

# Preserving the Past for the Future

Visions, Strategies, Actions to Enhance the Preservation of the World's Cultural Heritage

Edited by  
Jack Lohman  
Shobita Punja



Bodleian Libraries  
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Fondazione Giorgio Cini  
and the Bodleian Libraries of the University of Oxford  
with the generous support of the Helen Hamlyn Trust

Jack Lohman and Shobita Punja, Editors

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Jack Lohman  
Chief Executive Officer  
Royal British Columbia Museum  
Victoria, Canada

Shobita Punja  
The Helen Hamlyn Trust  
Former Chief Executive Officer  
National Culture Fund, Ministry of Culture  
and Government of India (2011-2013)

ISBN 9788896445211

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Photo on front cover: Detail of the central panel of the Polyptych by Lorenzo di Nicolò di Martino (1404) belonging to the Fondazione Giorgio Cini (now in the Palazzo Cini Gallery) during restoration work (pictorial integration) by Claudia Vittori and Silvia Bonifacio.

*Preserving the Past for the Future. Visions, Strategies, Actions to Enhance the Preservation of the World's Cultural Heritage*  
Edited by Jack Lohman and Shobita Punja

This publication is the transcription edited by Jack Lohman and Shobita Punja of the contents presented at the International Symposium entitled *PRESERVING THE PAST FOR THE FUTURE. Visions, Strategies, Actions to Enhance the Preservation of the World's Cultural Heritage*, held on October 23, 2018 at Fondazione Giorgio Cini, Venice.

VIII-70 pages



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## INTRODUCTION

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# Welcome Address

*Pasquale Gagliardi*

Secretary General, Fondazione Giorgio Cini

Welcome to the island of San Giorgio Maggiore for this international symposium. The Fondazione Giorgio Cini is a non-profit cultural institution based in Venice, Italy. It was created in 1951 by Vittorio Cini in memory of his son Giorgio. Our aim is to promote the redevelopment of the monumental complex on the island of San Giorgio Maggiore while encouraging the creation and development of educational, social, cultural and artistic institutions in its surrounding territory. For more than a thousand years, the island had hosted a Benedictine abbey, one of the most important in the history of the Order. Especially during the Renaissance time, the abbey became a centre for research on the humanities and a sort of free port for political meetings.

The vision of Vittorio Cini was to give to his Foundation exactly the same role that the abbey once played during the Renaissance. Therefore, the Fondazione Giorgio Cini became a centre of humanistic studies with seven different Institutes of Advanced Studies in the fields of art, music, history, literature and religious studies. In the political realm in the 1980s, the Fondazione Giorgio Cini organized two meetings of the G7 on the island.

This Foundation has become a sanctuary for research and study, and peaceful place to reflect on challenges and creative solutions in surroundings that foster concentration and relaxation. Alongside the Foundation's commitment to its own research, conferences and seminars, the island welcomes events sponsored by distinguished cultural and scientific organizations.

## MISSION STATEMENT

The European Parliament and the Council of the European Union declared 2018 as the European Year of Cultural Heritage to:

- a) promote cultural diversity, intercultural dialogue, and social cohesion;
- b) strengthen the contribution of Europe's cultural heritage to society and the economy through its capacity to support the cultural and creative sectors, including small and medium enterprises;
- c) contribute to promote cultural heritage as an important element of the relations between the European Union and other countries, based on the interests and the requirements of the partner countries and on the competencies of Europe in the field of cultural heritage.

The Fondazione Giorgio Cini, in collaboration with the Oxford University's Bodleian Libraries, has organized this Symposium with the generous support from the Helen Hamlyn Trust.

The theme of the Symposium - **Preserving the Past for the Future** - focuses on the political, cultural and technical challenges faced by institutions that are responsible for the preservation of cultural heritage, the role of international institutions, and the possible collaborations to address these challenges.

It would be interesting to connect the Cultural Heritage theme with the theme of digital technologies.

This thematic round table will seek the active involvement of institutions and individuals in other continents for example, in China and of different cultural traditions from around the world, to establish a global perspective through comparative analysis and sharing of knowledge and experience.

May I express my immense gratitude to Richard Ovenden and Jack Lohman for their essential role in conceiving and realizing this Symposium. Our thanks to Lady Helen Hamlyn for her encouragement and concrete support, to Ana Luiza Thompson-Flores from UNESCO, for kindly agreeing to give us the welcome address. Finally, I express my gratitude and special thanks to all the speakers and discussants for accepting our invitation who are here today to share their vision and experience.

# Opening Address

*Ana Luiza Massot Thompson-Flores*

Director of the UNESCO Regional Bureau for Science and Culture in Europe, Venice, Italy

On behalf of the UNESCO Director General, Mrs. Audrey Azoulay, and myself may we congratulate the Giorgio Cini Foundation for organizing this international Symposium focusing on a subject of great relevance to UNESCO.

The term ‘World Heritage’ refers to the common heritage of humanity, which is of “universal and outstanding value”, one that transcends the boundaries of space, time, culture and faith. This Symposium will reflect on “Visions, Strategies and Actions” to enhance the impact of heritage as a potential driver and enabler to achieve the objectives that lie at the heart of UNESCO’s mission, which is “fostering peace and sustainable development”. In order to realize the full potential of heritage, we must go beyond protection and conservation, and enhance cultural values. Heritage must be given a function in the life of the community, i.e., those who are the primary beneficiaries. To achieve this, the protection of heritage needs to be integrated into broader social and economic planning programmes.

Preserving world heritage is not only about keeping the past safe but allowing the past to continue to live in the present and in the future. It allows the present to mirror the contextual *genius loci* of the past, comparing values, if, and where, they have changed, looking to see what has been lost or forgotten and the reasons why it has done so. It requires having a clear view for the future, while being aware of the extent to which the past influences, orient and gives substance to the present. The title of this Symposium “Preserving the Past for the Future” is proof of this shared and common point of view.

The protection and promotion of cultural heritage and the diversity of human creative expressions are among the main concerns within UNESCO’s mandate, clearly outlined in the six “Cultural Conventions”. The basic principles of these Cultural Conventions have been to define the role of heritage in our current, global and fast-changing world. Global and local phenomena - such as rampant increase in tourism, technological development, massive urbanization and consequent land abandonment, climate change, migrations and new forms of conflicts - have led to the unprecedented, deliberate destruction and trafficking of cultural heritage. This

paradigm shift in our world today requires that we re-consider our approach and strategy towards the protection of the world's cultural heritage.

In 2015, for the first time in history, sustainable development targets received international approval and are enshrined in the new *Agenda 2030 for Sustainable Development Goals*. In this new Agenda, culture and cultural heritage are recognized as key assets in enhancing quality education, gender equality, economic growth, sustainable cities and communities, and in fostering peace, justice and the development of strong institutions. UNESCO believes that the 2030 Agenda can be approached transversally through culture, using UNESCO's Conventions and Recommendations, as a platform to promote and support the achievement of the Sustainable Development Goals (SDG) established by the Member States. The SDGs pay special attention to cultures that have a direct impact on "inclusive, safe, resilient and sustainable cities and human settlements". UNESCO exercises its global leadership and provides policy advice, capacity building, supports interdisciplinary approaches and international cooperation. The objective is to consolidate global, regional, national and local networks to enhance stakeholders' involvement in the traditional cultural sectors, to promote culturally-based sustainable development.

In 2015, the 2030 Agenda of the General Assembly of the World Heritage Convention approved a groundbreaking document entitled, "Policy for the integration of a sustainable development perspective into the processes of the World Heritage Convention". Its underlying assumption is that heritage conservation and sustainable development can and should enjoy a balanced, synergetic relationship, in which heritage can contribute to development and quality of life, while development processes can generate resources for heritage conservation. Quoting from the document: "If the heritage sector does not fully embrace sustainable development and harness the reciprocal benefits for heritage and society, it will find itself a victim of, rather than a catalyst for, wider change".

UNESCO fully supports the initiative of the EU and "The European Year of Cultural Heritage" and we share its purpose; namely, to raise awareness of the relevance of heritage to society, and to promote a higher involvement of people through a deeper knowledge and regard for their local and regional heritage.

This process of rethinking and redefining heritage, not only as a treasure to preserve, but also as a key enabler in global processes and current challenges and a relevant factor in human life, has had an impact on the very approach to heritage within the broader UN system.

For the first time, official UN documents have emphasized the link between cultural heritage, cultural diversity, cultural rights, cultural identity, and most importantly, human rights. They affirm that the protection of the world cultural heritage is a necessary condition to fulfil the cultural rights of individuals and collectivities.

As I quote: “The right of access to the enjoyment of cultural heritage includes the right to know, understand, enter, visit, make use of, maintain, exchange and develop cultural heritage, as well as to benefit from the cultural heritage of others”. It also includes the right to participate in the identification, interpretation and development of cultural heritage, as well as in the design and implementation of preservation and safeguarding policies and programmes. Cultural heritage is a fundamental resource for other human rights, in particular the right to freedom of opinion and expression, freedom of thought, conscience and religion, as well as the economic right of the many people who earn a living through tourism related to such heritage, the right to education and the right to development”.

This position calls upon the international community to adopt a “human rights approach” to the preservation of the world cultural heritage, as its destruction or damage will have a detrimental and irreversible impact on the enjoyment of cultural rights, and is a violation of human rights. The protection of humanity’s cultural heritage should be considered to the fullest extent possible, even as a rights issue.

Today we are gathered in a beautiful venue, in the heart of one of the most visited and well-known sites of outstanding universal value. It reminds us that World Heritage sites matter to all the people in the world, irrespective of where they originate. To quote the Indian writer and human rights activist Gita Sahgal, “Heritage is humanity” and in my own words, “Humanity is heritage”. It is the responsibility of all of us, of humankind, to preserve and enhance it.

# Defining heritage in different cultures

*Richard Ovenden* (Keynote Speaker)

Librarian, Bodleian Libraries of University of Oxford

In the Bodleian Library collection, there is an illuminated manuscript, from the end of the 14<sup>th</sup> century, of the travels of Marco Polo. It depicts Marco Polo leaving Venice (where we are today) for Asia, where our distinguished Chinese colleagues come from. In this manuscript, we have an example of how culture is a global phenomenon, shared by us all. We also share the responsibility for stewarding the world's cultural heritage.

The Oxford University Dictionary definition of culture begins with a reference to land: the origin of the term refers to agriculture, a fundamental human need for food and sustenance for human existence. Culture, is fundamentally, about human sustainability.

The online Oxford English Dictionary provides richness to the definition of culture and brings together the ideas of the mind, the life of the mind, intellectual, and artistic behavior, and the notion that through the ages and through all regions, our human intellectual achievements constitute the idea of heritage. I begin by broadening the definitions around cultural heritage, to set the scene for our discussions, today.

## BROADENING THE DEFINITION OF CULTURAL HERITAGE

First, the notion of inheritance, of culture being passed down from one generation to a next in the same way that land was passed down, along with agriculture and the cultivation of crops necessary for human sustainability.

The UNESCO website classifies cultural heritage as Tangible and Intangible Heritage. Tangible Heritage includes the built environment - buildings and monuments - along with material heritage, such as paintings, sculpture, manuscripts and books. Intangible cultural heritage is distinct and includes tradition, language, and performance. We have the notion that heritage and inheritance include ideas, behavior and traditions.

## TANGIBLE HERITAGE

Within the broad framework of tangible heritage, we need to consider protecting vernacular architecture, i.e., heritage cities and towns that “give a sense of place”. We appreciate efforts of previous generations in preserving heritage like the Pantheon in Rome, how do we regard contemporary buildings? When do buildings stop being new buildings and become part of the cultural heritage?

Ordinary newspapers, things like ephemera, trade posters from the early 20<sup>th</sup> century, things that people throw away even today, are considered valuable today to understand our past. Archives of non-governmental organizations like Oxfam, if well preserved, can help future generations understand the global impact and contribution of such organizations to our society. There are historic examples of graffiti from the 17<sup>th</sup> and 18<sup>th</sup> centuries. Today we have contemporary graffiti, which are a reflection of the interests, preoccupations and moralities of urban culture in our great cities today, across the world. How is that different from graffiti being preserved at Winchester College from the 17<sup>th</sup> century? Historic landmark events, like the Umbrella Movement in Hong Kong, created an extraordinary accumulation of Post-it notes with comments from the participants that capture a moment in time, an extraordinary piece of history, recording the hopes and aspirations of people for their country. Consider also collections and personal items of famous people, artists and writers that contribute to enriching our understanding of their lives and work. One may ask, where does one’s personal life stop and cultural heritage begin?

The focus is often on preserving individual objects, but we need to consider the idea of collections, as an accumulation of single items over periods of time. These collections form an added element of knowledge, history and inheritance, that is greater than the individual sum of those parts.

## INTANGIBLE HERITAGE

UNESCO’s definition of intangible heritage and the idea of performance from music to oral tradition, storytelling, poetry, and the preservation of these aspects of culture, must be taken incredibly seriously. There is also the question of the survival and continuation of cultural traditions and their vulnerability; for example, training given in particular craft skills is being lost and threatened. In economically challenging times, how do we retain skills that have been passed down from generations and are disappearing?

Sport and its immense popularity makes me think about sport as being part of



cultural heritage. So, obviously, international football is perhaps not part of cultural heritage, but there are other sports and more vulnerable traditions that could be part of that definition of the intangible heritage.

