean it, and undertake any appropriate other activities.
- Share what the class has learned with the community. Students could prepare guidebooks or websites for the public, or other reference materials. They could develop an exhibition about the monument's state of preservation.
- Get students to try and improve the conditions of the monument – write letters to authorities, and to the media (see **Further References** for a guide to working with the media).

Create plays for the public to educate them about the monument and the problem of conserving cultural heritage.

Follow-up

There are a number of follow-up activities you could do, including:

- Establish a regular heritage working day for regional schools.
- Offer regular student-guided tours of the monument.
- Get the students to conduct a public questionnaire to see if their work has improved public knowledge of the monument.

3) Investigative Portfolio: The City Beneath The City



Project Focus

Balancing heritage conservation and the growth and change in a city over time, focusing on urban archaeology and historical architecture.

Target Group

- Students age 7-12.



Brief Outline

A city investigation project in which students undertook various learning projects about different eras in their city across different disciplines. All their projects were collected in individual portfolios, which were then entered into a competition.

The project had four goals:

1. To make students aware of the beginnings of their cities.
2. To make students aware of the layers of cultural heritage accumulated over centuries in their cities.
3. To get students talking about balancing urban development against the conservation and management of cultural heritage.
4. To help teachers bring heritage learning alive in the classroom.



Background Description

The City Beneath the City was a joint project undertaken by ICCROM and the Council of Europe in 1995-1996, involving 25 cities from 24 different countries, 3,200 students from 154 classes, and 168 teachers.

In each city, students learned both in the classroom, and outside throughout their cities, about the cultural heritage surrounding them. They completed projects in various disciplines to learn about different historical periods in their cities. Students visited museums and archaeological sites, studied monuments, drew historical maps, conducted historical research and archaeological excavations, worked in laboratories, talked to residents of old neighbourhoods – who often shared memories and old photographs – and took their own photographs, among many other activities.

Students also discussed urban development, its positive and negative aspects, and the inevitability of change, with teachers, their parents, and other experts. It was important to discuss change over time, and how cities could achieve balance between heritage conservation and new development.

The students prepared various projects to share their learning, including guided walking tours, handbooks to specific sites, theatre productions, artworks,

and so on. Each student included all their projects in a folder – their Investigative Portfolio – and created a trail-map about their city's heritage, which included historical monuments from several different eras. The goal was to study all visible eras in each city, not just one!

In each city all the Investigative Portfolios were entered into a competition between schools, each city then entered the winners into an international competition. Organizers at the international level received 95 submissions, and a jury made up of education and conservation experts selected the best portfolios. The criteria included creativity, depth of investigation, number of eras covered, and so on. A prize of US\$2,500 was awarded in each age category: 7-9 and 10-12.

Following the competition, an exhibition of the student works toured several cities. The city of Padua, Italy, launched a poster campaign addressing the fragility of heritage.

English Heritage was a key partner, as they created the didactic material for teachers (see the Suggested Reading list in the **Further References** section). Support was also provided by the Associazione fra le Casse di Risparmio Italiane (the Association of Italian Savings Banks).

3) Investigative Portfolio: Suggested Steps



Before the project

- Identify a main project coordinator and determine the scope of the project, whether local, municipal, national, or international.
- Establish committees for each project section and delegate responsibilities, including: contacting and involving schools and teachers, defining project content (which eras students will examine, which sites they will visit in each city, and so on), determining classroom activities, preparing learning materials (ensuring they are ready for the beginning of the school year), and organizing guided visits and lectures.
- Plan the timeline relative to the scope of your project. It took roughly one year of planning to define the project, to choose participant cities, to prepare didactic materials, and to set competition rules. All the planning should be completed, and teachers should have the learning materials prior to the start of the school year so they can plan interdisciplinary classroom work. The project itself, including student work, the competition, and any follow-up activities took approximately one school year; each phase took about two to three months, or one term.
- Begin looking for sponsors early. Consider asking a sponsor to supply

classroom materials for creative work. You may also want to develop a media relations strategy to give the project a high public profile – that will help persuade sponsors to support it. (See **Further References** for a brief guide to working with media.)

- Establish relationships with other expert partners, including city councils, conservation scientists, other experts, and the relevant levels of government.
- Plan the competition, including jury selection, definition of the rules and categories, and securing prizes that will motivate the students. The jury should include both teachers and conservators. Also, set aside a space to collect and manage the entries.

During the project

- **Study phase:** Students learn about the history of their city and how it has changed over time. Students visit museums, monuments, and tour the city itself, discussing the changes in the classroom with teachers and heritage or conservation experts. They should note old buildings and identify their shared characteristics that distinguish them from newer buildings, such as materials, styles, and sizes. Ask

students to look for clues about who owns/owned the building.

- **Action phase:** Students complete various multi-disciplinary learning projects about their city, including the creation of a 'city discovery trail' to highlight different historical buildings, monuments, and other sites which illustrate different eras of the city's history. Student maps should also highlight places that illustrate conservation issues to promote discussion of urban preservation.
- **Competition:** The jury rewards the best portfolios in each age category, focusing primarily on the quality of investigation and of presentation, and any other required elements. Consider hosting a formal awards ceremony, coupled with another cultural event if possible.

