Annual conference

MUSEUMS, COLLECTIONS AND INDUSTRIAL HERITAGE

Baku, Azerbaijan
October 4-6, 2017

Conférence annuelle

MUSEES, COLLECTIONS ET PATRIMOINE INDUSTRIEL

Baku, Azerbaijan
4-6 Octobre 2017

Information and contact:
http://network.icom.museum/icmah/
icmahsecretary@gmail.com
## CONFERENCE PROGRAMME

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<td><strong>Sevda Mammadaliyeva</strong>, Deputy Minister of Culture and Tourism, The Republic of Azerbaijan</td>
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<td>“Musealization of the Heritage Sites and Displaying Archaeological Objects in-situ and exitu. (In the view of archaeological investigations at Gabala, ancient capital of the Caucasian Albania)”, <strong>Jeyhun Eminli</strong>, Gabala Cultural Heritage Development Project, Azerbaijan</td>
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16.00-17.30 **Session 1: Industrial Archaeology**

“Industrial Heritage of the Past on the Modern Landscape of Gala village (on the base of funds of Gala State Historical-Ethnographic Reserve)”, **Malahat Farajova**, Qala State Historical-Ethnographic Reserve, Azerbaijan

“Local Volunteers Acting as Community Curators: the Rupel Experience”, **Bruno de Corte**, Historian, Belgium


17.30-19.00 Walking tour in Icherisheher, the Old City

19.30-20.30 Performance in “Marionnette Theater”

20.30-22.00 Welcome cocktail on the terrace of Marionnette Theater.
**Day 2: October 5th 2017**

**9.30-11.00  Session 2: Museology of Industrial collections**


“Museums and Development of Production Relations”, **Fikrat Abdullayev**, Gobustan National Historical Artistic Reserve, Azerbaijan

**11.00-11.15**

The presentation about the General Conference of ICOM in Kyoto 2019 by **Katsuyuki Okamura**, Japan

**11.15-11.45 Coffee Break**

**11.30-13.00  Session 2: Museology of Industrial collections**

“The Companies and their Industrial Collections”, **Florence Hachez-Leroy**, CILAC, France

“Studying and Preserving Cultural Heritage Application of Modern Technologies”, **Kamil Farhadoglu**, The cultural heritage research sector of Administration of State historical-architectural reserve of İcherisəhər, Azerbaijan


**13.00-14.00 Lunch**

**14.00-15.30  Session 3: Museography of Industrial collections**

“3D Modelling and the Industrial Heritage”, **Jean-Louis Kerouanton**, Nantes University, France


**15.30-16.00 Coffee Break**
16.00-17.30 **Session 3: Museography of Industrial collections**

“Reconstructiong Greece’s Industrial Prime in Museum Exhibitions: 4+1 Examples”, Erato Koutsoudaki Yerolymbou, Designer, Greece. Video presentation


“Challenges in Preparing the Museographical Programme of Industrial Buildings to Use for Museum Spaces”, Burçak Madran, Zeynep Toy, Tetrazon Design, Turkey

17.30-19.00 Azerbaijan Carpet Museum guided tour

19.00-22.00- Free time – Paid dinner in the restaurant of Azerbaijan Carpet Museum
Day 3: October 6th 2017

9.30-11.00  **Session 4: Museums and industrial buildings**


“Industrial Heritage in Central Serbia and its Museum Repurposing”, *Dorde Milovanovic*, Cultural Heritage Preservation Institute Kragujevac, Serbia

11.00-11.30 Coffee Break

11.30-13.00  **Session 4: Museums and industrial buildings**

“Makhana: Witnesses of an Industrial Heritage Recognized But Not Valued”, *Abdoulaye Camara*, University of Dakar, Senegal.

“Museums and Industrial Buildings in Turkey”, *Nursah Atamturk*, Ministry of Culture and Tourism, Turkey

“Stone Chronicle Museum; from Industrial Site to a Museum”, *Shirin Y. Melikova*, Azerbaijan Carpet Museum

13.00-15.30 Lunch –picnic and museum visit

During the lunch break we will enjoy the lunch pack offered by Icherisheher Administration and visit the National History Museum of Azerbaijan
In the afternoon there are optional workshops and visits that we expect your participation.

**Option 1: Sports Museum Workshop**
Moderator: Burçak Madran

**Important note**: The Sports Museum Working group is a newly launched project of ICMAH. Due to a special international participation meeting hours will be between 2 PM and 6 PM. It is however open to all participants.

Presentation of themes and discussions moderation by Burçak Madran, General secretary of ICMAH

- Presentation of Javid Garayev, Director of National Stadium, Azerbaijan
- Presentation of Ioannis Papaioannou, Specialist, Qatar Olympic and Sports Museum, Qatar
- Presentation of Canan Curgen, Director of Beşiktaş JK Museum, Turquie

**Option 2: Icherisheher (Old City) heritage re-use Workshop**
Presentation: Idris Aliyev
Moderator: Myriame Morel

**Option 3: Stone Chronical Museum Visit**
Guided tour

**Option 4: Archaeological and Ethnographical Reserve of Qala Visit**
Presentation and free-discussions moderation by Malahat Farajova, director of Qala Reserve.
ORGANIZATION COMMITTEE

ICOM-ICMAH

ICOM Azerbaijan

State Department of the Historical and Architectural Reserve of Icherisheher

Asgar Alakbarov
Director of the State Department of the Historical and Architectural Reserve of Icherisheher

Javid Kazimov
Director of “İcherisheher” historical museum

Kamran Yoldashov
Chief of Department of Tourism of the State Historical and Architectural Reserve of Icherisheher

Irada Gasimova
Chief of Department of Public Relations and Mass works of “İcherisheher” historical museum

Hajar Alkhasova
Senior specialist of Department of Public Relations and Mass works of “İcherisheher” historical museum

Zeynab Jahan
Public Relations Manager of the Historical and Architectural Reserve of Icherisheher.
ABSTRACTS OF PAPERS

Prospects of Industrial Archaeology and Industrial Heritage in Azerbaijan

Nargiz Akhundova
Azerbaijan National Academy of Sciences

Nowadays, strengthening of globalization as the result of growth in world economy and information technology, also considers growth in cultural relations and mutual cultural impact between nations. From this point of view, it is particularly important to prepare projects relating to study, protection and re-use of cultural heritage, in the format that complies with the requirements of new agenda.