Consider traditions and ceremonies, of my own University and other institutions, that continue unseen by most people. These traditions, because they go on, are protected and preserved, for no other reason than they need to be, as they are the life of the institution and part of its history.

Food and drink is another area that is protected by legislation in many countries as part of their culture, as it is in Italy. Food and drink are so intertwined with culture. Is the content of a whisky barrel a part of cultural heritage, or is the barrel with Sean Connery's signature, or is the skill of making the whisky, considered in our understanding of culture and heritage?

Today so much information sharing happens in digital form. Legal deposit libraries, like the Bodleian, have, since 2004, shared responsibility for archiving the UK World Wide Web domain on an annual basis. It is extraordinary how ephemeral the World Wide Web is, how poor as a preservation medium it has become. Yet it is a storehouse of information, ideas, opinions and evidence, that if it's preserved, can build an open society in terms of access to knowledge. Behind the scenes of the World Wide Web and advertisements an extraordinary thing is happening with the trading of our personal data, our personal web browsing habits, search engines, and search boxes. All profiles of our digital behaviour are being kept and sold on a daily basis by large technology companies. This is an incredible source of information that has been privatized but how interesting and useful it could be if we had access to that information. Will the historians, political scientists and demographers of the future, be able to use the extraordinary numbers and data sets being traded every single day, as part of cultural heritage?

The UNESCO website distinguishes cultural heritage from natural heritage. In the broader framework that UNESCO has developed for human sustainability, natural heritage is integrated into cultural heritage. A landscape is intimately associated with buildings, tangible and intangible heritage, traditions of communities, particular writers and artists. It is very difficult to disassociate particular locations and parts of the natural heritage, from the broader definitions of culture.

#### STRATEGIES FOR THE FUTURE

Great institutional collections of museums and libraries have built their own collections over the centuries by the displacement of culture. What does that mean

today, how does the accumulation of that culture reflect on the human rights of society? What rights and responsibilities do these institutions have in preserving that culture, what responsibilities do they have to those cultures from where their collections originated? The accumulations of large collections from around the world place enormous responsibility on them.

Some museums are investing in storage environments, techniques, skills and technologies for preservation of their collections and to ensure their future sustainability. Some world museums and libraries share their vast experience and skills acquired over decades, with other institutions that don't have the same skills of conservation of material and cultural heritage. Cultural heritage is a shared endeavour, and collaboration between institutions who share particular collections also share the responsibility to protect their common heritage.

Objects that have travelled through time build up their own histories, that history of stewardship is part of the meaning of those objects today. Unravelling histories continues, as those objects continue to release meaning. Today, with new technologies, our great treasures are being continuously re-understood. The Seldan Map of China has been in the Bodleian Library for almost 400 years; with the use of multispectral imaging it continues to tell a story, and its cultural value grows.

We need to review our legislation and study how heritage is treated differently in terms of law. We need more clarity in defining the government's responsibility and that of the owner and the community. In England, if you find a piece of Roman pottery in your garden, you are bound by legislation as to what you can do with that find. If you go to your attic, in the same house, and find the Will of William Shakespeare, you can do anything you like with it, except export it from the country. In the city of Dublin with its great tradition of Georgian architecture, it is the responsibility of the State to ensure proper legislation, planning and defining responsibilities of owners to their heritage assets.

Human rights are linked to cultural heritage as a fundamental aspect of an open society, with an independent judiciary, free elections and freedom of the press. We must hold tight to the idea that access to knowledge, and access to information, are fundamental for a healthy, open society; an idea that cultural institutions and our shared endeavour to preserve knowledge and information and heritage must bear in mind.

Let us also remind ourselves how fragile the natural, tangible and intangible world of cultural heritage really is. Today we are here in Venice, surrounded by symbols of fragility of our natural and cultural heritage and the need to protect all the interrelated dimensions of heritage.

There are fundamental issues about funding, the role of States, in terms of legislation. UNESCO and other organizations are helping to engage in discussions with

governments over how we can take the issue of cultural heritage forward. We all do our part for the preservation but we must do it in a more collaborative and cooperative manner. How can we best do that? One important way is to engage the broader public in this mission, take that dialogue forward to communicate issues of today.

## SESSION I

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# Why preserving cultural heritage is important: what are the main risks of forgetting the past?

*Sarah Thomas* (Keynote Speech)

Former Vice President of the Harvard Library, University Librarian, and Roy E. Larsen Librarian for the Faculty of Arts and Sciences, Harvard University

What is lost, if we do not preserve our heritage? I interpret cultural heritage broadly as the record of civilization and the universe. I value the contributions of women. I wish to tell the story of Williamina Fleming who left Scotland at the end of the 19<sup>th</sup> century, to make her way in America. She found employment in the household of Edward Pickering, the director of the Observatory at Harvard University. Impressed by her intelligence, Pickering taught her to analyze stellar spectra. At the Observatory, Williamina became the first, of more than a dozen women, known as “Computers”, who annotated images of the night sky captured by the telescope on glass plate photographs. They calculated the distance between stars and recorded astronomical phenomenon, classifying 10’s of 1000’s of stars. They advanced the knowledge of the heavens, using the cutting-edge technology of their time. Pioneers for their sex, they were eventually recognized, albeit very slowly, belatedly, and incompletely, as significant researchers and teachers.

Over time, the human computers were replaced by machines. The information they produced was used to publish papers about astronomical discoveries. New approaches to generating data about the stars replaced the outmoded glass plates. The negatives, annotated in white ink, were wrapped in heavy brown Kraft paper and

shelved, and stored in the basement of the Harvard-Smithsonian Observatory. Decades passed until an astrophysicist imaginatively saw a valuable record of the past, a rich data source for new knowledge. Digital Access to a Sky Century at Harvard, or DASCH, enabled us to digitize this voluminous collection of over 500,000 glass plates. The images, captured and annotated, contained important information for the 21<sup>st</sup> century. In the hundred years while the plates were exposed to the night sky, electricity and artificial illumination distorted the view of men of the stars. Over the decades, other human inventions enabled scientists to learn more about extra-terrestrial bodies. New inquiries could be put to old data, resulting in new discoveries and a deeper understanding of the universe.

On 18<sup>th</sup> January 2016, a holiday in the US, the air in Cambridge, Massachusetts was frigid and the grass was covered with snow. Inside the building muddy water from a broken city pipe seeped into the basement and saturated the paper wrappers, threatening to erase the careful annotations of the “Human Computers”. Harvard’s emergency preservation team from the Library sprang into action as soon as they received the alert. The paper sleeves, swollen with moisture, made removal from the shelves a very delicate challenge. The expert conservators formed a brigade to pass the slides in heavy boxes out the basement windows into the cold air. But the cold, that had been the enemy and had frozen the water main, creating so much damage, also became the rescuers’ friend, as one of the techniques for removing excess water is to freeze the soaked object. The plates were taken to a specialist facility for freeze-drying. Two years later, after hundreds of thousands of dollars of insurance allocated to the restoration, the glass plate negatives are again under the camera for imaging, and yielding their secrets to stargazers and astronomers worldwide.

This is one tale of loss that was averted, saving irreplaceable objects and data, out of millions that could be told by libraries, archives, museums, and other custodians of cultural heritage. Other tales of loss of heritage are more tragic: like the 6<sup>th</sup> century Buddhas dynamited by the Taliban in Afghanistan in 2001, or the recent burning of the Brazilian National Museum of Natural History, in Rio.

What is the importance of the past in our cultural heritage? Whether it is the only known skeleton of a species, an unidentified fresco that links the work of an artist to other paintings, or the documentation of an economic lifecycle, objects, recorded memory and data are the key to our understanding of art, culture and society. The philosopher George Santayana wrote: “Those who cannot remember the past are condemned to repeat it”.

In addition to careless or deliberate destruction, there is destruction under the veil of ignorance and blindness of bias. Erasures, elisions and omissions from the historic record obliterate and deny the existence, contributions and dignity of whole populations. The Holocaust intended to wipe out the Jews, the disabled and

homosexuals.

The Shoah Foundation (The USC Shoah Foundation Institute for Visual History and Education, founded in California by Steven Spielberg in 1994) has endeavoured to bring back the cultural heritage and memories of lost lives, to reaffirm that the Jewish community did not live in vain, so that the world may never forget the atrocities of war and oppression. In the US, there is a rising movement to rewrite the traditional history of enslaved people from the perspective of African-Americans. Montgomery, Alabama, once the stronghold of one of the most reviled racists of the 20<sup>th</sup> century, Governor George Wallace, is now the site for a museum that challenges the nation to confront a malevolent past, to learn from it, and to inspire visitors to transcend stereotypes in order to create an enlightened and humane citizenry.

Bryan Stephenson of Alabama's Equal Justice Initiative has created a powerful interactive experience memorializing the lynching of over 4000 black men, women and children. The horrible incident is metaphorically and physically represented by coffin-like steel rectangles above visitors in the National Memorial for Peace and Justice, which opened this spring in Montgomery, Alabama. Each grey metal slab is inscribed with a brief description: for example, Mary Turner was lynched, with her unborn child, in 1918 for complaining about the injustice of the lynching of her husband Hayes Turner. This memorial keeps their flame, and allows their identity and dignity to be recovered by publicizing their fate. The creation of the National Memorial was possible because of the preservation of the past — records in county archives, newspaper articles, lurid picture postcards of corpses suspended from trees, diaries found in attic trunks, and in oral histories recorded and transcribed by scholars. In just a few months one million visitors have made a hushed pilgrimage to Montgomery. Through the preservation of records and their dissemination, now through digitization and the discovery tools of the internet, new meaning can be extracted and expressed, new connections made, wrongs redressed, and trampled dignity restored.

What is lost when the past is eroded, covered up, destroyed, or forgotten? We lose our connection with the civilizations of the past. We lose our ability to learn, to compare and contrast, to celebrate the accomplishments of artists, to put together the puzzle pieces of history, to gain new understanding about the transmission of knowledge and technique, and to create the whole, rather than the incomplete and fragmented.

We risk losing our touchstones when we grow too distant from the past. When I was at the Bodleian Libraries we organized a one-day exhibition of all four Magna Cartas of the collection. Over 1000 people queued up to see the medieval charters, 13<sup>th</sup> century documents often described as the foundation for the rule of law. The

exhibition was so well received that the Bodleian allowed one manuscript to travel. A patron in San Diego invited us to bring the Magna Carta to his home where important trustees of the Foundation of the Salk Institute and donors had assembled. At the Salk Institute, they organized opportunities for all employees and their families to see this rare charter. Infants and grandmothers stood respectfully to hear the Bodleian's curator explain the significance of the document. I asked visitors what the Magna Carta meant to them. A parking attendant spoke eloquently in heavily accented Hispanic English, about the contribution of the Magna Carta and the rule of law in a democratic society. Reflecting on the place of immigrants in our society today and how difficult their lives are, the intersection of this 800-year-old document and a newcomer to a democratic society, was one of the most meaningful and humbling experiences of my life. The Bodleian Libraries' preservation of this precious engrossment and its actions to share its holdings with the public in this novel pop-up exhibition exemplify the value of protecting the past for the benefit and inspiration of the present, and presumably, for future generations.

Our libraries, archives, and museums are entrusted with the gathering, preserving, and sharing of the collective and individual memory of humankind, in an array of physical media — clay tablets, bamboo scrolls, velum, photographic images, frescoes, manuscripts, printed books, audio-visual recordings, and now, digital resources. Each of these documents has the potential to hold the key to the universe. To lose the past is to be forever damned as an amnesiac. It is to suffer the offence of repeating a mistake, whether it is a failure to recognize an economic trend which plunges us into a recession or to commit an aggression which is a crime against humanity. It locks up the secrets of our genetic inheritance, the cures of ancient herbals, and without these artefacts, who knows what ecstasy of beauty and harmony in art, poetry, and music has been denied to us. We mourn the destruction of cultural heritage through neglect, ignorance, indifference, pollution, environmental damage from climate change, man-made disasters and war.

Preserving the past, on the other hand, gives us multiple futures. We apply the lessons of the past to shape alternative futures, to build a healthier and better-informed society, and to be inspired to create new expressions in art, music, and literature which delight, challenge, and illuminate our lives. Beyond the artefact, we now have the ability to transform their content and increase discovery and functionality through their digital instantiation. Digital technology allows us to see patterns at scale and at depth, and to accelerate the exploration of the carriers of information, and to find connections heretofore barely imagined.

Cultural institutions have a duty and responsibility to care for the past and are critical contributors to the knowledge base on which the success of nations and institutions rest. Libraries, museums, archives, enlightened foundations and govern-

ments have been the heroes in the dramatic stories of rescue and the preservation of our cultural heritage. Preservation of cultural heritage is the foundation on which discovery and creation of new knowledge rests. To fail in our duty to preserve is to risk the future of the world, nothing less. Only with the commitment to preserve the evidence and creations of the past can we safeguard the knowledge that will be the key to positive scenarios, the conscious and informed development of a healthy globe and a cultural environment that enriches the mind and soul.

I have a few questions for our consideration — what opportunities do we have to kindle in the public, in governments, in the born digital generations, and coming generations, the value of both the artefact and the authentic object? How can organizations work together to save records of our civilization and ensure that they are valued by future generations?