Follow-up

There are a number of follow-up activities you could do, including:

- Create an exhibition of the student projects and arrange for it to tour all participant cities.
- Discuss the project with participants to find out what could be improved for the next one.

4) Student Exchange: All Roads Lead to Rome



Project Focus

Awareness of the cultural similarity based on shared Roman roots of many different European countries. The creation of a better climate for cross-cultural cooperation and understanding.



Target Group

- Students age 15-18 from schools in cities across Europe.



Brief Outline

In partnership with museums and other cultural organizations students in cities all across Europe undertook various projects in their classrooms and throughout their cities to learn about their ancient Roman past. Then all the participating students met at the Forum in Rome to share their learning.

The project had five goals:

1. To encourage students to explore the common roots of European cultural identity.
2. To raise cultural awareness among students and convince them of the importance of saving cultural heritage through preventive conservation.
3. To establish an international policy regarding good quality educational publications in museums.

4. To inventory and analyse all the didactic material published by museums with Roman art collections amongst the different partner countries, with a view to initiating a museum network concerned with the interpretation of Roman life.
5. To disseminate information via the internet to reach a wide public audience.

Background Description

All Roads Lead to Rome was a European cultural heritage awareness programme launched by the Committee for Education and Cultural Action of the International Council of Museums (ICOM-CECA) in 1996, and it continued until 1998. The project involved high-school students, museums, and other cultural organizations from Austria, Belgium, France, Germany, Italy, Spain and the United Kingdom. ICCROM was a key partner on Italy's behalf.

In each city, students addressed various themes based on their Roman roots, including: the impact of Roman civilization on present-day cultures; Roman roads, their present state, and the links they have with contemporary information networks; the preservation of Roman heritage given present urban development; tourism versus the conservation of cultural heritage; the

importance of Rome to an artist's career; and the influence of Rome on modern and contemporary history.

Over the course of two years, the schools and cultural organizations created a wide variety of programmes to raise public awareness about the Roman roots of their culture. These projects included theatre productions, banquets, archaeological projects, creating mosaics, making clothes and shoes, writing and research projects, art exhibitions, and much more.

All Roads Lead to Rome culminated in a grand group meeting of all 400 student participants in Rome. Over several days students shared presentations of their projects in various historic Roman settings including Ostia Antica, Hadrian's Villa at Tivoli, the Roman Forum, and the Museo Nazionale di Castel Sant'Angelo. The exhibition of student works at the Museo Nazionale di Castel Sant'Angelo was also open to the public.

ICCROM was responsible for organizing the interaction activities at the Roman Forum. All 400 students were pre-assigned to international teams, named after the Roman courts. Each team had to work together to complete the daylong historical quiz about the Forum. Winning teams received prizes, such as t-shirts, hats, and other items commemorating the event.

4) Student Exchange: Suggested Steps



A note on ICCROM's participation

All Roads Lead to Rome was a large project organised chiefly by ICOM-CECA. These suggested steps reflect ICCROM's participation in the project as the organiser of the daylong student exchange event at the Forum. This type of interactive learning project could be used to get students from different classes, different schools, and different cities to work together, as well as students from different countries. The aim is to encourage students to learn about each other and create friendships while learning about shared cultural roots. ICCROM had the students work together in multi-national groups to solve a historical quiz based on the Forum.



Before the project

- Establish an organizing committee. Invite individual classes, schools and or cities to participate. Connect with the appropriate level of government, whether municipal, provincial, or national. Invite experts to contribute to the creation of the student activities.
- Establish a timeline, this type of activity can either be very short, or it can take a full day. Regardless, give students plenty of socializing time on

the day of the event – creating bonds is important.

- Create the quiz (and/or other activities). ICCROM's quiz required students to find various key locations in the forum and answer questions. A booklet was developed containing a page for each quiz-stop detailing the function of the structure and giving clues as to what it might look like. Each page also contained brief information about the historical role of the location, followed by several questions.
- Create a map of the location where you want to hold the event. ICCROM developed a map of the Forum that only showed building shapes and other physical landmarks, without names, or any text information, to require students to work together to navigate the Forum, and to work out what structures were used for what purposes.
- Assign students to groups (five to ten works well) for the activity, mixing students from the different schools and cities. Try to ensure that there is at least one common language among them. During ICCROM's **All Roads Lead to Rome** project, student groups were labeled with the five Roman courts: Britannica, Gallica, Germanica, Hispanica, and Italica.

- Arrange for prepared guides to stand at each quiz location to answer student questions. Consider getting the guides to play the role of a person who might have used the site.

During the project

- **Action phase:** Assign students to their groups; make sure that each student gets a map and a quiz.
- Consider asking students to dress in historical costumes.
- Students complete the quiz tour of the site. Students have to read the text, ask questions of the guide, and answer the questions as a team.
- Once they have finished, award prizes to all those with correct entries.
- Consider asking each group to create a skit demonstrating their group identity, and get them to perform them after the quiz.