Industrial Cultural Heritage and Industrial Archaeology became a new product of recent years and differ by their topicality. Conduction of publicly important projects relating to Industrial Cultural Heritage of Europe in the last 20 years is one the praiseworthy events.

It should be noted that, study of economic environment of our nation in ancient and medieval centuries was one of the main topic for many years in the Republic of Azerbaijan in the course of archaeological research. The remains of industrial centres relating to the topic and different from each other which reflect the issues of urban culture were found out and studied.

However, development of the study perspectives of industrial cultural heritage as one the main topical subjects in the form of a separate program is needed in the future. First of all, conduction of the projects in the subject of historical roots and history of growth of Azerbaijan oil may cause formation of Industrial Cultural Heritage as a separate problematic area in our country.

It is clear that foundation of Oil Museum came from historical necessity and it reflects Azerbaijan oil and glorious history of its 163 years oil industry, serves for propagation of oil that is integral and important part of life annals of our nation and major factor of economic strength and achievements of our country, as well as serves for the nurture of youth in the spirit of deep respect and reverence to national wealth and these all were thoroughly stated in the order of the president of the Republic of Azerbaijan, Mr. Ilham Aliyev, in the subject of “Foundation of Oil Museum in Baku”, dated on February 4, 2008. Under this order, responsible and honourable work such as foundation of Oil Museum has been entrusted to the State Oil Company of the Republic of Azerbaijan.
Industrial Heritage Typologies

Paul Smith

Ministry of Culture, France

Since the 1960s and 1970s when de-industrialisation began to raise awareness of the industrial heritage as a conservation issue and as a field of study, most programmes of survey, research, interpretation and preservation have been concerned with particular sectors of this ‘new’ heritage: brick and tile-works, textile mills, water-powered sites, port installations, railway heritage, tobacco factories...This paper, however, will abandon this sectoral approach and, drawing on examples from different countries, take a look at the typologies of the industrial heritage in terms of the state this heritage is in today.

These states range from sites of industrial production that have not only disappeared physically but which are also entirely forgotten and undocumented, to sites which still exist but which have not yet been identified as ‘heritage’, to sites preserved and converted to new uses, including museums. For the friends of the industrial heritage, site museums—factories turned into museums of themselves—are probably the most favourable outcomes to their initiatives. Only one other state can be even better appreciated, the factory still in production, still prosperous, but fully aware of its own interest in terms of industrial, technological and social history, in other words in terms of its heritage values, and conscious too of the need to share these values, to interpret them for the general public.
From Stone to Turbines: The Industrial Evolution of the Alto Parana Region Seen Though Archaeological and Historical Research

Mirtha Alfonso Monges

Museo de ITAIPU, Paraguay

The topic explores the industrial development of the Alto Paraná region, which like no other, has been shaped by industry, including its geography, population and cultural identity. Almost 40 years of archaeological and historical research in the Alto Paraná region, before, during and after the construction of the hydroelectric dam ITAIPU Binacional, generated valuable and unknown evidence about the region´s industrial development; evidence that is currently integrated into the permanent exhibition of ITAIPU´s Guaraní Land Museum. From hunter-gatherers through the arrival of the European and Jesuits, the exploitation of the “yerbales” or natural yerba mate plantations (Ilex paraguariensis), to the construction of the hydroelectric dam, several timelines and cultures converge in this region, one of today´s fastest developed areas in Paraguay. The intention of this paper is to highlight the importance of archaeological and historical research in order to better understand a region´s evolution, and how the valorisation of archaeological and historical heritage can contribute to the development of a sustainable and more conscious industry.
Genesis of pottery production in Azerbaijan based on the archaeological collection of the National Museum of History of Azerbaijan

Mahfuza Zeynalova

The National History Museum of Azerbaijan

The archaeological collection of the National Museum of History of Azerbaijan is a place of concentration of ancient objects obtained as a result of excavations of archaeological monuments, as well as random finds on the territory of Azerbaijan. The collection represents all historical periods of human activity on the territory of Azerbaijan. The population of Azerbaijan for millennia created ceramic products, different in purpose and application. The collection represents all historical periods of human activity on the territory of Azerbaijan.

Development of pottery craft on the territory of Azerbaijan started in the Neolithic and Early Bronze ages and met the needs of local population. Ancient potters crafted different household items, tools, ritual and cult objects, etc. The earliest samples of ceramics are crude and unbaked stucco products. The Bronze Age is represented by cultures, each with its specific technology, shape, clay color and the decoration. Late-second and early-first millennia BC are characterized by an abundance of zoomorphic, black and grey glazed pottery with plenty of ritualistic painted pottery, decorated with inlays of paste, with original necks and handles, as well as pottery used in funerary rites. With the beginning of our era there was a further evolution of the art of pottery, which reached its peak in the 11th-13th centuries - period of Muslim Renaissance. At this time glazed, lustre and celadon potteries, tiles from ceramics served as a decoration for buildings, while clay pipes were used in the sewer system of the cities. Thus, the collection of the NMHA allows us to trace all stages of development of techniques, forms, and ornamentation of pottery, proving the identity and recognizable features of local products.
Musealization of the Heritage Sites and Displaying Archaeological Objects *insitu* and *exitu*

Jeyhun Eminli

Gabala Cultural Heritage Development Project, Azerbaijan

Ancient Gabala located at the North-west part of Azerbaijan Republic in the Gabala region. It was the capital of Caucasian Albania founded 4th century BC. At present 480 ha territory with the three archaeological sites included to the Gabala Historic Art Preserve area. The archaeological sites are about Antique settlement, Salbir Late Antique-Early Islamic settlement and Gala Medieval settlement. There were carrying out archaeological excavations at three settlements and two ancient graveyards. In this report is given information mostly about Salbir Late Antique-Early Islamic Settlement and two ancient graveyards. The site Salbir located between two rivers in a high plateau with the 12 ha area. The settlement embraced with the defensive walls and moats from the north and west. The first archaeological investigations started here in the 1944-1945. Later on during Soviet period wide scale archaeological excavations carried out here. But most part of the objects found out during these excavations came to the destructions under the natural factors.