## DISCUSSION SESSION I

### ON BROADENING THE DEFINITION AND UNDERSTANDING OF CULTURAL HERITAGE

*Jack Lohman*

UNESCO's 2014 report on gender is something that we need to consider while defining cultural heritage. While we are thinking about visions and strategies for the future, don't we also need to consider the division between tangible and intangible heritage? Irrespective of all the instruments and conventions, is this division helpful to society, all society, or not?

*Shobita Punja*

Such divisions and definitions are difficult to handle as natural, intangible and tangible heritage are interrelated and interdependent. While preserving a manuscript as a physical object how do we preserve the ideational level, the intangible heritage? Then there are the living traditions and skills that go into making illustrated manuscripts. If the manuscript text was meant to be sung, one should have the opportunity to hear how it was sung and the variations of it. How do we preserve those skills? We need to consider all these aspects when we are planning conser-



vation and preservation. Richard's observation is so important regarding natural heritage. In India, culture has grown out of the natural environment, it provides the materials that artists use, it's the poet's reference material—the seasons, the planets, the movement of the moon. I think there is a very powerful argument for us to make for a more integrated understanding of the arts and heritage. Every object has many, many stories to tell and I think that needs to be our focus on preserving the past and making it relevant for tomorrow.

*Richard Ovenden*

The British Library has a huge project called “Save our Sounds” at the moment, based around the National Sound Archive. Their responsibility is to record traditions that folklore collectors, at the turn of the century made in the UK, that consists of recording of songs, oral histories, poetry and other performative aspects of our history. It would be interesting to know how UNESCO approaches the broadening of definitions of culture and links between intangible and tangible? Where does UNESCO feel the emphasis needs to be placed?

*Ana Luiza Massot Thompson-Flores*

I think it's important to mention that the Conventions were developed with the consensus of Member States who highlighted the importance of tangible heritage first, then later of intangible heritage. The Conventions are a legal framework that highlights the responsibility of those countries and Member States, who ratified the Convention, and their responsibility to fulfil their role. The Conventions bring out the importance of various aspects of cultural heritage and the different perspectives and visions of the different cultures. Some cultures have their own way of defining culture. The UNESCO Conventions are a result of discussions of the various different perspectives to reach a common vision of what is important. The issue doesn't stop, it will evolve, it will change, nothing stops from changing or highlighting or refining a Convention. I think that's the challenge, and, at the same time, the prize, of getting better and better at it. Most critical is the recognition that culture needs to be preserved and most importantly, it also needs to be accessible.

## GIVING THE PAST A PLACE IN THE FUTURE

*Pasquale Gagliardi*

I would like you to consider the Fondazione Giorgio Cini Library that once was a monks' dormitory. I personally prefer not to restore a monument that is dead or has abandoned its function, but to give it a new living function while preserving its architectural values. However, there was enormous resistance at the time, and objections to the idea, and fears that change would destroy heritage. Our aim was to change and transform the dormitory into a living, functional space as a library, and give the past a relevance and role in the future. The problem is - what can we change? We have two extremes: A fetishism for the past, everything should be conserved, as it is forever, at any cost. The other part: is innovation. The problem is "How do we find the balance between these two extremes?" It's not something that you can solve with a mathematical equation. How to innovate and change requires reflection, sensitivity and study of the function and beauty of space. As the world changes, we too must invent and meet future challenges.

## HERITAGE AT RISK

*Richard Ovenden*

The destruction of Palmyra caused by the activity of ISIS in the Middle East, and the fire at Rio's National Museum earlier this year requires the international community and institutions to work together with bodies like UNESCO, to respond to those particular crises, and evolve better ways to do so. Some kind of judgement needs to be made at particular times, of the importance of one aspect of cultural heritage against the other, because of the urgency of those risks. Some cultures are becoming more and more threatened, where we are able, and there is time to respond, shouldn't we be making judgements about risk and protection and the kind of urgency of those issues?

*Ana Luiza Massot Thompson-Flores*

The mobilization to address crises is extremely important and we must improve our rapid response to such risks. However, like healthcare, we should spend more on prevention and less on crisis management. We need to get ahead of the threats

and create a society or societies that value the evidence of the past, and see it as a key to a successful future.

*Adam Lowe*

I think our best response to prevent loss of heritage is training and transfer of skills and technologies to local communities. To build a sustainable future we need clear goals to transfer skills that can be used locally for the preservation of heritage that can benefit local communities, as we have done in Dagestan and in Egypt.

*Jack Lohman*

We often talk about extreme examples: what happened in the Museu Nacional in Rio; Palmyra; the Amazon; other colossal disasters. But consider the small museums, archives, and libraries that are under threat because they are unattractive to politicians and those in power. Our heritage is not just the big sites, the grand libraries, and world-famous museums. Our heritage is contained in every single small site and landscape. Rather than considering heritage only in terms of the big pieces, we need to find the smaller pieces that are more inclusive, that engage different communities, minorities, and the indigenous world. The United Nations Declaration of the Rights of Indigenous Peoples allows for a new reconsideration, a new rebalancing of heritage, to think of the bigger world, not just the bigger institutions.

ON EDUCATION

*Peter Frankopan*

As a historian involved in trying to assess the past, I think there is a danger of thinking of culture in highly glossy terms of things that need to be preserved. We need to consider how we preserve things that today look awful but need to be remembered too; the horrors of war, how people behave and silence histories of people of colour or women. Things we need to consider for preservation must include fundamentalists' literatures, materials produced by the Islamic State, so that future historians can assess them properly. We need to recognize that our species is capable of destruction on a profound scale, and we must not edit it out and only preserve what makes us feel comfortable. Our historical narrative is one that is dominated by the traditional stories being regurgitated. Excluded parts of the world are under threat, making it difficult to retain their collections, and there seems to be very little

interest, in other parts of the world. Education is of utmost importance in understanding our past. The way in which we teachers teach, the way we understand the past, the way we create narratives that allow for connections to be made between peoples and cultures, the ways we could try to frame the past, in a way that is more inclusive, more connected, that's able to put context into the great passages of history, economic, military, political, and try to join up some of these dots. Some of the great museum collections have so much material from all over the world. For example, while the British Museum is able to present a more global history, the collection also tells the story of how Britain, from the 1700s onwards, managed to build these kinds of collections. I do wonder whether accessibility to broader materials and translation of texts, the ability for young people from the primary school age onwards to be able to understand not just regional histories and local histories, that is very important, but to understand the wider picture. It's extraordinary that in the 21<sup>st</sup> century we are so poor in the provision of history teaching to the global young. I think we failed at the earliest stage of life, and must start to fix it. It's very important to have a discussion about education of the young, because that's where you start to learn your place in the world, whether it's through old traditions, digital societies and metropolises. Let us also consider whether there is a different way we should bring up the next generations, to give them better ways of trying to understand how the past has been configured.

### *Sarah Thomas*

There are museums today, like the National Memorial for Peace and Justice, Montgomery, Alabama, that tries to educate people using novel ways that are interactive and inclusive. They invite audiences to take back objects for their own display, and to initiate a dialogue about uncomfortable issues like racism and what its meaning. In a very moving participative activity people dug up the soil where lynched men and woman had died and where the blood of the enslaved had stained the earth. Children and adults develop relationship with history that has really been suppressed for so long. New approaches and increased accessibility enable different demographics, with different learning styles, and different cultural backgrounds to encounter history and to re-evaluate history.

### *Guo Xiaoling*

I am interested in the question; how do we determine what should be preserved? -raised by Mr. Gagliardi. The other question is what are the challenges facing the preservation of the cultural heritage? Cultural heritage is a vast discipline, even

garbage is a cultural product. The task becomes enormous, almost too much to deal with. I think an international consensus on standards needs to be developed to assist us in answering these important issues.

## DEFINING HERITAGE AND OWNERSHIP

### *James Cuno*

Museums and libraries have become a kind of metaphor for inheritance. Museums and libraries primarily collect and displace, conserve and share, cultural objects and artefacts. Just as people are always in motion, so there's always tension between the protection, the holding, the keeping, the collecting and letting these things be in motion. Objects always have different meanings over the course of time. Classifying objects is a way to control them and inhibit their taking on new and different meanings. Venice is where so much of the East and West overlap, intermingle and are in motion. Culture is dynamic, not fixed. The tension is over whose inheritance is it? Is it the people's inheritance or the nation's, the State's or the political apparatus' inheritance? How do we distinguish between them, how do we mitigate, how do we negotiate that relationship, as nations themselves change over the course of time?

### *Richard Ovenden*

The distinction between people's heritage and the nation's heritage is inherent in global conflicts. The deliberate destruction of the National Library of Bosnia was an ethnic issue - as it was seen as a symbol of a people who had come to share a community together - which was challenged by Serbian nationalists who deliberately targeted the library for the knowledge it possessed and the function it played in society and what it represented.

### *Peter Frankopan*

Venice was built, not just by successful trade between East and West, but through pillage. That's how empires rise and we need to recognize that. It's a fact of our human condition that we fight each other, and we can lock the past and say that it was export of goods and trophies. We need to teach the next generations to question these notions.

***Shobita Punja***

What we need to preserve and keep alive are the stories of communities, different voices telling us their histories so that the next generation has the opportunity to reflect on a more inclusive human history.

***Richard Ovenden***

Adam, your organization is involved with the role of facsimiles and surrogates. Are there more ways with new technologies that can help us to deal with some of the risks to heritage?

***Adam Lowe***

The team in Factum was invited to the Fondazione Giorgio Cini to make the facsimile of Veronese's *Wedding at Cana* in the Palladian Refectory. In the late 19<sup>th</sup> century this painting was the most famous painting on the planet but values changed, it now sits in a room opposite the *Mona Lisa*, as it is more famous than this large, complex, Counter-Reformation masterpiece. Culture is important because it allows us to communicate across time and think thoughts that aren't our own. Storytelling is fundamentally important to the existence of an object, material evidence, that allows us to get inside somebody else's head, to think their thoughts, to think thoughts we haven't had, to see things in a completely different way. In 2007 a facsimile of the *Wedding at Cana* was made and placed in its original setting. Worried that the art world would raise questions about originality and authenticity, we were surprised that the focus of the discussion was of the dialogue between the building and the painting. The facsimile appeared to give the building a new lease of life. The dominant discourse today is about originality and authenticity. There is no question that the facsimile of Veronese is more original than the heavily restored painting in the Louvre! The authentic experience of seeing a copy, with a high degree of accuracy, in its original setting, in dialogue with its space, allows you to understand the painting in very different ways from seeing the painting, hanging at the wrong height, with the wrong light, in a gold frame at the Louvre.

***Richard Ovenden***

The topic of our Symposium is "Preserving the Past for the Future" which brings the centrality of education into focus; being able to tell stories, to communicate

ideas across time for future generations, to constantly challenge and enlarge that process, and dialogue with the past. The process of preservation is about human rights and also about sustainable communities.

## THE FUTURE

### *Jack Lobman*

I am excited by what the future holds. The National Museum of Kosovo, in Pristina, lent their collection to the National Museum in Belgrade. The war started, borders closed and they were not able to see their collection. They made do with black and white photocopies in the museum and a couple of generations were denied the opportunity to enjoy, to learn from and to develop a sense of pride from their heritage. Today we can use the wonders of technology, 3-D printing and facsimiles to bring joy, educate and connect people with their culture.

### *James Cuno*

There's a distinction that we should keep in mind between authenticity of the object and the authenticity of the experience. They aren't necessarily one and the same, and might be in opposition to one another.

### *Shobita Punja*

In some cultures, like India, Thailand, Japan and Poland, where heritage has been destroyed, it's a matter of national pride to recreate and remake the lost object or building. So, the dialogue between the original and the copy continues, in restoration, something of that original experience is revived.

## SESSION II

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# Protection of cultural heritage in conflict zones

*James Cuno* (Keynote Address)

President & CEO, The J. Paul Getty Trust, USA

Palmyra was one of the great cities of antiquity, comparable to Petra in Jordan, Angkor Wat in Cambodia and the Athenian Acropolis in Greece. Dating back to the bronze age and by the third century of the Common Era, a vassal state of the Roman Empire, Palmyra was set 200 km into the desert, south-east of Damascus between the Mediterranean and the nexus of the Tigris and Euphrates rivers and Red Sea. Palmyran traders, called “merchants of the sands”, established commercial colonies along the Silk Road and during the Roman era developed the commercial culture, built temples, civic buildings and tombs. Among the thousands of inscriptions carved on the city’s many buildings are dedications to gods and goddesses from Phoenician, Babylonian, Arab and Canaanite traditions. With the decline of the Roman Empire, Palmyra also declined. By 2004, it had a population of only 51,323 people. Eleven years later, four years after the outbreak of the Syrian civil war and the capture of Palmyra by ISIS, the city’s population stood at fewer than 2,000.

Many of Palmyra’s important ancient structures have been heavily damaged or destroyed; the Temple of Bel, the Temple of Baalshamin and later the Tetracylon, and part of the Roman-era theatre. Khaled Asaad, the archaeologist who for more than forty years looked after the ancient remains of Palmyra, was captured by ISIS and decapitated, his headless corpse hung from a column in the centre of the an-



cient city. He was 81 years old.

Now let us look at the circumstances that reduced so much of the cultural heritage in Syria, the ancient remains of Palmyra and Umayyad Great Mosque of Aleppo, to rubble. And let us reflect on the role cultural heritage plays in the lives of people who lived with it, as part of their religious practice, cultural identity, economic vitality, as evidence of the long history and cultural diversity of the world of which they and we are all part.