Follow-up

There are a number of follow-up activities you could do, including:

- Set up a website for exchange of information after the event. Post pictures, and generally foster relationships between students. Include a message board.

5) Poster Competition: Stop Graffiti



Project Focus

The threats, particularly vandalism and graffiti, which face urban cultural heritage. Using a poster competition as a learning tool.

Target Group

- Students age 7-13.

Brief Outline

Students in Rome spent four months in class learning about the value of cultural heritage and the threats it faces. The course focused on graffiti, the damage it causes, and the issues involved in removing it. Each student then created an anti-graffiti poster for the City of Rome, and learning materials were developed for teachers.

The project had three goals:

1. To heighten student awareness of the cultural heritage surrounding them in their city.
2. To teach students that heritage is fragile and is threatened by various environmental and human factors, including graffiti.
3. To discourage them from creating graffiti, and to encourage them to persuade their peers to stop doing graffiti.

Background Description

In 1995 the City of Rome conducted a study and found that 7,000 square meters of the city were covered with graffiti. To address the problem the City organised a seminar, at which it was decided to create a public awareness campaign. The City invited ICCROM to conduct a campaign to increase student awareness about the problems caused by graffiti.

ICCROM and the Istituto Centrale del Restauro (ICR) organised a citywide poster competition for school children. ICR created a video for students, and ICCROM prepared guidelines and didactic materials for teachers (see Suggested Reading in the **Further References** section). ICCROM also organised lectures for schools if they were interested.

The **Graffiti Stop** poster competition and campaign targeted two key audiences via two different methods.

First, schools targeted students by conducting an extensive education campaign about the damage that graffiti, among other human and environmental agents, causes stone walls and monuments. Students were motivated to learn about graffiti, as they were all eligible to win prizes in the competition.

Second, the City printed the winning posters and used them in a public awareness campaign, displaying them on buses, and other public spaces throughout Rome. The City also printed several of the winning posters on milk cartons – a creative method of getting the message into homes.

Each student winner received prizes, such as commemorative plaques, backpacks, t-shirts, agendas and so on. The prizes repeated the Graffiti Stop slogans, which further promoted the campaign's anti-graffiti message. The students were not awarded prize money since the other prizes were more effective tools for reinforcing the campaign's goals.

The poster competition worked well, and the schools enjoyed participating. However, teachers needed to be encouraged to place strong emphasis on the learning that comes before the poster creation. The poster competition merely created the opportunity to teach students about graffiti and to discuss the damages it causes fragile cultural heritage.

Using the student posters for a public awareness campaign was highly successful, but any resulting behavioural change among the general public was impossible to measure.

5) Poster Competition: Suggested Steps



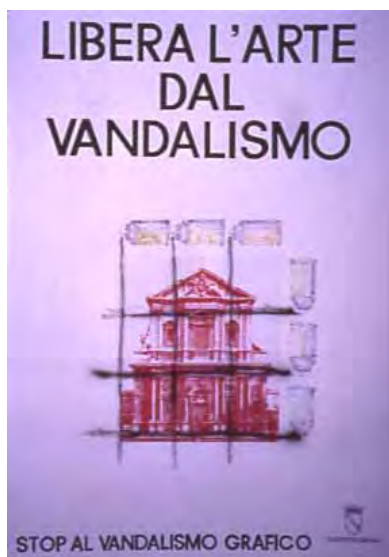
Before the project

- Determine a conservation or heritage-related subject for your poster competition. Remember the competition is just a tool to motivate students to learn about the selected topic – it should not be an end in itself!



- Establish a committee, involving either other schools across your city, or from other cities and countries.

- Set competition guidelines, plan a location to collect the entries, and select a jury. Invite a public relations or graphic design specialist, as well as heritage and conservation experts to sit on the jury.



- Ensure that any didactic material prepared by the committee for teachers is distributed before the school year begins, so teachers have enough time to plan multi-disciplinary lessons.

During the project

- **Study phase:** In the classroom, begin by talking with students about heritage, and what cultural heritage means. Discuss the idea of transmitting cultural heritage to future generations. Ask students why they feel heritage is important, and why it must be conserved. Discuss the differences and similarities

between museums, monuments, historical sites, archives, libraries, and so on.

- Discuss what endangers heritage, such as: climatic conditions (ice, wind, sun), pollution (acid rain, heavy traffic), fires (accidental and deliberate), inappropriate changes and reconstructions, vandalism, theft, abandonment, ignorance, and so on. (See **Further References** for a comprehensive chart.)

- Introduce and discuss the concepts of preservation, conservation, and restoration. Consider inviting professionals into your classroom to talk with students.

- **Action phase:** Explore the heritage around your school in relation to the focus of your poster competition. Look for monuments in the school neighborhood. Ask students which ones they find the most interesting, and why, and compare their thoughts. Note the oldest and their shared characteristics that distinguish them from newer buildings and monuments (styles, materials, sizes). Note the state of preservation of the buildings.