Since 2009 by the financial support of SEBA (Seoul-Baku) Azerbaijan-Korean Cultural Exchange Association there were carrying out wide scale archaeological excavations and managing open air site musealization. Under this project there were constructed shelters over the excavated areas, the organized site exhibition, restored and conserved part of defensive wall, antique graves and artefacts. In this report we tried to cover site managing methods as well as registering of the archaeological objects, mapping, archaeological sites in the touristic routes, temporary and fundamental conservation. Under this project there was organized experimental practice work for the students.

Displaying the process and results of the archaeological investigations, as well as the artifacts to the wide auditorium is the main aim of the project. Therefore we will try to share the knowledge and practice of displaying the archaeological objects *insitu* and *exitu* in this paper.
Industrial Heritage of the Past on the Modern Landscape of Gala village

Malahat Farajova

Qala State Historical-Ethnographic Reserve, Azerbaijan

Qala State Historical Ethnographic Reserve was established in the historical part of Gala settlement in 1988 and 228 architectural and archaeological monuments from Bronze Age till medieval are preserved. The oldest found monument is ancient settlement that dated to III-II millennium B.C. There were 5 mosques, 3 bath-houses, 4 reservoirs, remains of castle, mausoleum, tombs and dwellings (houses) among the architectural monuments in the territory of Qala village.

There are also monuments of industrial heritage (underground water supplies, pottery and blacksmiths yards, oil derricks). In medieval period the pottery and blacksmiths yards turned to workshops.

Drinking water line was drawn by underground water-supply wells from Khasha-Khuna, not far from Gala. The water was delivered with faience pipes. The surroundings of the faience pipes were protected with faience pipes from breaking.

On the bank of Shor lake-in the south-west of Qala village oil derricks of Benkendorf-one of the important oil fields are situated. Concerning A. Benkendorf, he received patent for his declared invention "Bore for an air-to-water drilling" from Department of trade and manufacturing of the Ministry of Finance. In 1835 he became the head of the administration of the second Insurance Society of Russia.

Thus the funds of Qala State Historical-Ethnographic Reserve let us to reconstruct the Landscape of the industrial heritage of the past of Qala village.
Local Volunteers acting as Community Curators: the Rupel Experience

Bruno de Corte

Independent Historian, Belgium

The Rupel region is a post-industrial area in Belgium next to the river Rupel. On the right bank of the river is a geographical cuesta called the "Boom Clay". The Rupel clay is an excellent raw material for the making of bricks. Brickmaking transformed a complete region into a vast industrial landscape. Unfortunately, this monolithic industry went into a rapid decline after the Oil Crisis.

The locals who reacted to the deterioration of their region quickly understood that the remnants of industry represented a valuable heritage. A grassroots industrial archaeology movement emerged. 1975 a first proposal was introduced to protect parts of the built heritage.

As the industry fragmented the landscape, the population of the area was divided into local communities with a strong identity. Local enthusiasts started to act as “community curators”, and at the end of the 80’s the region had several small clay-related museums run by volunteers. They are preserving and exhibiting the history of their community to educate a wide audience.

This paper wants to make a critical analysis of the achievements of these community curators and their future role in safeguarding the industrial heritage of the region.
Archaeology in the Modern Society of Azerbaijan (based on the Neolithic village project)

Farkhad Guliyev


The project aims in contributing to the cultural history of the Caucasus region by focusing on the Neolithic Period, one of the most significant turning points in the history of civilization. The Neolithic Period, also denoted as the “Neolithic Revolution” marks the time when the foundations of our present civilization had been laid with the beginning of sedentary life based on food-producing. This significant event had begun in certain parts of the Near East, extending from the Levant to Central Anatolian plateau, to the northern parts of Syro-Mesopotamia as early as the 11th Millennium BC.

The proposed project intents to address the above mentioned problem through excavations at Goytepe, located along the Kur River. The site had long been reputed as one of the most significant landmarks of the region, in particular with its cultural remains of the Neolithic Period.

We have been also content to see that the proposed project targets in establishing an open-air site museum at the site, evidently necessitating large-scale conservation and consolidation of the exposed remains. Needless to note, management of cultural heritage is an essential undertaking of archaeological projects, not only providing the means in safeguarding the remains exposed by excavation, but also in developing a public awareness on the cultural history. Eventually, the materialization of open-air site museums will stimulate tourism and help in creating a cultural sector.
Intangible Industrial Heritage: The Collections of Audio Interfaces and Transport at the Museum of Portable Sound

John Kannenberg
University of Arts, London, UK

A soundmark is a site-specific sound typically generated by an object or a machine that, once noticed, becomes an identifier of a community (Schafer 1994). Industrial heritage typically focuses on the physical and mechanical remains of industry (Douet 2012); yet museum practice has gradually evolved over the past few decades to also embrace intangible cultural heritage – including human-centric oral traditions, social customs, languages, and ceremonies (Alivizatou, 2016). Subsequently, in recent years philosophers have proposed an object-oriented ontology, one that attempts to empathise with the experiences of objects themselves (Bryant 2011). One way to study the experiences of objects is through the sounds that they make; as a phonographer (one who collects field recordings) working in urban environments, I have collected sounds of industry and displayed them within my own institution, The Museum of Portable Sound. This presentation explores how soundmarks might potentially be classified as industrial heritage and/or intangible culture. Via listening to sounds of audio traffic signals and trains from the Museum’s Audio Interfaces and Transport galleries, this discussion of the taxonomies and didactic strategies involved in their presentation as museum objects will point towards an expanded notion of intangible cultural heritage that includes mechanical as well as human soundings. In turn, these exhibition strategies may help begin to explore new contexts for multisensory content within the museological display of industrial heritage.