Secondly, let us explore why it is in the world's interest to join together in Palmyra's protection? For this, I propose a new legal norm or framework for the protection of cultural heritage in conflict zones. We all have a stake in the preservation of the world's cultural heritage as our common heritage. All forms of cultural expression produced, at any time, in any part of the world, are all of ours, to be identified with, and inspired by. The more we understand this, the better off we will be and the greater will be the prospect of a safer world.

Once robust and dynamic cities reduced to just crumbling masses of destroyed buildings. A recent article in the *New York Times* remarks: "The fact, it is said, that the Syrian war for years has not been just one war, but a tangle of separate but intersecting conflicts with a rotating list of combatants. Much of the world cheered the collapse of the Islamic state's medieval-inspired caliphate last year, but that victory only cleared the way for the war's underlining conflicts to resurface with a vengeance. The panoply of conflicts and warring parties has made the war resistant to international peacekeeping. United Nations' back-to-peace talks in Geneva are stalled, international dialogue are stuck with Assad's government supporters and appeared to be aimed at ratifying a military victory".

After seven years of fighting, an estimated 400,000 people have died and 11 million Syrians have been displaced from their homes (approx. half the population), 70% of the Syrian population is without access to drinking water, basic food needs, over 2 million children are out of school and 4 out of 5 people live in poverty. This is what seven years of civil war looks like in Syria.

The question often asked is, with so much human tragedy in conflict zones, why should we care about damage or destruction of cultural heritage? One reason is that the people affected by civil wars care about it. Mustafa Kurdi, supervisor of the reconstruction of the Great Umayyad Mosque in Aleppo, said: "In the midst of the ongoing social and military instability, we are preparing ... move the stones of the minaret and put them together and start to build as close as possible as the original minaret was..." "It is as though we lost a close relative", a 60-year old Aleppo resident said. "Each time we come here it feels worse". Mohamed Marsi said, "The destruction of the whole country is indescribable, just like what happened to the mosque. If you knew the mosque before the damage and saw it now, it's like

someone who lost a child, a part of his body”.

Protecting cultural heritage is important, it is what the civil population will return to when they restore their lives, once fighting ends. The power of cultural heritage lies in its integrity as evidence of the continuing inspiring genius of humanity and as a source of local communal identity, economic recovery, and as an instrument of civil society. It reminds us of the human dimension of historical records and our ties to the past, to people who lived like us as traders and travelers, men and women, with their families.

The destruction of cultural heritage in Palmyra was aimed at destroying the collectiveness of a subject people. Murder and destruction of culture are inherently linked. Irina Bokova, then General Director of UNESCO, said, “This is a way to destroy identity ... You deprive people of their culture, you deprive them of their history, their heritage, and that goes hand in hand with genocide. Along with the physical persecution they want to eliminate, to delete the memories of these different cultures”. And then UN Deputy General Jan Eliasson said, “The destruction of cultural heritage bears witness to a form of violence, extremism and seeks to destroy the present, past and future of human existence. All of the human misery of civil war and jihadist violence, if the aggressive and oppositional forces of civil war are to be countered, a sense of common humanity born out of identification with the world’s cultural heritage will be necessary”.

Edward Luck, Professor of Columbia University School of International and Public Affairs, former UN Assistant Secretary General and Special Advisor to the UN Secretary General, recently raised the issue of cultural genocide and the protection of cultural heritage. In 1944, the Polish Jewish lawyer Rafiel Lemkin wrote: “Generally speaking, genocide does not necessarily mean the immediate destruction of a nation, it is intended rather to signify a coordinated plan of different actions aiming at the destruction of the essential foundations of the life of national groups, with the aim of annihilating the groups themselves. The object of such a plan will be disintegration of the political and social institutions, of culture, language, national feelings, religion and the economic existence of national groups and the destruction of the personal security, liberty, health, dignity and even the lives of the individuals belonging to such groups”.

For the past years, the J. Paul Getty Trust has been leading a working group exploring the relevancy of a new international norm for the protection of cultural heritage, modelled on the Responsibility to Protect the aforementioned principles adopted by the United Nation’s General Assembly at the September 2005 World Summit in response to genocide, war crimes, ethnic cleansing and crimes against humanity. The Responsibility to Protect (R2P) framework was adopted by all members of the UN General Assembly at the 2005 World Summit. It holds that

the duty to prevent and halt genocide and mass atrocities lies first and foremost with the state. The international community has a role that cannot be blocked by the invocation of sovereignty. Sovereignty no longer exclusively protects states from foreign interference. This principle is enshrined in the Article 1 of the Genocide Convention and embodied in the principle of sovereignty as responsibility and in the concept of responsibility to protect.

The R2P framework is based on three pillars of responsibility. 1: The state carries a primary responsibility for protecting populations from genocide, war crimes, crimes against humanity and ethnic cleansing and their incitement. 2: The International Community has the responsibility to encourage and assist states in fulfilling this responsibility. 3: The International Community has responsibilities to use appropriate diplomatic, humanitarian and other means to protect the populations from these crimes. If a State is manifestly failing to protect its populations, the International Community must be prepared to take a collective action to protect the populations in accordance with the charter of the United Nations. R2P was drafted to address crimes of genocide, war crimes, ethnic cleansing and crimes against humanity.

Today, most responses to attacks on cultural heritage have been to condemn and record them. There are numerous websites that post satellite images of cultural heritage sites at risk or under attack. It is of great importance to record remains of historical sites and monuments, as it will be useful in reconstructing sites and monuments post-conflict. In all such cases the damage to cultural heritage has already been done. What is crucial is to prevent the damage and destruction from occurring in the first place.

If we value cultural heritage, we must accept the responsibility to protect it. In the words of Irina Bokova, former UNESCO Director General: “We must respond to the destruction of cultural heritage by showing that exchange and dialogue between cultures is a driving force for all. We must respond by showing that diversity has always been and remains today a strength for all societies. We must respond by standing up against forces of fragmentation by refusing to be divided into us and them. We must respond by claiming our cultural heritage as a common wealth of all humanity. Only then, will the ideals of UNESCO which are to contribute to peace and security by promoting collaboration among nations to further universal respect, justice, the rule of law and human rights without distinction of race, language, sex or religion, as put forward by the Charter of the United Nations, only then, will it have a meaning and coherency”.

Isn't this what the people in Syria want for themselves, when they are forced to return and see broken fragments of cities and sites of civil war and jihadist insurgencies, targeted by the political regime that claims to represent them, and by their claim of sovereignty, though they have the right and responsibility to protect their citizens?

We live in dangerous times and the more we understand that we all have a stake in preservation of the world's cultural heritage as our common heritage, that all forms of cultural expression produced at any time and in any part of the world, are for all of us to identify with and to be inspired by, by dint of our being humans, individuals capable of surmounting limitations of national affiliations, only then the better off we will be and the greater will be the prospects for a safer world.

## DISCUSSION SESSION II

### SAFE HAVENS FOR HERITAGE IN DISASTER AREAS

*Jack Lohman*

There is a crisis in Yemen that is affecting its heritage, and we seem helpless. How will a legal framework help countries that are not signatories to conventions and do not fulfil their primary responsibility? In 1939, during the Second World War, the Germans and Russians entered Poland. The Polish government fled with 330 royal treasures: the coronation robes of Polish kings, manuscripts of Frederic Chopin, and a Gutenberg Bible. Through Europe they reached a safe haven in Canada. In Ottawa, the treasures were kept in the Bank of Montreal for the duration of the war. After the war, the royal collection, the manuscripts of Frederic Chopin, and the Gutenberg Bible were returned to Poland. Is it possible to offer states under siege a series of ideas about the preservation of heritage, including safe havens or safe countries?

*James Cuno*

The question of safe havens is applicable for portable objects. But built tangible heritage is subject to the threats of violence and cannot be moved to safe havens. And, in any case, safe havens require the government in question to move heritage objects to safe havens. Syria has refused to do that and Yemen may do the same. Sovereignty is all-powerful in these circumstances. R2P allows for an understanding of sovereignty to mean obligation. The extension of R2P to include cultural heritage is not applicable, we hope it will become a part of the framework or additional framework. If the international community fails to protect against mass atrocities,

the blame and shame is on them, as they are not fulfilling their obligations and responsibilities. The same could be said for cultural heritage, and the role it plays in our understanding of meaningful life on earth.

*Richard Ovenden*

I think the idea of safe havens is an interesting concept. There are problematic areas, such as the archives of Iraq, and of the Saddam regime in Iraq, that are now in the United States. The Ba'ath Party Archive is in the custody of the Hoover Institution at Stanford. They recognize the need to provide access but are concerned as the archives contain potentially dangerous information about living individuals. By removing the archives for safekeeping, it has been preserved and digitized and will return at some point, to Iraq. Yet it raises the question, who decides when it is safe to be returned to a country? Who are the arbiters for this kind of process?

*Jack Lohman*

The Iraqi people living in California must feel very passionate about their heritage. A future strategy for the care of heritage in conflict areas would be to involve the Diaspora and give them a role in finding funds and safe havens for their portable treasures and archives.

*Shobita Punja*

Wasn't a European fund created to buy back and return objects stolen from the Kabul Museum? Does such an international fund exist?

DOCUMENTATION IS VITAL

*Sarah Thomas*

Stanford has an initiative called *LOCKSS* ("lots of copies keep stuff safe"). The idea is that in the digital world, distributed copies ensure that the content will endure, even in the face of a natural disaster or intentional destruction. The global tension between preservation and destruction, between prevention and between preservation and access requires a pragmatic solution. Libraries and museums have vast collections of photographs even of the built environment that are extremely valuable, as records of buildings destroyed by war and climate disasters.

We have the ability to record, to mine the records of the past, to preserve ideas that took a material form. After the destruction of the National Museum in Brazil, authorities called on those who had previously visited the facility to send in photographs and selfies of museum they had taken that contained images of the museum. They wished to use them to recreate the collection that had unfortunately not been fully documented. We have the strengths to preserve knowledge created in the past.

*James Cuno*

To record the destruction is a necessary but is an insufficient response. Prevention of destruction is as important as the recording of destruction.

*Adam Lowe*

Documentation is vital and critical; the best time to do it is during peace times. Documentation has many forms; three dimensional, photographic, multispectral, recordings etc. Archives are fundamentally important in recording and sharing it on the public domain. A team was sent to the Apagingu in the Amazons, to record a secret cave of the Kykuru people that had been completely defaced, for commercial reasons, as reservations are at risk, and with no political will to guarantee long-term preservation. Working with anthropologists and historians to track every photograph of the site, we were able to place the pieces together and restore the memory of stories and narratives of the site. In projects in Nigeria, recordings were made of many things that have now been destroyed. Education is absolutely vital and the most urgent need of the hour. We need to transfer the skills to local communities in vulnerable locations making the process of documentation, restoration, sustainable and cost-effective. Our responsibility is to set up the framework so the digital natives who understand the technology can really apply it, with mentors who are knowledgeable and experienced.

*James Cuno*

Recording heritage in all its manifestations is absolutely essential but different cultures respond differently. Recording and replacement must not relieve us of our obligation to protect heritage. Giving our resources, both human and material to protect our inheritance, it is an investment in our regard for our humanity.

*Jack Lohman*

Conflicts also emerge when governments make decisions—for instance to create a dam that results in the displacement of a society, of indigenous people, killing trees and demolishing buildings. In Canada there are conflicts over the government's stance on natural resources, on things like oil fracking, that impact heritage and people's lives.

CREATING A DATABASE

*Shobita Punja*

As a recommendation, we should consider the creation of a manual on *Management of Cultural Property in Times of Disaster*, that explains, simply: what to do and how to do it, so that people from all cultures can develop their priority list and seek assistance when they need to.

*James Cuno*

Manuals have existed since World War II, but they may be insufficient.

*Shobita Punja*

Using social media to tell the heroic stories of how museum staff and citizens have saved their heritage in troubled times may inspire community to work out a strategy for themselves.

EDITING HISTORY AND ACCOUNTABILITY

*Peter Frankopan*

In countries where I work, in Russia, Central Asia, South Asia, and China, the academic community has made deliberate attempts at editing documents, its removal and destruction. What has been digitized and saved has already been digitally edited, to ensure full removal of evidence. According to a recent study, since 1985, 98% of the historic and religious sites within Saudi Arabia have been destroyed. The destruction of heritage is as old as history, it is a way to humiliate and

deprive people of their culture and identity. What can be done when states decide to deliberately destroy their heritage? The control of the historical narrative has become destructive and a recommendation needs to be made to introduce proper legislation that condemns deliberate destruction of cultural heritage.

*Richard Ovenden*

What is the situation within the UN in terms of holding individuals to account for their acts relating to the destruction of cultural heritage and knowledge?

*James Cuno*

The United States is an example of a nation unwilling to find common cause in the world. UNESCO is raising its voice in opposition to this, but the United States withdrew from UNESCO. The 1954 Hague Convention's second operative protocol was not signed by the United States, but Britain just signed it. The benefit of R2P is that it allows for intervention while not compelling it. I think holding people accountable, and shaming them, is perhaps the least one can do. A recent example, from Mali was the conviction and imprisonment of Ahman al-Faqi al-Mahdi for destroying city shrines. Mali is a signatory to the Convention, Syria and the United States are not.