- Discuss how young people contribute to the deterioration of heritage, via vandalism and graffiti. Discuss why young people do such

things, and how they could be influenced to change their behaviour.

- **Competition:** Get the students to create posters. Encourage them to choose a clear and provocative image, to use strong colours, and to include a bold slogan. Remind them that it should be clearly legible from a distance.

- Convene a meeting of the jury to review the posters and select winners based on the criteria. Consider having several different categories.

Follow-up

There are a number of follow-up activities you could do, including:

- Hold an awards celebration, and arrange with your city (and any other participating cities) to exhibit the winning entries.
- Consider asking the cities involved to print winning posters for use in a public awareness campaign.
- Consider printing some winning entries in a catalogue, or on t-shirts, or other items students could use, such as day-planners or lunch-bags.
- Set up a regional inter-school network to encourage the exchange of info about heritage teaching in the classroom.

6) On-site Course: The Subregional World Heritage Skill Development Course for ASPnet Students in the Arab Region



Project Focus

On-going heritage conservation issues at archaeological sites, and the issues in managing a fragile site open to the public.

Target Group

- Students age 14-16 from schools close to archaeological sites.



Brief Outline

A practical, full-time course, held at the archaeological site of Petra, in Jordan, conducted in close collaboration with site managers and other conservation professionals.

The course had three goals:

1. To introduce students to the problems involved in managing an archaeological site that is open to the public.
2. To explore the complex relationships between the site and its stakeholders, including the local people, conservators, tourism agencies, and others.
3. To help students feel ownership of, and responsibility towards, fragile sites in their neighbourhoods.

Background Description

The Subregional World Heritage Skill Development Training Course was a four-day course, organized by UNESCO and ICCROM (and various related departments), at Petra, Jordan, in April 2002. Twenty students and five teachers from Lebanon, Syria, and Jordan participated. The course was held in Arabic, and ICCROM created the supporting materials. The course aimed to establish a model for co-operation between schools and archaeological site managers, and to develop a new approach to including heritage education in school curricula.

The course content focused on:

- the role of the World Heritage Centre in promoting and preserving cultural and natural heritage,
- the history of Petra and Nabatean culture,
- the dangers threatening cultural heritage, particularly Petra,
- the principles and basic methods of conservation,
- the demographics of key stakeholders and their socio-economic values, and
- the role of communications and increased public awareness in preserving heritage sites.

Each course unit included practical on-site exercises supervised by experts, including consolidating a wall, cleaning stones, and assisting with mosaic restoration. Students held a discussion forum with site stakeholders, including site managers, conservators, tourists, and residents, to explore the complex relationships between the site and the local population.

Students devoted the final course day to creating visitor information and recommendations for improving Petra's vulnerable state. After the course ICCROM and UNESCO prepared a teacher resource book for introducing heritage education into school curricula in both English and Arabic. It is currently in production

Sponsors included the World Heritage Fund, and the Norwegian Agency for Development Co-operation. The course was held under the patronage of Her Majesty Queen Rania Al-Abdullah of Jordan.

ASPnet

A UNESCO project, the Associated Schools Project Network involves over 7,000 schools in 171 countries. It aims to promote peace and international co-operation through education. ASPnet schools develop innovative approaches to better prepare children for an increasingly complex and global world.

6) On-site Course: Suggested Steps



Before the project

- Establish a relationship with the management of a suitable site in your region. The closer the site to your school the better, as travel costs can be prohibitively expensive. Consider arranging a sponsor to cover travel costs (or other costs) for the project.



- In partnership with site managers, define a course appropriate to your educational needs that accommodates the site, its physical situation, and expert availability. Define the student activities in partnership with site managers, according to the possibilities (and limits) offered by the site. Plan to include particular parts of the site that reveal conservation problems.



- Determine class size. The number of students in any single activity session should be limited to 20, given the level of supervision required. However, more than one activity session could be undertaken within the same project plan.

- Plan the timeline. Course length will depend largely on those involved and the availability of the experts. The course could either be run over a number of consecutive days, or as a series of regular site visits (i.e. once a week, or every two weeks). Ensure

you allow adequate time for all your planned activities. In April 2002 organizers found that time was too short for all of the planned activities. Allow approximately one year for the entire project.

- Provide teachers with basic information about the conservation of the site: immediate problems, preservation measures, artistic background, and historical information.

- Arrange for site managers and conservators to have extra help with the class so that the students are always completely supervised during the practical sessions.

During the project

- **Study phase:** Before beginning work at the site, students and teachers must spend some time learning about the site. In class they should address its historical and cultural significance, its development (and deterioration) over time, its principal stakeholders today, the conservation and other problems associated with it, and any on-going preservation activities at the site. At this stage students and teachers should also have a guided site visit.

- **Action phase:** Under expert guidance, students participate in conservation activities at the site.