References:
What will our future collection look like?

Pieter Neirinckx

Museum of Industry, Labour and Textile, Belgium

The MIAT is a pioneer of the Flemish Industrial Archaeology. Collecting started in 1977 in a bid to safeguard a number of machines from the first industrial revolution. Given the importance of the textile industry for Ghent, the museum concentrated on this specific branch, during the first decade. From the 1990s onwards, the spectrum widened by focusing on the material culture of the industrial society. Collecting became more object driven than thematic, stayed largely untheorized and was often motivated by a certain fear of loss. This resulted in a diverse and valuable collection of more than 30,000 objects. But large scale collecting poses large scale challenges.

The recent economic crisis announced the end of the wilderness years. As in the rest of the heritage sector, collectors of industrial and technical heritage, like the MIAT, feel increasing need to professionalize by drafting policies, plans and procedures on restricted budgets. Yet the economic environment is not the only factor to be reckoned with. Invention and evolution greatly changed the nature of the potential heritage itself, as have the methods for collecting, studying and communicating to the public. What will our future collection look like?
Museums and Development of production relations

Fikrat Abdullayev

Gobustan National Historical Artistic Reserve, Azerbaijan

Archaeology is a science that learns ancient people’s life and household on the basis of samples of material culture. The key research object of this science is artifacts, which are acquired during archaeological excavations. These artifacts can be seen in museums. Museums are the main institutions that give impressions of daily life and household of people in ancient times. Therefore, systematization, exhibition and presentation of archaeological items in museums should be adapted to trace the development of production forces and its reflection on the household of people.

In Gobustan Museum which was commissioned in 2011, you can get information about the life and household, as well as religious beliefs, of people at all stages of history from the end of the Upper Paleolithic to the Middle Ages through archaeological items, rock inscriptions and modern technologies.

The main idea of museum exposition is to give an idea to visitors about the environment, society and production relations during the Stone and Metal Age. Stimulation of development of production factors and production relationships of environmental factors that are influenced by natural forces can be easily seen through exhibits of Gobustan Museum. At the same time, creating of new ideological attributes in the changing society and the process of transforming people into a dominant class in a belief system can be seen in the substitution of motives of rock paintings in the chronological context.

The historical and cultural essence of rock paintings in Gobustan Museum is demonstrated through modern technological means and traditional museum concepts. In addition, Gobustan Preserve is one of the rare places where visitors can contact with rock paintings directly.
The Companies and their Industrial Collections

Florence Hachez-Leroy
CILAC, France

Industrial objects have become recognized collections, preserved and presented in national museums, as well as ancient sculpture or Impressionist paintings. The science museum in London, the Musée des Arts et Métiers in Paris, the Deutsches museum in Munich or the many museums of transport are examples. Alongside public collections, there are very important private collections, both in their nature by their wealth, belonging to industrial companies. Car manufacturers such as the luxury industry are emblematic cases. Their peculiarities are multiple: they are inherent in the history of the company, can be presented to the public or not, within a private museum or stored out of sight, continue to serve the business activity or simply help to establish its image.

First, we will try to understand the genesis and the status of these collections, then we discuss their nature and conservation practices, and conclude our discussion by analyzing their issues and valuation methods.
**Studying and preserving cultural heritage application of modern technologies**

**Kamil Farhadoglu**

The Cultural Heritage Research Sector of Administration of State Historical-Architectural Reserve of Icheriseheher, Azerbaijan

The article tells about the importance of the application of new technological advances in the identification of the historical significance of the architectural heritage, its investigation, protection, restoration and transmission to future generations. In connection with the application of new technological advances investigated ways compatibility process with the scientific conclusions about the historical past of our architectural heritage gems Icherisheher. In an article in order to achieve new scientific and practical results refers to the creation of electronic cadastral map of the territory of the State Historical-Architectural Reserve Icherisheher and the future direction of this work.
Attempt of a Corporate Museum that Owns Industrial Collections About Tobacco and Salt

Reiko Sakaki
Tokyo Tobacco and Salt Museum, Japan

Tobacco and salt both have deep, ancient connections with human history and cultures, having been absorbed into the lifestyles of people throughout the world and even serving a major role in industry. In Japan, tobacco and salt once were goods protected by a government monopoly.

The Tobacco & Salt Museum was founded by the Japan Tobacco and Salt Public Corporation (now Japan Tobacco Inc.), and is dedicated to the history and cultures of these monopoly goods. The museum opened in Tokyo in 1978, and since then has been engaged in a variety of activities, such as collection-building, research, introducing a broad range of history and culture pertaining to tobacco and salt in the permanent exhibition rooms, and hosting special exhibitions on a variety of themes, all that will be presented at the session.
3D modelling and the industrial heritage

Jean-Louis Kerouanton
Nantes University, France

3D modelling is very well known today in industry and engineering but also in games. Its applications for culture and human sciences are more recent. However, the development of such applications today is quite important in archaeology with amazing results. The proposal of this communication is to show how 3D modelling, and more generally data knowledge, provides new perspectives for approaching industrial archaeology, between knowledge, conservation and valorisation, especially in museums. A new way for us to imagine contemporary archaeology: by the way not only new methodology but actually archaeology of contemporary objects. That is we are trying in Nantes associated laboratories (Université de Nantes, Ecole centrale de Nantes) in stretch collaborations with museums. This double point of view succeeds necessary with interdisciplinary questioning between engineering and human sciences approaches for the development of digital humanities.
For thousands of years, the mankind developed the knowledge of weaving textiles and making tools, and invented various technologies for producing carpets.

Since ancient times, in Azerbaijan the carpet became not only a handicraft product of utilitarian and household purpose, but also an important detail of the lifestyle of the people.