*Richard Ovenden*

I wonder whether UNESCO or other bodies could play a more active role in raising public consciousness, to put pressure on the UN and other governmental actors.

*James Cuno*

Italy has been a model and is taking a leadership role.

*Jack Lobman*

Diplomatic relations are one way of involving countries like Syria. Social media can be very powerful tool to raise awareness of tragedies. Once there was an organization called Blue Shield that was meant to protect heritage in times of war. Through this conference what visions, strategies, actions, and recommendations should be made to UNESCO?



## DIGITAL DATA

*Pasquale Gagliardi*

War and civil strife are voracious and implacable destroyers of cultural heritage. The winner, the new regime, attempts to replace the heritage produced by the losing culture, through systematic and deliberate destruction. In the Fondazione Giorgio Cini archives is the Veneto's artists photo library, of one million items. 35% of the original works that were documented no longer exist, and were destroyed in the Second World War. All that remains are pictures of works of art. They highlight the importance of recording, and keeping the memory alive; at the very least we can study the photographs.

*Adam Lowe*

The recording of the entire photo archive of the Fondazione Giorgio Cini is complete. The work that the École Polytechnique Fédérale de Lausanne is doing with intelligent computer vision software enables 95% accuracy in reading the manuscripts. Therefore, a lot of information is now available. Digital archives are vulnerable, in a nuclear war a book may last, but digital data would not. That is the real issue about long-term preservation of digital data. Restoration of heritage objects also change the object and it is critical to record the painting before, during and after restoration. These are critical data sets that will enable people to understand the decision that has been made, how things are changing, what we value, how we think about them.

*Peter Frankopan*

While it is extraordinary what new technology can do it will result in the wealthy getting wealthier. The collections that are well-endowed around the world may be preserved, but what about less-endowed countries. In that case it can be a race against time.

*Adam Lowe*

We've finished recording a third of the State Archive in Dagestan, a country that had little technology. A scanning system was built with inexpensive technology and they are not dependent on expensive clone software and copyright. Writing soft-

ware to analyze data can really make an enormous difference. When this data is in the public domain, studied and debated, it can change the way we think.

### *Guo Xiaoling*

China has initiated digital data collection, and the National Heritage Bureau required that all collectors, state museums, private museums and personal ones, take three-dimensional photographs of every object, including monuments. In this campaign, over 30 million objects have been documented, and photos and digital videos have been submitted to the National Bureau. The impact of digital data tools, national data collections schemes, therefore, is very important. A common dilemma of mankind is how to preserve cultural heritage from man-made and natural disasters. Can education help us to create a new value system in the coming generation, when societies are still ignorant of the importance of heritage?

## INTERNATIONAL CO-OPERATION

### *Richard Ovenden*

International collaboration has limits framed by contemporary geopolitics and diplomacy. International bodies and communities of museums, libraries, archives, even academies, can create a framework; for action, for the prevention of and preparation for disaster.

### *Jack Lobman*

The International Council of Museums and UNESCO have emergency response teams, but current efforts are clearly not enough. Immediately after the tragedy at the Museu Nacional in Rio, China introduced safety and fire policies for all their museums. It was a wake-up call, probably, to the entire museum, archive and library community. One recommendation is for the creation of a general manual for management of disasters, written simply with a list of priority actions to be taken in preparation for, during, and after the event, which museums around the world can adapt to their special requirements.

### *Peter Frankopan*

Is there value or practicality in having a formal group of elders or influencers

who are able to collaborate and lobby together? Given the leadership you and the Fondazione Giorgio Cini have, the visibility you have, could a more formal network be created to coordinate responses to disasters?

#### DISSEMINATION THROUGH SOCIAL MEDIA

##### *Sarah Thomas*

Dissemination approaches like social media have been successful in changing attitudes about smoking, use of seat belts in America. The power of social media can be used for good or can be used for evil. We can take advantage of its potency and use it. For example, YouTube videos could be posted on how to save a building, prevent a building from being destroyed, save objects in a museum.

##### *Richard Ovenden*

I think you are absolutely right. I think there is a need for the mobilization of public opinion, and we cannot rely on governments to do this. We need to raise the consciousness of the broader public through channels such as education and social media.

##### *Shobita Punja*

We need to reach out, not merely to academics and institutions, but to a wider audience and through schools to tell histories and stories of libraries that have been burnt, buildings we no longer have, communities and languages that have disappeared, and awaken the consciousness of people to the prevailing history of human tragedy.

##### *James Cuno*

Social media will be a vital part of any response, with its power to reach people so quickly. A unanimous vote in favour of R2P by the United Nations was astonishing. It doesn't mean it compels people to take a particular set of actions, it records that the international community unanimously came together on the right way to proceed collectively. Otherwise individual national responses, organizational responses, can be duplicative and contradictory, often a waste of effort, time and money.

*Richard Ovenden*

The power of education, the broadening of historical teaching, could engage young people in understanding the value and the risk of loss of heritage. Using different channels to promote and tell stories, both at the governmental level and at the international community level, to speak to younger generations in the language and modes of communication they engage with and understand. With increasing urgency, we need a council of elders and to bring institutions and leaders to consider coordination of these different steps for prevention and preservation and sustenance of heritage.



## SESSION III

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# Why we have to preserve the past for the future

*Guo Xiaoling* (Keynote Speech)

Director of Capital Museum, Beijing, China

There is a Greek proverb inscribed on the wall of the Temple at Delphi that both Socrates and Plato liked. It is “Know Thyself”. The reason why we have to preserve the past for the future is to know and understand ourselves, our history and our identity. All knowledge of ourselves and the external world we have obtained from the past. The evidence from archaeology provides an enormous amount of information that becomes the reality of the present. Memory takes only a fiftieth of a second to imprint itself in the brain. This means that the majority of people live both in the present and the past.

This transformation of the past to the present can be understood as a three-dimensional imagen of time: of the past, present and the future. The past is the first dimension and is always being created and disappears, and can leave traces that we call heritage; tangible objects, artefacts, documents, monuments and intangible heritage too. Unless we engage with the past, those traces will be dead material.

And then the third dimension is the future that is yet to come, while the reality of the second dimension or the present is fleeting and momentary. So the past is really all we have from which to draw information and the starting point for us to “know ourselves”.

Therefore, we must preserve our past for our present and the future. Preserving the past may be equivalent to preserving our memories, without this ability, a hu-

man being will not know where he came from or where he is going. In this sense, preserving our memories is vital to human beings, and is the intellectual basis for human survival and sustainable development.

### DISCUSSION SESSION III

*Sarah Thomas*

So I'm interested in these three dimensions, the past seen leaving traces of heritage. The present as transformative, as we take in our experiences, it becomes the past very quickly, while the future is unknown and still forming. Our past is also evolving and changing as we bring new knowledge and scholarship to it, and we may find that it meant something completely different as we investigate and mine information.

*Guo Xiaoling*

I say the past is stable when speaking of the material traces it leaves behind, compared with the present and the future, that has no trace of tangible or intangible heritage yet.

*Pasquale Gagliardi*

When reflecting and interpreting the past, it changes because you have changed.

*Guo Xiaoling*

Each generation will rewrite their history, but the material evidence and sources of history must remain for future generations to give it new meaning and interpretation.

*Richard Ovenden*

The model of time is compelling. People with dementia lose the power that memory helps to cope with the present and the future. It applies as a metaphor to society, the confusion an individual suffers when memory is degraded, their lack of dignity, sense of purpose and panic, because they cease to be rooted in memory.

*Shobita Punja*

Memory is subjective as we all have different memories of the same experience. That is why global heritage and history needs to be inclusive with the collective memories of communities, the many histories and many versions of memory.

*Guo Xiaoling*

What is a history? History of a community is collective memory.

*Jack Lohman*

A YouTube video of Nigerian writer Chimamanda Ngozi Adichie is called “The Danger of a Single Story”. The variety of voices and perspectives are often missing in stories told in museums and at monuments. One of the future strategies for heritage preservation is to acknowledge that a monocultural voice is insufficient for today’s audiences and for the education of young people.

*Sarah Thomas*

I would be interested, Jack, in your work with Indigenous people in Canada, how it incorporates multiple perspectives and collectives. Indigenous people everywhere have been dispersed, their history plundered, they have been stripped of their identities and forced to become a different person for their public roles. What are institutions doing to bring back that often painful memory and history? How are institutions collaborating across Canada and other parts of the world to reunite that fragmented and dispersed history?

*Jack Lohman*

The trend started in the post-colonial era, and indigenization began in the 1990s with cultural restitution, the return of cultural objects and land, etc. In Canada, we are changing; we are the first nation with a Department of Repatriation. In British Columbia, Canada, there are over two hundred indigenous nations and communities, many of them speaking their own languages and many of them with unique expertise. Science is understood as a western construct, but science is passed down through generations in these communities: the way to read water, to harvest salmon, to look at the stars. This traditional knowledge needs to be acknowledged and respected, and this type of redress is required of all institutions throughout the



world. Our vision of history and heritage must be inclusive, even if it's uncomfortable. That inclusivity is achieved by actively seeking out other viewpoints and treating them with due respect.

*James Cuno*

The past is never past, it changes, as we change in the present. The more we know, it becomes an independent reality, it affects the present in which we act on behalf of the future. So, the distinction between past, present and future is not as stable as one would expect, there is a fluidity of movement one to the next.

## SESSION IV

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# **Amanyangyun, Shanghai, the story behind the resort - Aman**

*Da Dong Ma* (Video Presentation)

Founder, Chairman of Shanghai Gu Shang Investment Management Co.

In 2002, the decision was made to construct the Liao Fang reservoir in Fuzhou Jiangxi province. With this decision over 20,000 millenarian camphor trees and ancient houses in three counties in an area on tens of square kilometres, faced extinction.

These ancient camphor trees had grown here since the 11<sup>th</sup> century. Wang Anshi was the prime minister of the Song dynasty who advocated the famous difficult reform. Fuzhou has a reputation of being the cradle of talents during the Song dynasty, and hundreds of candidates passed the imperial examination and became officers of the imperial court. During the Ming and Qing dynasties, the outstanding literati of Fuzhou were too numerous to count, and Fuzhou was hailed as the home of talent.

In the spring of 2002, Mr Da Dong Ma, a native of Fuzhou, returned to his hometown and saw hundreds of thousand-year-old trees, cut and dismembered from their enormous root systems, in preparation for the construction of a dam. Mr Ma wondered how he could watch the submersion and loss of five-hundred-year-old houses and millenarian trees?

By contrast, in Shanghai, even hundred-year-old edifices on the Shanghai Bund are treasured as historical constructions. Shanghai, the window through which China meets the world, has a history of over hundred years. Yet here thousand years of Chinese culture, thousands of millenarian trees and ancient houses were about to

disappear, and leave little trace on the plain of Fuzhou.

Mr Ma then made up his mind to relocate the remaining 10,000 ancient trees and 50 ancient houses to Shanghai. A special rescue team was assembled of workers, bridge engineers and traditional architecture experts. The villagers offered a ritual send-off for the trees and tree deities. In June 2002, a truck carrying a millenarian camphor tree, weighing over fifty tons, (even after branches and roots had been cut), rolled on to the mountain road towards its destination — Shanghai, seven hundred kilometres away.

Through the arduous journey, bridges broke and were repaired, torrential rain and mudslides overturned the trucks, and roads and tunnels had to be reconstructed. Despite these trials Mr Ma persevered as the ancient trees needed to be replanted in the shortest possible time to ensure a higher survival rate. Hundreds of kilometres of temporary roads, dozens of steel bridges were constructed, and thousands of tons of the original soil were transported from Jiangxi to Shanghai. Many were wounded and all were exhausted.

Upon reaching Shanghai, the trees were immediately planted by the workers waiting at site. The trees were planted facing the same direction as they originally had been and native soil was mixed with local soil to create a conducive system for transplanting. In July, an experienced botanist observed the giant trees without branches and leaves with no trace of life and uttered: “They who know nothing, fear nothing”.

With meticulous caring and nursing, by September green buds started sprouting. What an exciting moment for everyone! The botanist continued to warn that only when the new buds kept growing, over the next three years, only then can one say, with certainty, that the old trees had survived.

In Jiangxi, Chen Du Long and Jo Kun invited some master craftsmen to make accurate drawings of the ancient houses, to photograph and document all the architectural components, before dismantling and taking them to Shanghai. Dismantling the old houses introduced new problems, and an old master craftsman was called to unlock the mystery of ancient building techniques. Once numbered and disassembled, piece-by-piece the components of the ancient houses were transported to Shanghai. The post-processing work began, sorting out stone and decorative components corresponding to fifty ancient houses, some with lineages of more than a thousand years. Some stone relics had been damaged, plastered or defaced with slogans, reflecting the turmoil of the Cultural Revolution.

The Liao Fang reservoir began to generate power in March 2006. Meanwhile, the relocation of the ancient trees and houses was completed. During this period, hundreds of experts, engineers and landscape workers took part in this programme.

Three years later, the newly grown branches and leaves appeared from the old stumps, over 80% of the 10,000 ancient trees survived. For most mortal beings, the chance to meet such ancient trees is an extraordinary event. Reborn after enduring such hardships, what does the future have in store for these ancient trees?

In 2005, the first ancient house was carefully reconstructed in Gu Shan Garden in Minhang District, twenty minutes away from Hongqiao Airport. It started as a research project, and slowly the team understood that the best way to protect these ancient houses was to instil in them new life and meaning. Finding a contemporary solution and use for these ancient houses became an important and creative task.