They could take measurements, document the state of conservation of various site elements, participate in restoration activities, draw maps, interview visitors, staff, conservators, tourists, local residents and any other site stakeholders, among the many possibilities a given site may offer.

Follow-up

There are a number of follow-up activities you could do, including:

- Establish a regular heritage working day for regional schools.
- Have each school adopt a particular site or monument, and get the students to offer guided tours.
- Set up a regional inter-school network to encourage the exchange of information about heritage teaching in the classroom.

1) Media Competition: Media Save Art Award



Project Focus

To draw attention to the lack of coverage of cultural heritage preservation issues in mainstream news media.

Target Groups

- First, print journalists, and second, the general public.

Brief Outline

A cash prize for journalists to encourage them to produce articles about conservation and heritage issues for the general public. Intended to increase the coverage of conservation and cultural heritage preservation in mainstream media.

The award had two goals:

1. To increase the amount of coverage heritage preservation receives.
2. To increase public awareness of heritage conservation.

Background Description

In 1991 ICCROM, in collaboration with UNESCO and the Italian Council of Ministers, organized an international event to mobilize the media in favour of heritage and introduce the world of conservation to the general public.

The **Media Save Art Award** was a cash prize initiated in response to research on media coverage of heritage conservation. In 1987 ICCROM analyzed the cultural heritage and preservation content in two Italian and two French national newspapers. The results were poor. Only 1.7% and 5% of articles in the respective arts and culture sections dealt with the preservation of cultural heritage. Even then, this coverage was often alarmist, tending to cover major tragedies, such as natural disasters causing the loss of priceless collections.

The award was given the best article from anywhere in the world in each of two categories. For the first competition, in 1991, the two categories were daily newspaper and magazine. The articles had to address the preservation of cultural heritage, and had to be written for the general public. Articles published in specialist professional publications were not eligible.

At first the awards focused solely on the quality of the articles themselves; however, over time journalists began submitting additional materials relating to public discussion sparked by their articles. Given that this type of public engagement was exactly what ICCROM hoped to stimulate, the **Media Save Art Award** embraced this shift, by

making public engagement generated by an article one of the award's evaluation criteria. In the three succeeding competitions journalists were encouraged to include evidence of public discussion and any other results – such as changes to legislation due to public pressure – with their articles. While sometimes a difficult element to evaluate, including public response broadened the scope of the competition, pushing journalists to actively engage their audiences.

Thus by the fourth competition the categories were changed to Article (an individual article) and Series (at least two articles presented under the same title). The articles could be from either newspapers or magazines.

Since 1990 ICCROM has held the **Media Save Art Award** four times. In 2001, the most recent competition, 395 articles were received from 56 countries.

Following the third competition, ICCROM published *The Press and the Safeguard of Heritage*, a book that includes 36 of the best articles submitted to the competition from newspapers all over the world. (See the Suggested Reading list in **Further References**.)



1) Media Competition: Suggested Steps



Before the project

- Determine the scope you want the contest to have: regional, national, or international, then plan your timeline. It takes at least one year to do well – a fair amount of time is required to inform the appropriate news media outlets and journalists, and for journalists to write and publish articles. ICCROM planned to present the award every two years.
- Establish a committee, including representatives from the various parties involved. Delegate the following tasks: competition coordination, information dissemination to media, entry collection, jury selection, organization of the awards ceremony, and sponsorship. Prepare and print the regulations – including conditions, categories, deadline, etc.
- Set out the rules for the competition. Ensure you establish very clear requirements that meet the objectives of the competition as determined by your committee. Ensure the jury is well-equipped with necessary information to make their selection. The jury should receive all the entries at least one month in advance of the final meeting.
- Establish a media plan (see the **Further References** section for a brief guide) for publicizing the

competition to ensure high levels of participation, and to give the awards a high public profile. Be sure you contact the related editors at each major media outlet you want to participate in the project.

- Involve cultural institutions by asking their help in identifying good articles on conservation issues.

During the project

- **Diffusion:** Plan for one year to get the word out to journalists and to give them sufficient time to write and publish appropriate articles. Be sure to include media agencies, websites, embassies, cultural institutions and other related organizations. Note that asking for translations can be costly for journalists. Consider only asking for a summary of the article to be translated for initial entry. If the article is selected for submission to the jury, request the full translation at that time.
- **Collection:** Set a deadline for article entry and allow two to three months to receive incoming articles. You will need to collect the articles, create a master list of entrants, and screen the entries based on their conformity to regulations. Meanwhile nominate the jury; the number of members will depend on the number of articles received. The jury should

include experts in several different disciplines: news media, heritage, conservation, public relations, etc.

- **Selection:** Provide each jury member a copy of the best entries: not more than ten in the Series category, and not more than 30 in the Article category. Give jurors at least one month for review. Each juror makes an independent selection, and then the jury meets in a closed session to select winners.

- **Awards:** The nature of your awards will depend on your budget and sponsorships. Ideally you should hold a gala evening for the awards ceremony, invite someone well known to present them, such as a Nobel prizewinner.