Traditionally, carpets were woven by nomads, as well as by rural and urban artisans. In many regions of Azerbaijan, this production was a source of substantial income for a large part of the population. Carpetweaving has become the most important industry of the country which produced carpets for both domestic and foreign markets.

Carpet making included such traditional skills, transferred through practice and orally, as wool processing, natural dyes collecting, yarn making and dyeing, and, finally, weaving. Large groups of the society were engaged in carpetmaking: shepherds, wool shearers, yarn spinners, dyers, loom and weaving tool makers, designers, weavers and carpet restorers.

In the age of globalization and free market, the preservation of technological know-how accumulated by traditional carpet weaving is of particular importance. But we should understand that the knowledge cannot be just physically stored as a museum object for centuries. Like any living creature, this practice can only survive if its "genes" are transmitted from generation to generation, constantly recreated by the community to develop a sense of its cultural identity and continuity.

In this regard, one of challenging tasks is how to preserve and demonstrate this industrial heritage of carpet weaving by means, in particular, of museum space. A case study of this problem is explained by the example of living demonstrations of carpet weaving at the Azerbaijan Carpet Museum.
Museums and Industrial Heritage in 21st Century, what are the challenges for the museums of tomorrow?

Anne-Catherine Robert-Hauglustaine

University Paris 1 Pantheon Sorbonne

The 2018 European Year of Cultural Heritage (EYCH 2018) is a great opportunity for museums, especially in the field of Industrial Heritage as the European Year will include all forms of cultural heritage - tangible, intangible and digital in cooperation with the public and private institutions as museums, memorial sites, archives, libraries, private collections, associations, etc.

« EYCH 2018 aims to raise awareness of European history and values and to strengthen a sense of European identity. It encourages more people to discover and explore the opportunities of Europe’s rich and diverse cultural heritage. At the same time, it draws attention to the challenges cultural heritage faces, such as the impact of the digital shift, environmental and physical pressure on heritage sites, and the illicit trafficking of cultural objects. The main objectives of this European Year are :

- to promote cultural diversity, intercultural dialogue and social cohesion;
- to highlight the economic contribution of cultural heritage to the cultural and creative sectors, including small and medium-sized enterprises, and to local and regional development
- to emphasise the role of cultural heritage in European cultural diplomacy
- to underline the importance of safeguarding our common cultural heritage »

How should the museums interact with EYCH18 and develop new approaches for Industrial Heritage Conservation and Preservation? We can see how Industrial Heritage 'interest in industrial society is rising around the world during the last decades. But museums have a strong responsibility not only regarding the artefacts and the buildings but also regarding their involvement towards cities, municipalities and public authorities on the awareness concerning buildings, landscapes, institutions and subcultures related to the industrial period.

As it has been discussed during the Conference of the International Committee of Conservation of Industrial Heritage (TICCIH) in Lille in September 2015, initiating public awareness for Industrial Heritage linked to open-air museums could be developp with safeguarding artefacts, memories and buildings in their environment when it is possible. But this programme would need to coordinate and collaborate on a national and international scale, combined with the realization that local industrial culture must be viewed and studied in an international perspective. In contrast Industrial museums and Industrial heritage did not really attract the same passion than art museums years ago. This situation is rapidly changing due to actions from different national associations, international conferences and UNESCO World Heritage Centre decisions related to new industrial sites inscribed on the World Heritage List years after years.
Industrial Museums that encompassed the social or people's history as well as technological progress can be visited in most countries as the open-air museum. The 21st Century sees changes in how the industrial heritage is accepted among the society with a needed social recognition. The role of the citizens is the core of the approach as keeping our Industrial Heritage means a lot to societies in terms of preserving their future. A focus on the impact of the UNESCO 2015 «Recommendation on Museums» will lead local communities to become aware of their outstanding heritage.
Reconstructing Greece's industrial prime in museum exhibitions: 4+1 examples

Erato Koutsoudaki Yerolymbou

Designer, Greece

During the last many years a strong interest in industrial heritage in Greece has been recorded, which only intensified further over the last decade. Concepts such as industry, innovation, entrepreneurship, economy, working forces and union movements acquired great significance in the face of the country’s rapid de-industrialisation in the course of the last 30 years. Technology, production and trade became notions that had to be revisited and understood in a new and fresher way.

Our studio has been involved in the making of some of the most well-known examples of museum exhibitions on industrial heritage during the last few years. Seen as a body of work, these exhibitions may offer a chance to reconstruct Greece's industrial prime, especially during the delicate period of the current Greek socio-economic crisis.

The paper proposes to present four thematic industrial museum exhibitions and the study of one more (under implementation at the time of the Conference):

- the experiential Lead Shot Factory Museum "Anerousis", as part of the Industrial Museum of Hermoupolis network in Syros island, in the Cyclades.

- the Industrial Gas Museum, in the heart of Athens city center, in the remainings of the old Gas Factory

- Hellenic Petroleum Enterprises corporate Museum, of the largest and oldest greek refinery.

- "People and Factories: Industrial Elefsina", in the oldest oil and soap factory of Elefsis

and

Villa Petrolia-Nobel brothers Heritage in Baku

Amina Melikova

Azerbaijan National Museum of Art

Almost every country has a certain “brand” for which it is known. And for Azerbaijan the unmistakable, internationally known “brand” is oil. It is because of oil that Azerbaijan and, in particular, its capital, Baku city is known throughout the world. The existence of oil in Azerbaijan has been known since time immemorial. It is impossible to imagine the general history of both ancient and modern Azerbaijan without its oil history. And while in the early twentieth century, Azerbaijan acted as a major exporter of oil, at the beginning of the twenty-first century Azerbaijan is a strong exporter of not only oil but also gas. Let’s make a little digression into history. How did the city of Baku look in the middle of the 19th century?