It was then that Aman Resorts, known for its choice of exotic locations of historical significance and natural splendour, approached Mr Ma, and Aman Shanghai was created as a place of peace and tranquillity with the 10,000 millennial old camphor tress. Carry Hill, a British architect, and his team spent time in research and study before making a plan to re-use the ancient house facades and architectural component to create contemporary housing, with modern conveniences for the Resort, while preserving the spirit of the traditional architecture. The ancient trees and houses will still be there long after us, narrating our rich and magnificent history.

## DISCUSSION SESSION IV

### *Da Dong Ma*

At the time I was 30 years old and spent over sixteen years on this project. In the beginning I didn't realize it would take so long or be so very difficult. In 2009 I met the Aman Group, who were looking to build their resort in Shanghai. In 2011, I bought the land, and today in 2018 we are happy to announce that the buildings are ready and the trees are well settled and the opening ceremony will be in April 2019.

### *Jack Lohman*

Your story and achievements are very inspiring. What happened to the local communities, the people who lived in the houses?

*Da Dong Ma*

Chinese society is changing, young people leave their villages and look for work in Shenzhen, Beijing and Shanghai. They rarely return to the village as they build new homes for the family in cities that provide better education for their children.

*Adam Lowe*

Did you move all the houses that were going to be inundated by the reservoir, or only important houses from the region?

*Da Dong Ma*

Most of the houses we moved were from one area; but people kept telling me about other ones, their houses, so in the end I moved over fifty houses to Shanghai.

*Jack Lohman*

How did you fund this project? Did the government of Jiangxi province help you?

*Da Dong Ma*

Fortunately, I had made money by the time I was thirty years old. I funded this project and I spend my whole life there. The government, as you know, twenty years ago or sixty years ago and especially in Jiangxi province, was poor, and their priorities were to provide highways, bridges, social welfare and housing. I am from a poor family, with five brothers, and had no money to go to school. When I was twenty-four years old I started an advertising company that was successful, and moved my home to Shanghai. So when people ask why I did this project and spent my own money – I say “The trees chose me”.

*Sarah Thomas*

I'm so inspired by what you have done. Do you have any advice for us on how to move forward in preservation? Your motto is “Just do it!” you did that, but what advice would you have for us?

*Da Dong Ma*

I'm not a professional conservator, but I was delighted to be invited for the first time for a conference to Venice, Italy, and share with you my philosophy — that we should help to preserve the past, for as long as possible. At that time, I didn't realize how difficult it was going to be, and if asked to do it again, I may not volunteer!

*Jack Lohman*

I'm impressed by your long-term vision, because today's world is full of short-term thinking. Your sixteen-year commitment to one project is so rare.

*James Cuno*

Where in Shanghai is this property with the trees and the houses? Are there villages or commercial activity nearby?

*Da Dong Ma*

Actually, the Shanghai government realized the value of the 10,000 trees planted in the area, they contributed in developing the area, as it is just an hour's journey from Shanghai. They have made the environment greener, we now have lot of birds, the whole area has changed.

*Richard Ovenden*

I wanted to say how inspirational your story is and how powerful I think the message is. Has your story inspired other initiatives in China of similar scale?

*Da Dong Ma*

In the last ten years I have seen many projects to preserve the natural and cultural heritage. They have built museums, or a beautiful garden, some have used antique houses to open small hotels and preserve their village. There is new trend as people from Beijing and Shanghai are beginning to go back to their village as cities are expensive, congested and polluted. Maybe I realized the value of country life a little before them.

*Richard Ovenden*

Perhaps you started a movement.

*Adam Lowe*

I have great respect for what you've done. I think getting people to think beyond the short term and to realize that preservation of heritage, can and must span periods of time, to allow us to connect to the past.

## SESSION V

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# **What is the role of the new technologies in preserving cultural heritage and promoting cooperation between cultural institutions?**

*Vinton G. Cerf* (Video Address)

Vice President, Chief Internet Evangelist for Google

Today I'd like to talk about digital preservation. That means a great deal to us. Various media were used in the past to preserve information. Thousands of years ago, baked clay tablets with cuneiform were used for temporary records. The baked clay tablets lasted for hundreds of years and are meaningful, assuming you can read cuneiform. Down the ages, other media like vellum was used, made of sheep skin or cow skin, which is expensive, but can last one or two thousand years and is readable today, assuming you can still read Greek or Latin or Aramaic etc.

Fast forward to the present day, we find media like five and a quarter floppy disks, three and a half floppy disks, CD-ROMs, but it is difficult to find readers for such media. The media used to record visual information does not have longevity, while significant longevity was obtained in using optical media. Storing things in glass written with lasers proved problematic. Such technology requires special software or hardware that is no longer available. Therefore, for digital preservation, it is important to record a usable description of the hardware, its functionality, the operating system, the application software and then, of course, the bits that the application software is consuming, in order to allow us to interact with it in the future.

There are technical and legal challenges in the preservation of digital heritage. There is the question about copyright and other intellectual properties right, about



who owns what, or who has access to what? Who is allowed to control access to various and sundry forms of content. The additional challenge is to keep track of the holding authority, when does that authority expire, how to determine that a particular piece of digital content is now freely available in the public domain? After these obstacles, there is another challenge in building a business model that allows you to retain content over a period of hundreds of years. There aren't many companies that have lasted that long. The Catholic Church has been around for a couple of thousand years and, in fact, played an important role in the preservation of content, especially during the period of the Middle Ages, when many manuscripts were hand-copied by monks in monasteries.

Unfortunately, the 22<sup>nd</sup> century may not know much about the 21<sup>st</sup> century. It will be a digital dark age, unless we find technical remedies for intellectual property regulations and business models that will allow this information to be properly preserved and correctly interpreted in the future.

## DISCUSSION SESSION V

*Jack Lohman*

Vinton's short video presentation stimulates many thoughts on the digital archiving challenge. Many museums, libraries, and archives are already pursuing this challenge to get legal and financial issues resolved. Are born-digital archives and content, along with everything the software industry produces, also heritage requiring preservation?

*Richard Ovenden*

For centuries libraries have preserved the written record of our civilization. Along with papers and boxes of correspondence of great politicians and writers, their exchanges with friends and colleagues, drafts of speeches, handwritten notes for pamphlets, printed publications. Their equivalent today is email or text messaging. Undertaking that preservation of the written record, of an individual or an organization, is a complex task. Paper survives in regimes of benign neglect parchment and papyrus survive long periods of time: if kept dry and stable. For digital information, preservation actions, in contrast, have to be taken much earlier. Brit-

ish politician, Baroness Castle, who served in the Cabinet of several Labour governments, who died over ten years ago, gave the Bodleian Library three hundred boxes of paper and two word processors. Unfortunately, she didn't leave the passwords to the word processors, so hacking into her word processors to get the information was the only option.

Today, a politician might have a laptop, mobile phone, or tablet, but will probably have files of various kinds on those devices, social media accounts such as Twitter or Facebook, where she or he might store or post pictures. Movies and text, or might use cloud-based email accounts such as Google mail or Hotmail, or use Dropbox with folders. So, unless we leave a record of where all the information is housed, the accounts and passwords, their descendants will find it very difficult to retrieve all of that information, all of that knowledge and communication activity. If you read the licenses, it is clear that Facebook owns all of the content. A significant amount of our cultural heritage, and culture is now online, it's a digital culture. To preserve digital information is both technically and legally challenging. Social behaviour needs to change, culture needs to change and the legal regimes in which the huge technological platforms operate and dominate our digital lives, they need to be regulated and controlled, so that societies can recover their digital past, for the sake of our futures.

### *Jack Lohman*

The Bodleian Library has a digital preservation strategy. The objective of that strategy in particular is the preservation of fragile material. Could this strategy be a public document open to inspection for other museums and libraries?

### *Richard Ovenden*

Yes, The Bodleian Library website has our conservation and collections strategies, also about related skills and training programmes, the digital archive etc. Graduates out of university, before their professional archive qualification, are required to get hands-on experience, not just the theory of digital preservation, but also digital preservation experience while working with live documents. The importance of a policy for digital preservation of cultural heritage needs to be stressed. Libraries, archives and museums are moving away from theoretical and technical investigation and working harder at preserving digital information. As president of the Digital Preservation Coalition, an active organization that fosters collaborations bilaterally between institutions, and collectively at the organizational level, we started off with ten libraries, archives and museums, but have expanded greatly,

and now include bodies like the UK Atomic Energy Authority, the Nuclear Decommissioning Authority. The Smithsonian Institution just joined, and European institutions are joining as well, 94 organizations are part of the Coalition now, and our collaborative efforts are moving from theory into practice.

*James Cuno*

With the loss of data, the originator of the data has control over much of the data, because it is his or her legacy and can disappear. Five hundred years ago in Venice, Marcantonio Raimondi was held accountable for copying and using the trademark of Albrecht Dürer AD on his work. Albrecht Dürer owned that content. To what extent should we allow the past to be edited by the present?

*Richard Ovenden*

There are a whole host of ethical issues around digital preservation. If stored properly, one of the advantages with digital information is that you can recover actions to correct the past, as it's very hard to delete those kind of interventions. Emory University acquired the archive of Salman Rushdie with several filing cabinets, a series of Apple Macintosh computers. The software engineers and digital archivists were working on Salman Rushdie's digital archive to recover his rich editorial practices, drafts of his novels, correspondence with his editor, friends and also every single website that he visited, while writing one particular line of the text. This opens up a whole host of ethical issues about retrieving a private person's behaviour, when they had a public life. How ethical is it for an archivist to be able to see what Salman Rushdie was shopping for, or which football team he supported? So they approached Salman Rushdie and came to an arrangement about what access they would allow scholars and researchers. The actions of digital preservation will uncover more of such ethical issues.

*Adam Lowe*

A large project run by the Victoria and Albert Museum with the Peri Foundation in Russia, is called ReACH (on the V&A website). It was about the reproduction and recording of art and cultural heritage. Only with good recordings can a reproduction be made, a good plaster cast needs a good mould. In the end it was the stony question of copyright. An important principle of copyright should be that future money made from copyright data, should be linked to the long-term protec-

tion and preservation of the object to which it belongs, rather than to the person who records the data. The legal side is now becoming extremely complex, however the work of recording and generating the data must not stop. Google claims the copyright because they make it freely available, it ascribes copyright to the owner of the work. Google is doing a lot of great work, recording books, recording paintings. But there needs to be a clear statement about making that data freely available for study, preservation, and educational purposes. In the entertainment industry, for AR, VR and MR, mixed augmented reality and virtual reality, they need content, and recorded data would be valuable. Could there be a situation, for example, where someone else recorded data of the British Museum, and in the future the British Museum would have to pay the recorder for access to their own data?



## CONCLUDING SESSION

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# What are the future strategies for the preservation of cultural heritage?

*Jack Lohman*

Chief Executive, Royal British Columbia Museum, Canada

Thank you very much for all your contributions. May I outline some future strategies?

How do we define heritage? A powerful yet limiting idea is that of the material presence of culture. Our primary definition rarely starts from intangible culture. Heritage is seen as objects, as trees and buildings, not least because such irreplaceable originals can be destroyed. The tragic loss of heritage makes a powerful case for its preservation.

Heritage is often seen as a signpost to a destination we might like to visit—a kind of historical tourism. Can we look at a manuscript of Dante without considering Florence and Italy? It's magical and a great way to bring heritage to life.

The need is to be creative and adaptable to this new age, to see preservation not as caging the past, but as a path enabling the future: relevant, communicative, and exciting.

If heritage is viewed as objects and buildings or as a place to be visited, we forget that people are and were the key creative element in developing each different culture. It's simple to fix culture in the past, to display objects in a museum, but when we do this, we are also disengaging the past from its present movement.

Archives, museums and heritage sites are often very cold—objects are isolated in their cases; the lighting is unhelpful; information is dispassionate and imperson-

al. Yet the world today is marked by personal involvement and new technology. Newspaper articles, individual remarks, formal photographs, and short film clips are reproduced, parodied, dismantled, and reborn on a hundred thousand websites. Social media is a beast let loose that we cannot contain. There is something intensely personal in social media's self-expression, which is often antagonistic and anti-social. Yet there is also a new wish to reach out, to communicate, and though the methods may still be coarse, the impulse is genuine.

How does this affect the preservation of culture? We need to understand for whom and to what end we are preserving it. Maybe heritage needs greater empathy. In museum groups from around the world, to show empathy or to create empathy is to risk error, to be seen as weak. But empathy can be used to create a provisional space where the visitor is welcomed to participate, rather than a formal space where they are asked to stand back as silent observers and admire.

One strategy or strand of strategies would be to use new technology, design, and changing social morals to create new empathetic spaces. In Canada, there is still a struggle in shifting the conversation to indigenous people and their experience, understanding where their cultures sit amidst the dominant European influences and others, and addressing what is relevant to us today.

In cases of contested nationalism, from Mumbai to Myanmar, from Hungary to Yemen, the role that heritage plays cannot be underestimated.

Education is key to the sharing of culture across the world. We need to educate people about why art and cultural symbols are so important, how heritage belongs not just to one place but to every place. In celebrating the specificity of a Tuscan Dante or an Afghan Buddha, we are also celebrating the civilization of all of mankind.