Follow-up

There are a number of follow-up activities to consider, including:

- Collect and publish the best submissions, covering a wide range of topics and regions.
- Maintain relationships with media and other participants for future competitions.

1) Media Competition: Suggested Steps



Past Winners:

1991

- Laura Lilli, *La Repubblica*, Italy
- Souren Melikian, *International Herald Tribune*, USA

1997

- Souhila Hammadi, *El Watan*, Algeria
- Marisa Ranieri Panetta, *L'Espresso*, Italy

1999

- Emmanuel de Roux & Roland-Pierre Paringaux, *Le Monde*, France
- Alessandra Mammí, *L'Espresso*, Italy

2001

- Ozolua Uhakleme, *The Guardian*, Nigeria
- Owen Clegg, *Jordan Times*, Jordan



Sample Competition Rules

• The following are the rules created by ICCROM for the fourth edition of the **Media Save Art Award**:

1. A prize of US\$ 4,000 will be awarded to the author of the best article in each of the following categories: Article (individual article) and Series (at least two articles presented under the same title). The articles can be from either newspapers or magazines.
2. No more than five entries may be entered by the same author.

Your article must:

3. Deal with the theme of safeguarding cultural heritage (deterioration, preservation, conservation, and restoration). Cultural heritage is understood as comprising museums, archives, libraries, monuments, and historic and archaeological sites.
4. Be published between June 1 1999 and May 31 2001 in a newspaper or magazine on sale to the general public. Articles published in the specialised press for professionals are not eligible.

5. Be submitted in one original copy, with a summary of 200 words in French or English, if not written in one of these languages. The entire translation is only required for articles admitted for final selection. Photocopies are only admitted if the text, the name of the newspaper or magazine, the author's name, and the publication date are legible.
6. Reach the address below no later than June 30 2001: ICCROM – Media Save Art, Via di San Michele 13, 00153 Rome, Italy. Phone (39) 06 585 531, Fax (39) 06 585 533 49, www.iccrom.org.

2) Tour: Let's Save Our Heritage Together



Project Focus

Environmental problems faced by archaeological sites and museums.

Target Group

- Visitors to an archaeological site or museum. Tour guides are encouraged to highlight conservation issues whenever the opportunity arises. This project can be developed either for the general public, or for specific target groups such as school children.



Brief Outline

The self-guided tour of Ostia Antica, was part of a larger project titled **Let's Save Our Heritage Together**. The tour, of a highly-visited archaeological site near Rome, highlighted environmental conservation problems, such as micro-organisms, temperature, vegetation, humidity, vandalism, theft, and so on.



The project had two goals:

1. To make people aware of basic conservation problems, even in museums and at managed sites.
2. To open the work of conservation to the public, sharing the kinds of tasks conservation involves, how much they cost, how long they take, and so on.

Background Description

In 1997, the Université Libre de Bruxelles (ULB) launched a Europe-wide public awareness project titled **Let's Save Our Heritage Together**, involving museums from several different European countries. ICCROM developed the tour project at Ostia Antica for European Heritage Day in 1997 as part of ULB's project. The tour project was repeated for ten weeks over the summer of 1998. The project consisted of two parts:

First, experts created a self-guided tour of eight stops at the Ostia Antica site. Each stop focused on a different conservation problem, including mosaic restoration and maintenance, overgrown vegetation (roots damaging mosaics and walls), building erosion due to naturally occurring salts, and so on. A leaflet to accompany the tour and provide detailed information was printed in English, Italian, and French.

Second, a training course for tour guides was held, and 24 guided visits were given. Visitors completed 4,500 questionnaires, with the following results: 90% would recommend the tour to a friend wanting to visit the site, 86% agreed that visitors can contribute to heritage protection, 84% appreciated the information on conservation issues, 79% wanted to receive this kind of information

regularly, 79% agreed that cultural heritage preservation concerns all of us, and 32% understood the fragility of heritage for the first time after following the tour.

While ICCROM participated only at Ostia Antica, other organizations participated in **Let's Save Our Heritage Together** throughout Europe. A wide variety of projects were undertaken to highlight conservation problems in museums, such as light, humidity, insects, etc. Upon completion of the project ULB published *Public and the Safeguard of Heritage*, a book that collected the experiences of all cultural institutions (both museums and archaeological sites) that took part in the larger project. (See the Suggested Reading list in **Further References**.) It is intended as a reference tool for conservators, site managers, and tourist guides interested in raising public awareness about conservation and the preservation of heritage.

Strategic project partners included: ULB coordinated the project, and the organizing committees included ICCROM, the Archaeological Superintendence of Ostia Antica, the Istituto Centrale del Restauro (ICR), and the European Federation of Tour Guides. Sponsors included the European Commission (the Raphael Program DG X).

2) Tour: Suggested Steps



Before the project

- Establish your timeline. Allow four to six months for the entire tour project.

- Choose a site that manifests conservation problems that you want to highlight to the public. For instance, at an archaeological site you could highlight damage to floor mosaics from the roots of overgrown vegetation, or the blackening of mosaics due to microorganisms, among many other possibilities.