Prior to 1844 oil on the Absheron peninsula was extracted by hand, i.e. it was drawn from wells in leather bottles, and raised by hand windlass. In 1844, ten years before the wells of Colonel Drake were drilled in Pennsylvania, the Russian engineer Vasily Semyonov began drilling in the Bibi-Heybat, near Baku. And in 1848, the first oil was extracted using wooden drill rods. From then on, the oil boom took off as the field of oil production expanded immediately. In a relatively short period Baku turned from a small province in the Russian Empire into an industrial, fast-paced city with its own unique atmosphere and cultural life. The names of Robert, Ludwig and Alfred Nobels are well known to many people in the world. For the majority, they are primarily associated with the Nobel Prize. However, a few of us would think that the major part of the Nobels’ heritage is composed of the capital gained as a result of activities in one of the largest companies of the past – the Nobel Brothers Petroleum Production Company. In this regard, 7-12% of the Nobel Fund is formed thanks to the capital earned by these oil barons in the oil field of Baku and Absheron. Thus, it would be fair to say that the history of the Nobel Prize is closely linked to the oil production history in Azerbaijan. Most importantly the importance of the Nobel brothers in the development of oil production at global level is obvious for anyone. The first oil tanker, the first oil pipeline in Caucasus, the whole series of other innovations linked to the oil and gas industry: all these elements were brought by the Nobel brothers and their activities in the Absheron oil fields.

Many interesting stories have been told and untold us by historians about Nobel Brothers in Baku (scenario for a brilliant movie) but the real evidence to the live history became a building that was restored after decades of years and turned into a unique museum in 2004.

**Villa Petrolea**, which was well known as a “green haven” or “green oasis” among the oil derricks. It long attracted the interests of oil industry executives, workers and visitors.

“Villa Petrolea” was, in fact, not a single villa but a planned community located in the village of Keshle on the outskirts of Baku. The “Villa” was established on the initiative of Branobel’s founders, with Branobel funding. The community was built especially for the employees of the company.
The community occupied a considerable area, well over 20 acres, with a series of substantial houses for company employees. One building, especially designed for entertainment, consisted of a huge hall for performances and concerts, a restaurant, billiard tables and a library.

Entrepreneurs made a considerable contribution to modernizing the environment (with the construction of buildings, roads, postal stations, telegraph, etc). By implementing Western standards and taking into consideration the employees’ health, Branobel aimed to improve conditions in the very tough environment around the oil fields. The plan proved noble but difficult to realize. The natural conditions around the industrial region were very harsh. Alfred Nobel himself conceded that he never wanted to visit the Baku Oil fields given the depressing environment.

Branobel did not limit its activity to the construction of houses. The most distinguished feature of Villa Petrolea was the transformation of the site into a luxuriant garden with rare and valuable plants, hothouses and a nursery. The company’s systematic efforts led to observations from many contemporaries that “the houses were sinking in the greenery”.

Museums are invaders. They invade large spaces, they invade city centres, and they invade dysfunctional buildings... These urban categories target mostly public buildings, including industrial heritage of the cities. After the industrial revolution, the production spaces have been created in the urban areas because it was convenient to work, because the urban expansion was just started and because they were the icons of modernity. They needed huge areas for machinery and special disposition of spaces. Time was changing and technologies were evolving; new production areas, factories, new industrial space organisations were generated in the suburban, finally... The symbols are our industrial civilisation became the lonely souls of our cities.

The challenges start at that point. In a way this industrial heritage is the memorable symbols of the urban landscapes, in another way their land occupation is some prestigious economical and public benefit fact. Some assumed lots of changes during their survival so that their iconic and functional existence may be neglected but some others are highly valuable both by its architecture and by the historiography of technics. When the appraise time arrived the reuse for public purposes become the first choice. Recycling process ends by the rational decision of transforming the space into a museum which is the best solution of safeguarding the urban and cultural value and renders it a valuable public space.

The second part of the challenges is this after: Will the functionality of an industrial space and the needs of a contemporary museum matches? This presentation will expose the advantages and disadvantages of redistributing the space by museological and museographical concerns.
The word “culture / madaniyyat” is formed from “cultivating” in Latin language and word “city / madina” in Arabic. Arabs, later Moslems of Middle Ages given priority to trade set up towns guided by Baghdad and gave specific urban civilization to the world. Wall and canal defensive devices around the town, water and sewerage lines, laid with the purpose of hygiene, stone-planked roads and streets network for free moving; town and market squares for commercial and public work; industrial hearths based on the Akhi organization and inter-shops labour division; water and food store for usage in various seasons; bath-houses and mosques to organize worship of Moslem population; houses and public buildings belonged to individual person and state property notify rich urban civilization of Middle Ages. In 2010-2012 Agsu Archaeological Expedition studying Post Medieval urban civilization, fewly researched in our country defined topography of Agsu town. Nader shah, considered one of the last strong emperors of 18th century Islamic world constructed Agsu town as a capital, provincial center of 40 hectare towards the Holy Kaaba referred to principles of Moslem town-planning in a short while. Dense industrial hearths of the town were revealed during the archaeological explorations and bakery, brazier, blacksmith, bone-dressing, sewing, dyeing, silk and wool weaving, pottery, stone workshops were studied. The uncovered production shops, furnaces, cubes and machine parts were preserved being in-situ conserved. Main part of the artifacts was handed over to the National Museum of History of Azerbaijan, the Azerbaijan Carpet Museum, and the Agsu History and Local Lore Museum.
Industrial complexes of the Military Technical Institute, Senjski Rudnik and Old workers colony – representing the oldest surviving pieces of urban industrial landscapes, unique for its pioneering character (in the historical, social-anthropological, architectural and aesthetic sense) in this part of Europe. They were established started from 1853 till the first decades of the 20th century. The buildings within those compounds were designated as cultural heritage monuments in 1953, and categorized as cultural heritage of great importance in 1979. Recently, the Military Technical Institute in Kragujevac was declared a cultural and historical heritage site of the highest importance by the Government (RS Official Gazette, No 12/2016). The earliest coal mine in Senjski Rudnik was supported by EU funds (selected by the European Parliament to be revitalized and transformed into eco-museum).