We are all interconnected—clothing has fibres from one continent, woven into fabric on another, manufactured on a third. Shoes are multinational. We must accept that culture in the future is situated in such a world, a world that is international, cross-border, and difficult to pin down.

This is an exciting global conversation, and there is enthusiasm in being part of it. Museums, libraries, and archives have strong international ties, and they cooperate with others: to lend objects, share expertise, to send exhibitions on tour and introduce far-off cultures to people who would otherwise never get to see them. We are becoming skilled at speaking to the many, not the few. The growth of museums and libraries worldwide has seen the broadening of what they stand for. They are no longer just repositories for the educated but active and enlightening forums for discussions, for encounter and debate among the wider population.

We do need to understand preservation, and our responsibility for it, as part of the debate. We must not restrict the critique of our practice to the academic corner.

The debate lives on. Who owns the objects? How were they acquired? Should they be allowed to decay? Should they be repatriated? Shying away will not help. Preservation means making a case for why museums should conserve and possibly keep objects and why in some instances they should not.

How people understand and relate to museums and libraries is changing. We have, in recent decades, especially with the rise of online culture, seen the success of museums as places to encounter the real: the actual paintings by Veronese, the porcelain vase from Jingdezhen. These can always be found on Google Cultural Institute or a world-designed website or somebody's blog, but then you want to see the real thing. Despite our fears that museums and heritage sites would be rendered obsolete by internet exhibitions, it turns out that culture online generates a hunger for the original. Visitor numbers have gone up everywhere; interaction with heritage has increased. Why stop there?

What we are looking at, in terms of future strategy, is the unpredictable dance of the virtual and the real: forward and back, moving in and out of range, as the digital enhances the physical and the duplicate invites investigation that illuminates the past. How were things used? How and why they were made? We need to leave space for learning. We cannot always predict.

Perhaps the future is a place for new hybrid forms, mixing this type of gold with that type of dance and this type of text. Let's not be stuffy: these are not degradations of culture, they are interesting investigations, and we can learn from them as we learn from any cultural practice. The cultural sector can provide learning for such insights; the knowledge we have as heritage experts is something we can share with all.

As objects leave museums in digital or duplicate forms, perhaps with them we can send new ways of communicating with people, electronic voices maybe, in an interactive format. The argument is that we need to see how modes of preservation—digital, 3D-printed—have an active function in the future.

In conclusion, the future of heritage is one of illumination, a shared project in which we retrieve culture from the preserve of experts or communities and set it in free movement to cultures across the globe. Cross-border activity and interaction is already happening around us, in business and on the internet. The future of heritage is not its static preservation, but its limitless movement. In fact, let's not talk about preserving cultural heritage: let's talk about revolutionizing it.





## FINAL COMMENTS

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### *Adam Lowe*

In talking about the material presence of culture - the more time one spends with an object - it becomes a complex subject. The work done to preserve the past is really unpacking these complex subjects and revealing why all these things are so fundamentally important and how subtlety can be regained. At the Fondazione Giorgio Cini we are trying to preserve cultural heritage; we have set up a new structure, with support from the Helen Hamlyn Trust, to digitize archives and objects, to develop new recording systems. Most important is how we can work together to protect things, by developing recording systems and writing open access software, that can be shared between institutions. Working with EPFL, an intelligent computer software will revolutionize art history. We have more advanced tools, both to record and for analysis. Obviously, education then becomes critical, so too the transferring of skills and training. Talks have begun about setting up training workshops to transfer skills to India. How this knowledge can be shared with the young generation to enable them to do a vast amount of work that will preserve heritage. As long as the legal issues can be resolved by legally minded professionals, the technicians can be left to get on with the act of digitally recording.

### *Pasquale Gagliardi*

The Digital Centre Archive - Analysis and Recording of Cultural Heritage in Venice, is the most important project that the Fondazione Giorgio Cini has now. We are convinced of the vital role of new technology in preserving the past, in digitization, in preserving cultural heritage and promoting cooperation between cultural institutions, thus producing far-reaching innovations for the scientific community and for the world. At the same time, the achievement of science and the progress of today's technologies are being fully deployed to preserve and interpret the past. The possibilities offered by digital technologies that make data easier

to analyse and correlate, has enabled us to establish ambitious research objectives, which until a few years ago were unimaginable. The Fondazione Giorgio Cini's email has a signature quotation of Mahler that says "Tradition is not the worship of ashes, but the preservation of fire". The word *tradition* from the Latin *tradere* means preserving, and handing down the culture of the past to next generations. Studying the past also involves turning to the treasures of history to help us address the problems of the present. I believe we are on the verge of an authentic revolution in the world of humanistic studies.

We discussed training and education, technology, people, and researchers working in different fields of humanities. Our institutions have archives of great value, so our common responsibility is to preserve this patrimony of knowledge, competence and expertise. We have to take young people, researchers in different institutes and help them to use the new technologies for their own purposes and put themselves in ambitious research projects objectives. One of the treasures of the archives is the *Atlante Linguistico Mediterraneo*. Seventy years ago, Vittorio Cini, the founder, paid for the research, and created 108 different points of observation of the Mediterranean to collect the language and knowledge of the sea. There are eight hundred items; such as the name of the fish, the part of the boat, the relationship between the travel and the house, travelling forward and back, the nostalgia etc. It is really fascinating that eight hundred and eighty linguists and experts in different languages were doing this job. I appointed a special commission to evaluate the state of this 25-year-old data. They reported that there were no real lacunae, no gaps. This was fortunate, as it would be impossible to fill them today, because globalization is unifying the languages. We have a sort of treasure of linguistic archaeology and the University of Palermo, together with universities of different countries of the Mediterranean are organizing conferences on the *Atlante Linguistico Mediterraneo*. It is something that belongs to everybody. We are trying to guide this process, as new technologies can connect all the data that you want in the way that you want it. This is incredible, as one can change the spectrum completely.

In one year we organized three international conferences based on our treasures of archaeology, and linguistic archaeology. Of the Ulderico Rolandi Collection, we have thirty-two thousand librettos documenting the history of the opera over five centuries in Italy. This is an incredible resource and researchers from several institutions are working on this.

*Sarah Thomas*

After such a rich discussion, we need to expand our circle of knowledge and our network and then share that knowledge, and share our activism. Developing

compelling narratives of the importance of preservation and having them go viral is really important, through storytelling and through spokespeople who can garner the attention of the younger generation. It may not be the scholars who are the most accessible for people to hear these stories from, but we may enlist our friends in other domains to help us. Mr Ma's film about the movement of the trees had a profound impact on us, we see we have much to learn from it. To conclude, when I was a small child, I had a plastic bank with a picture of Abraham Lincoln and a saying, "From tiny mites, mighty sums do grow". So we shouldn't be afraid to start small, to start with our pennies, to start as an individual, to take a step forward, and to do something together, collectively, that is great.

### *Richard Ovenden*

We need to redouble our efforts to communicate, create compelling narratives and stories of positive actions - like Mr. Ma's, of the work done by the Bodleian and the Fondazione Giorgio Cini and the other institutions we represent - but also our failures, where things have gone wrong, where civilization has suffered a set-back. With the power gained by expanding our network, collaborative actions will best serve the cause of preservation. The target should be the broader community participation, particularly of young people across the globe, whom we need to engage, because they are the ones who will grow into the decision-makers, tax payers and voters of the future, the generation that will become the governments of the future, who are in schools of management, universities and graduate schools around the world.

One of the steps that I vouched to take forward is to reach out to those communities and engage them in understanding the primary importance of cultural heritage. Can we tell them stories from China, from Canada, from Europe and get them to understand their primary significance for the communities and the societies that they may go on to govern?

### *Guo Xiaoling*

What is the biggest threat to cultural heritage today? Is it war, man-made disasters, civil war, strife and conflict? Our strategy should be to make efforts to pursue, educate and lobby for our cause with politicians, government (central and local). We need to encourage them to negotiate and have bilateral talks to prevent war.

*James Cuno*

Summing up the conversation and series of declarations, it is for us to think whether our role in preserving the past for the future: should be to reduce the manifestations of culture to the sustained and sustaining evidence of the human pursuit of beauty, meaning, the intensity of feeling, both the good and the bad?

Time is filled with actions and decisions of human beings in this regard, actions and intentions, or by neglect. We must consider our decisions and actions on these terms. What of the past should we let survive in the future through our action or inaction? And why and on what terms? These are great new responsibilities we take in the form of just very simple questions.

*Da Dong Ma*

I think we should have more such conferences in different countries where this discussion and dialogue is needed, like Cambodia, Vietnam and in China (in the Jiangxi province, Anhui province and Shanxi province especially). We need to engage more people in this type of discussion.

*Shobita Punja*

A debate has been raging since the Industrial Revolution; of human beings versus machines and technology. A greater emphasis needs to be laid on art and heritage education for young people to appreciate the contribution of human beings, with people from around the world. Art education should start with very young children and ideas of conservation and preservation may be introduced through the narration of stories of true-life heritage heroes. The environmental movement has managed to integrate ecological issues into school textbooks and in curricula, from planting trees to the disposal of garbage. Art education and heritage education is not well integrated in school or university programmes in the same way. A collaborative effort has to be made to give free access to the joy of human creativity and genius, and the contribution of human beings to our lives.

*Jack Lohman*

Ladies and gentlemen, we've had a stimulating morning and afternoon in one of the most beautiful and inspiring places in the world. I thank Professor Gagliardi and the staff of the Fondazione Giorgio Cini, and I thank the Helen Hamlyn Trust,

and in particular Lady Hamlyn for her immense generosity and hard work. I think we can safely say that without her help and contribution we wouldn't be sitting around a table here. I would like to acknowledge the contribution of Da Dong Ma and Andrea Cifton for their translations; Michele Oka Doner, who kindly brought Da Dong Ma and Hang Fen to Venice; Carla Alverà, our host for dinner tonight; and our audience, for participating. A special thanks to the speakers, from every corner of the world, for their contribution. I hope our conversation and interaction will continue.



## BIOGRAPHIES OF PARTICIPANTS

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**Vinton G. Cerf** is Vice President and Chief Internet Evangelist for Google. He contributes to global policy development and continued spread of the Internet. Widely known as one of the “Fathers of the Internet”, Cerf is the co-designer of the TCP/IP protocols and the architecture of the Internet. He has served in executive positions at MCI, the Corporation for National Research Initiatives and the Defense Advanced Research Projects Agency and on the faculty of Stanford University. Vint Cerf served as chairman of the board of the Internet Corporation for Assigned Names and Numbers (ICANN) from 2000-2007 and has been a Visiting Scientist at the Jet Propulsion Laboratory since 1998. Cerf served as founding president of the Internet Society (ISOC) from 1992-1995. Cerf is a Foreign Member of the British Royal Society and Swedish Academy of Engineering, and Fellow of IEEE, ACM, and American Association for the Advancement of Science, the American Academy of Arts and Sciences, the International Engineering Consortium, the Computer History Museum, the British Computer Society, the Worshipful Company of Information Technologists, the Worshipful Company of Stationers and a member of the National Academy of Engineering. He currently serves as Past President of the Association for Computing Machinery, chairman of the American Registry for Internet Numbers (ARIN) and completed a term as Chairman of the Visiting Committee on Advanced Technology for the US National Institute of Standards and Technology. President Obama appointed him to the National Science Board in 2012. Cerf is a recipient of numerous awards and commendations in connection with his work on the Internet, including the US Presidential Medal of Freedom, US National Medal of Technology, the Queen Elizabeth Prize for Engineering, the Prince of Asturias Award, the Tunisian National Medal of Science, the Japan Prize, the Charles Stark Draper Award, the ACM Turing Award, Officer of the Legion d’Honneur and 29 honorary degrees. In December 1994, People magazine identified Cerf as one of that year’s “25 Most Intriguing People”.

**James Cuno** was born in St. Louis, Missouri, on 6 April 1951. He took his BA degree in History from Willamette University in 1973, a MA in Art History from the University of Oregon in 1978, and MA and PhD degrees in Fine Arts (History



of Art) from Harvard University in 1981 and 1985 respectively. He has held teaching positions at Vassar College, UCLA, Dartmouth, and Harvard, and served as Director of UCLA's Grunwald Center of the Graphic Arts (1986-89), Dartmouth's Hood Museum of Art (1989-91), Harvard University Art Museums (1991-2002), Director and Professor of the Courtauld Institute of Art, University of London (2002-04), and President and Director of the Art Institute of Chicago (2004-11). He assumed his current position as President and CEO of the J. Paul Getty Trust in August 2011. He has lectured and written widely on museums and cultural and public policy. Since 2003, he has published three books with Princeton University Press—*Whose Muse? Art Museums and the Public's Trust* (author and editor), *Who Owns Antiquity: Museums and the Battle Over Our Ancient Heritage* (author), and *Whose Culture? The Promise of Museums and the Debate Over Antiquities* (author and editor)—and another with the University of Chicago Press, *Museums Matter: In Praise of the Encyclopedic Museum* (author). He earlier edited two books distributed by the University of Chicago Press, *French Caricature and the French Revolution, 1789-1799* (1998) and *Fiorades/Fizzles: Echo and Allusion in the Art of Jasper Johns* (1987). James Cuno is a Fellow and International Secretary of the American Academy of Arts and Sciences. He serves on the Council at the Academy and on the Board of Trustees of the Courtauld Institute of Art, the Pulitzer Arts Foundation, and Willamette University.