- Establish key partnerships with the site or museum, the appropriate levels of government, scientific experts. Establish organizational committees.

- Set out a tour around the site, including a variety of stops that illustrate a number of different environmental conservation problems.



- Design and print a leaflet. It should explain the purpose of the tour, provide both historical and artistic information about the site, and include the tour map. Each stop should include a brief description of the environmental damage detected, the conservation efforts undertaken, the costs involved, and the duration of the project.

- Organize a training course for tour guides at the site or museum. Encourage tour guides to highlight conservation issues as often as possible during their tours. Provide them with relevant further references to give to interested visitors.

- Organise a series of visits with prepared tour guides. Consider inviting school groups, employee groups from large companies, or other groups of the general public to participate. Consider arranging a tour for a group of media professionals. (See **Further References** for a guide to working with the media.)

- Develop a post-tour questionnaire for tour participants. Include the questionnaire in the tour leaflet.

- Put up easily identifiable numbered signposts at each tour stop.

During the project

- Distribute the leaflet and questionnaire to all visitors.

- Record the number of visitors who take the tour.

Follow-up

- Collect and analyze questionnaire data.

- Organise regular training courses for tour guides, including conservation issues.

- Continue to highlight conservation issues at the site via public communications tools, such as on tickets, other printed material, posters, information panels, website, books at the bookstore, and so on.

Background: Cultural Heritage and Public Advocacy



What is Cultural Heritage?

Cultural heritage is the creative expression of people's existence in the past, near past, and present. It tells us detailed stories about the traditions, beliefs, values, lifestyle, behaviour, and the achievements of a region and its people. The development of cultural heritage depends on our abilities as human beings to learn and to share our knowledge with succeeding generations.

Cultural heritage consists of two interrelated subject areas:

- **Intangible heritage:** which refers to music, dance, literature, languages, theatre, and other immaterial cultural objects.
- **Tangible heritage:** which refers to material items such as buildings, artworks, objects, and statues. Occasionally tangible materials are further broken down into **Immovable** and **Movable** objects. Immovable objects – items that cannot be physically moved – include monuments, archaeological sites, historic centres, cultural landscapes, gardens and parks. Movable objects include private and public collections, libraries, and archives.



Today these distinctions are made primarily for legal requirements.

While there is much institutional support for the protection of tangible heritage, to date there has always been less available for the protection of intangible heritage. However, it is becoming increasingly apparent that intangible heritage must be protected to the same degree as tangible heritage, as the two aspects of cultural heritage are inextricably linked. Without an understanding of the intangible cultural context in which an object was created, the object itself loses much of its inherent meaning.

Why protect Cultural Heritage?

It conveys messages. Cultural heritage is important for many reasons. It tells us about the historical, artistic, aesthetic, political, religious, social, spiritual, scientific, and natural values of a particular geographical region and its people. These values gave meaning to the lives of people who came before us, and so they transmit meaning to our own.

It promotes understanding. The cultural heritage of a particular group of people represents their unique identity. Understanding the values of different social and cultural groups

improves mutual comprehension and helps develop policies for peace.

“Too often, ignorance of each other’s ways and lives has been a common cause, throughout history, of that suspicion and mistrust among people... which leads to war.”

- Preamble, UNESCO’s Constitution

It strengthens economies. Cultural heritage is also a source of economic development, particularly for tourism, which encourages the growth of local arts and crafts industries, and other tourism-related activities.

It is unique. Cultural heritage is unique and irreplaceable; once it has disappeared it is gone forever.

It is fragile. Cultural heritage may seem eternal, but it is not. It is fragile; it will not last forever. We must maintain and preserve the cultural heritage of the past, and present, so it will be available to people in the future.

It is under attack. Whether we recognize it or not, every day cultural heritage suffers attacks from both environmental and human sources, some have immediate effects, and others are only evident after long periods of time. Both have the same result: a combination of environmental and human causes are destroying cultural heritage worldwide right now.

Background: Cultural Heritage and Public Advocacy



Environmental threats include: climate, natural disasters, light, and animals. Human threats include: pollution, wars, vandalism, neglect, lack of legislation, illegal digging, and urban development, among others. (For a detailed list see the **Further References** section.)

How is it protected?

Cultural heritage is chiefly protected by trained professionals in three ways: conservation, restoration, and education.

Conservation refers to a series of actions undertaken to slow deterioration of both environmental and cultural heritage. Professionals employ two types of conservation activities:

1. **Preventive conservation**, which comprises various activities undertaken to delay the eventual deterioration of an object before serious problems develop. For example: climate control, environmental monitoring, and biocide treatment to prevent insect attack.
2. **Curative conservation**, which comprises a specific activity to ensure the survival of an object when its structural integrity is threatened. Consolidating a tottering wall, disinfecting a wooden statue, or

removing vegetation from ancient walls, are all examples of curative conservation.