Those relicts industrial landscapes comprising evidences of human and natural activities, and belongs to whole civilized humanity. They also, offer an extremely wide range of opportunities for future repurposing into a museum buildings, university centre, cultural-tourism attractions, etc. This would have multiple positive effects, the first one being the preservation of this valuable industrial heritage.

The City of Kragujevac is today a major regional, industrial and university centre, and has become a leader in the sphere of tourism in recent decades. These are significant resources which offer the project of rehabilitation and reuse of this spatial cultural-historical site, great prospects for effective integration into everyday pulses of city life.
Makhana: Witnesses of an industrial heritage recognized but not valued

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The village of Makhana, about twenty kilometres from Saint-Louis, is home to two factories, remains of French colonization. Two buildings, very poorly maintained, as well as machinery, are the witnesses of a first steam factory on the African continent.

This factory, built in 1882 and decommissioned in 1952, was served to pump water from the Kassak marigot to a 17 km long cast iron pipe to supply the town of Saint-Louis.

The capital of French West Africa, built on a narrow and elongated island, is surrounded by the two branches of the Senegal River, protected from the Atlantic Ocean by a long strip of land: the Langue de Barbarie.

Insularity and a regime of waters characterized by the annual alternation of a period of flood and recession make for seven months the water of the island brackish and unfit for consumption.

The Makhana factory, with its pumping station and water supply system, therefore provided the city with clean drinking water. What is left of this plant today? How to protect it from the wear and tear of time, climate and humans? What can be done to make it a centre of attraction for the benefit of the populations in charge of an industrial heritage, admittedly recognized but not valued.
Industrial buildings and tools are important not only in terms of their architectural and historical characteristics, but also in terms of technological development processes and their effects to the urban development. They are also important in terms of giving information about the economic, social and cultural history of the society.

This paper discusses the process of the emergence of the industrial archaeology, reasons for transformation and basic principles, the studies and legal regulations on this subject in Turkey, with various examples.

The paper aims to share the most important and different examples of re-functioning the industrial heritage in Turkey. Some of them has been protected as “in-situ”. On the other hand some of them have been used just as a cover building for new functions, but respecting to the past. Midas Olive Oil Museum, Adatepe Olive Oil Museum, Klazomenia Olive Oil Processing Area can be acceptable as “in situ” examples. The adaptation examples are Rahmi Koç Museum (an old shipyard), Santralistanbul (an old power plant), Kadir Has University (Cibali Tobacco Factory), İstanbul Modern (warehouses).
Stone Chronicle Museum; from Industrial Site to a Museum

Shirin Melikova

Azerbaijan Carpet Museum, Azerbaijan

The era of industrialization, which began with the steam engine invention of James Watt from the Glasgow, forever changed the course of human history, having had a huge impact on the formation of not only a new architectural and engineering solution for buildings, but also the emergence of a new artistic language capable of reflecting unprecedented changes in people's lives and the rapid development of society as a whole. In Azerbaijan, the era of industrialization began with the drilling of the world's first oil well in 1847 at the Bibi-Heybat deposit. This landmark date in the history of Baku was the beginning of a new page in the development of this city. In those years, at the starting of the oil boom, the colorful beauty of bourgeois Baku was created: unthinkable decorative and constructive decisions reflected an era full of contradictions. Baku's ambitious new generation, dreaming of universal recognition, claiming independence, invited prominent architects of their time. The refined eclecticism of the Ismailiye palace, imitating the library of St. Mark in Venice (architect Jozef Ploshko), the house of Murtuz Mukhtarov in the spirit of flaming gothic (also J. Ploshko), the mansion De Bur, built by Nikolaus von der Nonne in neoclassicism style... In a few years palaces and profitable houses, the first building of the Opera and Ballet Theater in the East (architect Nikolai Baev), gymnasiums, green squares, and parks, as well as a seaside boulevard that describes the arc of the Baku Bay, have made Baku the region's most beautiful city. At that period famous painters and artists, billionaires and patrons came to Baku. Here the Rothschilds, the Nobel brothers, the Siemens brothers and many others multiplied their capital; the local elite sought to integrate with the European.

This workshop will discuss the history of the Stone Chronicle Museum, opened in June 2015. As you know, we live in a post-industrial era, and since the end of the last century, many industrial facilities, obsolete and ceased to be used for their intended purpose, began to decline, turning into an environmental threat to the environment. Bibi-Heybat GRES built in 1900, was in such a condition. In that period it was unprecedented and accounted for the electrification of all Baku oil fields, a shipyard, oil rigs, and nearby residential buildings.

Today, thanks to the initiative of the Heydar Aliyev Foundation, this once strategic object has become part of the program for creating a cultural recreation zone with museums, sculpture parks, and rest places. Thus, art allowed a new look at the architectural capabilities of these buildings, preserving them for history, breathing new life into them.

Some questions that will be reflected in this workshop:
1) What functions did the buildings in this territory perform?
2) What tasks faced architects in the reconstruction of buildings?
3) How important is it for these kinds of museums to preserve the authenticity of the architectural solution?
4) Borders of authenticity and modernity in interior design.
The history of sports extends as far as the people’s training for military purposes, for getting fit and useful in the work and for the competing purpose in the community life. From Neolithic periods to modern times, the different forms of representations of sports and games as well as tools used for the purpose got place in the archaeology and history collections.

The sports and their evolution constitute a way of understanding the social history and the communities’ life styles of living together. However, if it is not directly related on the subject, relatively limited material evidence on sports makes this subject neglected in the museums.

ICMAH being inclusive of the largest theme in museums will try to gather this highly few discussed subject all around the world and open a way of communicating about sports in the history and archaeology museums and collections.

A first workshop is realized in Nice, France, on April 21st 2017. The main themes that are discussed during the workshop are;

1. **Lack of inclusive organization:** There is not an inclusive; nor an exclusive organization, nor a committee in ICOM specific to the sports museums.

2. **Classification:** The typology of sports museums is not obvious. We need to work on a logical classification and a definition: what is a sports museum?