**Peter Frankopan** is Professor of Global History at Oxford University, where he is Senior Research Fellow of Worcester College and Director of the Oxford Centre for Byzantine Research. He works on the history of the Eastern Mediterranean, Russia, the Middle East, Central Asia and China. He has previously been Stanley J. Seeger Visiting Fellow at Princeton, Scaliger Visiting Professor at the University of Leiden and President's International Scholar at the Getty Center, Los Angeles. Peter's work on the history of the Crusades has been described as 'overturning a millennium of scholarship' (*The Times*) and making 'the most significant contribution to rethinking the origins and course of the First Crusade for a generation' (*TLS*). His book, *The Silk Roads: A New History of the World* has been described as 'magnificent' (*Sunday Times*), 'dazzling' (*Guardian*), 'a rare book that makes you question your assumptions about the world' (*Wall St Journal*), 'a treasure' (*Libre Belgique*), 'phenomenal' (*Die Welt*), 'a joy' (*Le Point*) and 'not just the most important history book in years, but the most important in decades' (*Berliner Zeitung*). A *New York Times* bestseller, it topped the Non-Fiction charts all around the world, including in the UK, India and China. *The Silk Roads: An Illustrated Edition*, aimed at younger readers, was published in October 2018. His book, *The New Silk Roads: The Present and Future of the World*, 2018. Peter works with UNIDO (United Na-

tions Industrial Development Organisation) on the future of sustainable cities and on the Belt and Road Initiative. In 2017, he was appointed Senior Advisor and Academic Expert to a major project for the World Bank and Department for International Development (DFID) on Transport Corridors in South Asia. His co-authored the report on ‘*The Web of Transport Corridors in South Asia*’ was published in August 2018. Professor Frankopan advises governments, inter-government agencies, multi-lateral institutions and corporations around the world about geopolitics. He writes regularly for the press in the UK, US, China and South Asia about international affairs.

**Pasquale Gagliardi** is former Professor of Sociology of Organization at the Catholic University of Milan and is at present the Secretary General of the Giorgio Cini Foundation in Venice. During the 1990s, he contributed to the raising and development of the “aesthetics of organization” as a specific field of enquiry within organizational studies. His present research focuses on the relationship between culture, aesthetic knowledge, and organizational order. He has widely published on these topics in Italian and English. Among his publications are: *Le imprese come culture* (Torino: Isedi, 1986); *Symbols and Artifacts. Views of Corporate Landscape* (Berlin/New York: de Gruyter, 1990); *Studies of Organization in the European Tradition* (Greenwich, CT: Jai Press, 1995), co-edited with Samuel Bacharach and Bryan Mundell; *Narratives We Organize By*, co-edited with Barbara Czarniawska (Amsterdam/Philadelphia: John Benjamins, 2003); *Management Education and Humanities*, co-edited with Barbara Czarniawska (Cheltenham, UK: Edward Elgar, 2006); *Les atmosphères de la politique. Dialogue pour un monde commun*, co-edited with Bruno Latour (Paris: Les Empêcheurs de penser en rond/Le Seuil, 2006); *Coping with the Past. Creative Perspectives on Conservation and Restoration*, co-edited with Bruno Latour and Pedro Memelsdorff (Firenze: Leo S. Olschki, 2010); *Il gusto dell'organizzazione. Estetica, conoscenza, management* (Milano: Edizioni Angelo Guerini e Associati, 2011); *Protecting Nature, Saving Creation. Ecological Conflicts, Religious Passions, and Political Quandaries*, co-edited with Anne Marie Reijnen and Philipp Valentini (New York: Palgrave Macmillan, 2013), and *Aesthetics of Universal Knowledge*, co-edited with Simon Schaffer and John Tresch (New York: Palgrave Macmillan, 2017).

**Jack Lohman**, of Polish origin, is Chief Executive of the Royal British Columbia Museum, Victoria, Canada. He is President of the Canadian Museums Association, a member of the Board of the Adam Mickiewicz Institute and the European Museum Academy. He was previously Director of the Museum of London, Chairman of the National Museum in Warsaw, Poland, and Chief Executive of Iziko

Museums of Cape Town, South Africa. He is a former Chairman of ICOM (International Council of Museums) UK and a former board member of UNESCO UK and the Canadian Commission for UNESCO. He was educated at the University of East Anglia, where he studied History of Art and at the Freie Universität in Berlin, where he studied Architecture. He has received honorary doctorates from the Universities of Westminster, London (PUNO) and East Anglia. He received the Bene Merito Medal from the Republic of Poland in 2011 for services to museums and a CBE in the Queen's Birthday Honours in 2012 for his work with museums around the world.

**Adam Lowe** (Oxford, 1959) is the director of Factum Arte (2001) and founder of Factum Foundation for Digital Technology in Conservation (2009). Adam Lowe's workshop designs and creates new materials, technologies and processes that result in innovative artworks and thought-provoking exhibitions and facsimiles. In his role as director of Factum Arte, he has produced artworks for leading contemporary artists including Anish Kapoor, Marc Quinn, Grayson Perry, Cornelia Parker, Shirazeh Houshiary, Maya Lin or Marina Abramovic. His innovations in the field of conservation include the facsimile of Veronese's *Wedding at Cana*, Caravaggio's *Nativity with Saint Francis and Saint Lawrence* and the re-creation of the work of Giovanni Battista Piranesi. He has completed conservation projects in Egypt, Italy, Russia, Spain, UK, USA, Brazil and Chad, and his work has been exhibited at institutions such as the National Gallery of Art, the Royal Academy, the National Gallery, the Fondazione Giorgio Cini, Strawberry Hill House, or the Prado Museum. His work in Egypt has grown into the Theban Necropolis Preservation Initiative (TNPI), a collaboration with the University of Basel and the Egyptian Ministry of Antiquities. The TNPI created and installed a replica of the tomb of Tutankhamun at the Valley of the Kings in Luxor to preserve the original and create awareness about the impact of mass tourism (2014). More recently, the TNPI renovated Hassan Fathy's Stoppelaere House to become the TNPI Training Center (2017) and a facsimile of the tomb of Seti I was exhibited in the Antikenmuseum of Basel. Lowe is adjunct professor at the MS Historic Preservation at Columbia University, New York. He has written extensively on the subject of originality, authenticity and conservation. In 2014, he received an Apollo Award for Digital Innovation of the Year and in 2016 Factum Foundation too.

**Da Dong Ma** is the Founder and Chairman of both Shanghai Gu Shan investment management Co. and Shanghai Gu Yin Real Estate Inc. From the year 2002 to Year 2006, Shanghai Gu Shang has salvaged over 10,000 Old Camphor trees from Fuzhou, Jianxi Province, where a reservoir was built and the area over tens of

kilometers were submerged under the water, three counties were facing evacuation. Mr Ma also moved 50 Ming and Qin Dynasty ancient houses in the same area, to Shanghai. In the year 2005, Shanghai Gu Yin Real Estate Inc. reconstructed an ancient house as a research project, to study and to understand what is the best way to protect these ancient houses and to instill them with new life and new meanings. In 2009, the founder of Aman Resort Mr Adriaan Zecha paid a visit to the Shanghai Gu Shan Garden. Mr Zecha and Mr Ma decide to build the Aman Yangyun in Maqiao, Shanghai, with ancient houses next to the millenarian camphor trees. Mr Ma is also the Chairman of Beijing Nan Shu Fang Inc. dedicated to the inheritance of Chinese traditional culture, bringing back “the truth life style of ancient intellectuals”; using the most authentic traditional techniques and precious wood, “Nanmu”, to replicate ancient scholars’ furniture, reprinting ancient Chinese classics, recreating the traditional way of tea service and incense service, to hold classes and lectures of various Chinese traditional culture topics and major exhibitions held in China’s National Museum and Belgium Royal Museum of Art.

**Richard Ovenden** has been Bodley’s Librarian (the senior Executive position of the Bodleian Libraries, University of Oxford) since 2014. Prior to that Richard held positions at Durham University Library, the House of Lords Library, the National Library of Scotland, and the University of Edinburgh. He moved to the Bodleian in 2003 as Keeper of Special Collections, becoming Deputy Librarian in 2011. He was educated at the University of Durham and University College London, and holds a Professorial Fellowship at Balliol College, Oxford. He is a Fellow of the Society of Antiquaries, the Royal Society of Arts, and a Member of the American Philosophical Society. Richard is President of the Digital Preservation Coalition, and serves on the Board of the Council for Library and Information Resources, and is currently a member of the University of Oxford’s Governing Council. He was awarded the OBE in the Queen’s Birthday Honours 2019.

**Shobita Punja** holds a Bachelor degree in Art History, a Master’s degree in Ancient History from Jawaharlal Nehru University, New Delhi, and another Master’s degree in Art Education from Stanford University, California, and was awarded a doctoral degree for her contribution to the field of Art Education in 1982. She has been invited to lecture on Indian Art at various institutions and universities in India and abroad. She is author of over 15 books including *Museums of India* (Hong Kong, 1990). *Divine Ecstasy — The Story of Khajuraho* (Viking Penguin, India, 1992). *Daughters the Ocean — Discovering the Goddess Within* (Viking Penguin, India in 1996). Dr. Punja began her professional life working at the Centre for Cultural Resources and Training, and then at INTACH as the Chief Con-

sultant, on the multi-disciplinary project for the conservation and development of Khajuraho. She worked as Chief Programme Officer and set up the Heritage Education and Communication Service for INTACH, Delhi. She has also worked on a professional team for the restoration and up-gradation of several museums Chowmahalla Palace and Museum, Hyderabad, Jai Vilas Palace Museum, Gwalior, Reis Magos Fort, Goa and others historical sites. Dr Punja served on the Governing Council and Executive Committee of INTACH. She is a member of the Governing Council of the Centre for Environment Education, Ahmedabad, and a Trustee of the Helen Hamlyn Trust, UK and Sanskriti Foundation, New Delhi, and also a Trustee of the Mehrangarh Museum Trust, Jodhpur. Her last appointment was as CEO of the National Culture Fund, Ministry of Culture, and Government of India from 2011-13.

**Sarah Thomas** served as Vice President for the Harvard Library and University Librarian from 2013 through February 2019. In this role, she provided leadership for Harvard's libraries. She also held the position of Roy E. Larsen Librarian for the Faculty of Arts and Sciences. Thomas previously served as Bodley's Librarian and director of the Bodleian Libraries — the first woman and non-British citizen to hold the position — as well as pro-vice-chancellor and member of the faculty of modern languages at the University of Oxford. Previous to Oxford, Thomas was the Carl A. Kroch University Librarian at Cornell. She served as the president of the Association of Research Libraries, and also held posts at the Library of Congress, where she led in the establishment of the Program for Cooperative Cataloging; the National Agricultural Library; the Research Libraries Group at Stanford University; and Harvard's Widener Library, among other positions. Thomas was elected to membership in the American Philosophical Society and received the Melvil Dewey Award from the American Library Association, the Smith Medal from Smith College and the Alumni Achievement Award from Simmons College. She is also a Fellow of the American Academy of Arts and Sciences. Thomas holds a BA from Smith College, an MSLIS from Simmons College and a PhD in German literature from John Hopkins University. Thomas also served on the Harvard University Library Overseers' Committee and is currently a member of the Andrew W. Mellon Foundation Board and the OCLC Board of Trustees. She is a life member of the American Library Association.

**Ana Luiza Massot Thompson-Flores** (Brazil), since 1 November 2015 is Director of the UNESCO Regional Bureau for Science and Culture in Europe, Venice (Italy). Ms. Massot Thompson-Flores has 30 years of progressively responsible

professional experience within the UN Common System. In 1987, she began her career in the Human Resources Department of the Food and Agricultural Organization (FAO) and joined the World Food Programme (WFP) in 1995. In 2004, she was seconded to the UN Development Programme (UNDP) in New York, as Chief of the Human Resources Policy Unit, returning to the WFP in 2005. In 2008, she joined UNESCO as Deputy Director of the Bureau of Human Resources Management and in 2011 was promoted to the post of Director. She held the post of Assistant Director-General for Strategic Planning in 2015 prior to joining this Regional Bureau.

**Guo Xiaoling** is Director of Capital Museum, Beijing, China. Guo Xiaoling also serves as a professor at the School of History at Beijing Normal University, President of China's Society of Ancient World History, Vice Council Chairman of the Chinese Museums Association, and as a Member of the Vetting Committee of the National Social Science Fund.

This publication is the edited result of the international symposium *Preserving the Past for the Future*, that took place at the Fondazione Giorgio Cini in Venice on the 23rd of October 2018. The meeting discussed the topic of the political, cultural and technical challenges constantly faced by public and private institutions responsible for protecting the heritage, also taking into account the role that international cooperation can play in solving these kinds of issues. Particular attention has been paid to how digital technologies can preserve and enhance the great European cultural heritage.

The booklet's structure reproduces the thematic sessions that involved institutions and individuals from various world regions with different cultural traditions (India, China, America and Europe). The aim was to outline a global perspective on the topic, through comparative analysis and sharing knowledge and experiences.

VIII-70 pages / ISBN 9788896445211



Detail of the central panel of the Polyptych by Lorenzo di Nicolò di Martino (1404) belonging to the Fondazione Giorgio Cini (now in the Palazzo Cini Gallery) during restoration work (pictorial integration) by Claudia Vittori and Silvia Bonifacio.