Restoration is a direct treatment to facilitate the legibility and understanding of a seriously damaged work of art. Sometimes it is necessary to ensure the survival of an object. For example, treating a lacuna, glueing broken shards of pottery together, replacing missing pieces of an architectural structure, and so on. Restoration is frequently traumatic to objects, and so it is preferable to prevent initial damage rather than to restore objects afterwards.

Education. The success of professional conservation activities depends on the conscientious behaviour of individuals. No matter how large or small, every heritage, educational, cultural, and civic organization can contribute to the preservation of the world's cultural heritage. Raising public awareness is the key to preventive conservation, and to mobilising public support – and therefore political support – for conservation activities.

Cultural heritage organizations face an enormous challenge: balancing public use and interest against the needs of preserving heritage for the future. Why spend money conserving an object or a site, if no one is interested in it, or allowed to see it? The aim of

conservators is therefore not only to preserve cultural property, but also to create the best conditions in which it can be used and learned from, while maximizing its lifespan.

If the general public understand cultural heritage belongs to them as well as the State, and they understand that they can contribute to its conservation, then basic preventive conservation practices undertaken by the public will complement professional activities, and much deterioration of cultural heritage can be deferred.

Why involve the public?

Because cultural heritage belongs to the public.

Obviously who we are and how we live rests on the cultural foundations of people who came before us. Today, Cultural Tourism is one of the fastest growing tourism markets; people are genuinely interested in not only their own cultural heritage, but also the heritage of the rest of the world. The related increase in the volume of tourist traffic is a cause for increasing concern, because heavy tourist traffic, combined with vandalism, ignorance, the sale of cultural artifacts, and other human failings take an extremely high toll on cultural heritage around the world.

Background: Cultural Heritage and Public Advocacy



In the last century, cultural heritage belonged mainly to private individuals. Private ownership meant that most cultural property was well maintained: maintenance costs were relatively low, and there were relatively fewer causes of deterioration. Tourism had yet to become the global industry it is today, and so traffic at heritage sites was minimal. Today, however, most cultural heritage belongs to public institutions, and people are collectively responsible for its conservation.

Because it must be protected.

To be successful in achieving a balance between public use and the conservation of cultural heritage, the public and conservation professionals must work together. The public must support the efforts of conservators, and conservators must educate the public – how they can help, and why conservation is important. Simply explaining museum restrictions goes a long way to changing human behaviour. Only together can we, the present inheritors of the world's cultural heritage, successfully transmit both the past, and the present, to the future.

How is public awareness raised?

Raising public awareness means engaging the public's attention to

create a strong collective understanding about a particular subject. Generally, raising public awareness is achieved through the media: newspapers, the Internet, television, magazines, and so on. It can also be achieved by developing advocacy activities (such as those of ICCROM) for specific target groups. Every activity designed to raise public awareness will reach a broader audience when its scope is enlarged with even the most basic media relations strategy (see **Further References** for a brief guide to working with the media).

Increasing public awareness about the conservation of cultural heritage can also be achieved by providing just a bit more information than is usually available on standard panels in museums and at heritage sites, and by encouraging the public to become involved in, and so feel responsible towards, conservation efforts. For example:

- Clarify restrictions and regulations. Explain why touching an object is harmful, why items are enclosed in glass cases, or are roped off, and so on.
- Explain the causes of deterioration.
- Reveal conservation efforts at work and highlight the results.

- Request help with conservation efforts, by advising people of appropriate behaviour.
- Share information about the realities of conservation and maintenance, such as costs and the length of time involved.
- Open restoration workshops to the public.

Regardless of the method, getting the public involved by actively engaging their interest is the most effective way to educate people. People will not change their behaviour unless they understand the impact they have, and how they can contribute to the conservation of cultural heritage.

The Causes of Deterioration of Cultural Heritage

Immediate & Drastic Effects		Slow & Cumulative Effects	
Natural Causes	Human Causes	Human Causes	Natural Causes
earthquake fire flood hail hurricane lightning storm tidal wave volcanic eruption	fanaticism illegal excavation illegal trade modern ploughing public works terrorist attack theft tourism urban development vandalism war	abrasion graffiti ignorance neglect treasure hunting vibration visitor affluence	birds climate corrosion agents dissolved salts dust erosion humidity insects light micro-organisms pollution rodents temperature vegetation



Suggested Reading and Web Resources



Suggested Reading

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Web Resources

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- Canadian Heritage www.pch.gc.ca
- English Heritage www.english-heritage.gov.uk
- English Heritage Archaeology www.english-h.gov.uk
- International Centre for the Study of the Preservation and Restoration of Cultural Property www.iccrom.org
- International Council of Museums www.icom.org
- International Council on Monuments and Sites www.icomos.org
- Norwegian Agency for Development Cooperation: www.norad.no
- United Nations Education and Scientific Organization www.unesco.org
- Virtual Heritage Network www.virtualheritage.net
- World Heritage Centre <http://whc.unesco.org>
- World Heritage Centre List <http://whc.unesco.org/heritage.htm>