3. **Collections:** Collection methodology is an important topic to discuss. Two groups of collections can be identified; Collections directly related to sports and sports objects in different collections. The main question remains to be discussed: What is a sports object? An inventory should be made of what sports and sporting museums are.

In this regard, the work carried out by the MNS team ("Procurement Policy", 2017) will be valuable for our reflections.

4. **Museology of sport:** To the extent that a methodology for the collection of sports objects is not identified or theorized, curators who are responsible both in sports museums and in different thematic museums with collections on the sport have no clear vision regarding acquisitions, themes, or general collection. The need to develop a museology specific to sporting goods collections has been identified.
5. Typology of visitors: There is a lack of typological identification of visitors in the sports museums. Are these fans, amateurs or others? A communication policy for sport museums remains to be elaborated and discussed.

The purposes of this second workshop are;
- To enlarge the network of ICMAH’s working group,
- To share the experiences between “sports museums”,
- To evaluate possibilities of organizing a special conference on sports and museums,
- To discuss about the museological and museographical aspects of sports collections in history and archaeology museums and of museums that are specialized on sports.

The programme of the workshop will consist on;
- Presenting ICMAH’s purpose and objectives,
- Presentations of participant organizations,
- Discussions about the themes and organizations.

Participant organizations are;
- Olympic and Sports Museums, Qatar,
- Besiktas JK Museum, Turkey,
- National Museum of Sports, France,
- National Olympic Museum, Azerbaijan

Icherisheher (Old City) Heritage Re-use Workshop

Moderator: Myriame Morel-Deledalle
Presentation: Idris Aliyev

Baku city is divided into 3 cultural levels:
- Between ancient period and early medieval period (IX century)
- Between medieval period and XIII century
- Between medieval period and XIII- XVIII centuries

Old City or Inner city is the ancient historical core of Baku. In December 2000, the Old City of Baku, including the palace of Shirvanshahs and Maiden tower, became the first location in Azerbaijan to be classified as a World Heritage site by UNESCO. Here, in 22 hectares, there are nearly 500 historical monuments (mosques, caravanserais, bath-complexes, residential buildings, etc.), three of them are of world importance, while 28 are national and 453 are of local value.

Arch-shaped religious complex is one of the monuments revealed in the Old City. The complex was discovered in 1964 during the recent archaeological excavation works. From 2010 years, complex displays the exhibition “The art of stone carving in the open air” by stages. This kind of folk art was closely linked
with lifestyle of various strata of population. What are the problems of the re-use? On the territory there are still archaeological works carried out. After having been completed the restoration works, it will be given to the use of public.

As the city history is ascribed to the ancient periods, it is much difficult to conduct restoration works on the territory. Because, Old city is the rare in the world open-air-city-museum with the population about 4000 people. It ought not to be right to contemplate it is a place for preservation of valuable exponents because this place is a residential area that all implementations which carried out here without harming the environmental protection.

In 2007, the Old city’s management plan was created. In 2009, the presentation of the reconstruction project “Master plan’ Icherisheher was carried out and has been prepared by a group of the international experts with the assistance of the Azerbaijani specialists. It is the important document which defined the further destiny of the town museum. This concept included renovation, restoration and preservation of the town generally and its monuments in particular. As well as, this new hammam was found in 2015 during these archeological works. Old city was joined to the International Rescue committee in 2000.

Here, on the right side of the entrance gates, the Old Customs building was located. In addition to customs procedures, everyone entering the old city was required to undergo sanitary and hygienic treatment in this bathhouse. The bath complex was closed when Baku city was seized by the Russians in 1806. The military barrack was established on the territory of the complex. During the seizure of Baku, the cupolas of the bathhouse were demolished and its chambers were used for storing the industrial waste. As a result, the internal space of the bathroom was filled with earth.

According to the archaeological works committed in June 2015, the complex was cleaned from the earth and its architectural structure was resolved. This bathhouse complex represents the same architectural structure of the other medieval bathhouses in the Old City. During excavation works 11 coins (10 coppers and a silver), 50 lamps, 80 ceramic products, the two wheels of the balloon belonging to the Russian naval military fleet and etc. were discovered.

After the presentation by Idris Aliyev. The questions to be discussed will be;

- **How to re-use of hammam?** As a bath-house based on an old hammam traditions?
  
  We have old interesting hammam traditions: Bathes were always considered the place of comfort, purity, vitality, health, spiritual peace, relaxation and body renewal for people. Along with having sanitary-hygiene function, these constructions become a place of rest for neighbourhood population. The bathes received water from ovdan, or wells dug in the city. Thick walls, lower coverage cupolas, smooth-walled facades, the arched interior and inputs are characteristics for Icherisheher bathes, the embodiment of Shirvan-Absheron architectural school. Fuel oil was used in
heating of water and bath in Baku Castle distinctive from other regions of Azerbaijan. The bath was usually divided into six parts inside: corridor, the dressing room, common bath room, single bath with two pools, cleaning room and stokehold bath. The reason for location of bathes a little bit lower than the earth in most cases is their being warm in winter and cold in summer. Bathes were only place for women’s collective meetings and contacts in Baku. Women bath was called also “Zanana” Bath. Dresses and bath equipment were taken by them to the bath in a bundle and kept locked inside the copper bath box. The girls were proposed marriage and had a talk around all latest news there. Wedding ceremonies were held in the bathes. The ceremonies “Bride bath”, or “Groom Bath” (Bey hamami) ceremonies were accompanied by music, dance and singing. Taking these into account, main great hall of bathes was decorated pompously with pictures and tile decorative elements on the walls.)

- **A new Hammam museum would be possible?**
- **May the complex be used as Children Museum?**
- **Should it be kept as a historical architectural monument or should it possible to open new expositions and what kind?**

It is important to establish an exhibition in the complex which reflects the information about the history and services of Old Customs building. There also should be exhibited the vessels used in the bathhouse during the sanitary and hygienic treatments.
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