# NEWSLETTER

RE-CULTURAL HERITAGE

Reviving of cultural heritage:
Social and Economic Empowerment of Rural Areas

APRIL MEETING OF THE RE-CULTURAL HERITAGE PROJECT IN BURSA, TURKEY.

The third Transnational Project Meeting of the Re-Cultural Heritage Project took place on the 27th and 28th of April in Bursa, Turkey. All Partners actively participated in the meeting being it either in person or online.

During the meeting, crucial points were handled I.e. the next steps were clarified, partner tasks and the further development of the Online Learning Platform were discussed.
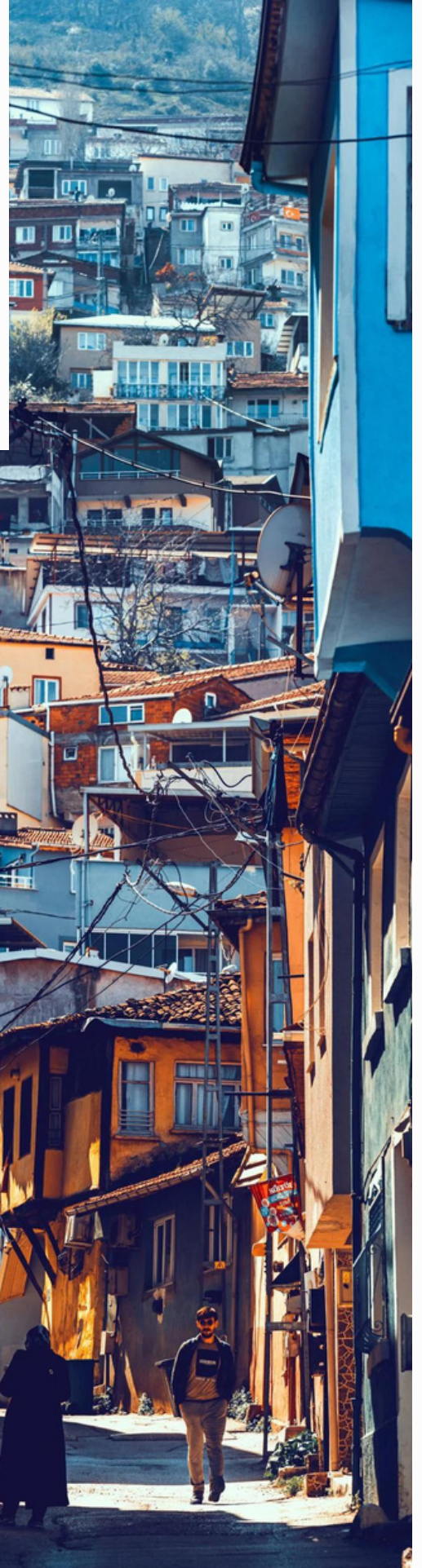
WHAT HAPPENED AT THE THIRD TRANSNATIONAL MEETING ?

At this TPM, all partners gathered up to discuss further developments of the project in Bursa during the last week of April; UMB joined the meeting sessions virtually.

The Online Platform is up and running, now partners are finalizing the modules to be uploaded and offered to CCS and cultural heritage experts.

AID took the lead on the Assessment Nationals Reports and Dissemination (PR3), explaining the interviews modality, status, updates, deadline and next steps.

Together with all partners' contributions, UMB addressed the LTTA preparation with its program, organizational points, and financial aspects.

Bi-monthly monitoring review, Quality control, Dissemination plan, Sustainability and Risk Mitigation Plan, and general Administration and Finance of the Project were also important topics comprised in the Agenda, and these were handled by Glocal Factory, Glocal Factory & AID, IGEA, AID, and FSMA, respectively.

All in all, the meeting played an essential role in the further development of the project and its successful implementation.

THE ONLINE LEARNING PLATFORM

The PR1's successor is PR2, which comprises an Online Learning platform developed by GEInnova and 6 modules with teaching content created by the partners.

The platform is interactive and user-friendly offering 6 instructive modules and covering topics e.g. Collaborations in Cultural Heritage (Institutional powers and local stakeholders), Financial resources, Sustainable Tourism, Digital communication, Conservation and Valorisation of Tangible Heritage and Conservation and Valorisation of Intangible Heritage. Each module comes alongside with a set of best practices and two quizzes, one for the basic level and one for the advanced level.
Once fully operative, the platform will be made available for everyone.

Project Meeting with the partner countries; Spain, Austria, Greece, Slovakia, Italy and Turkey.

HOW ARE DIGITAL AND COMMUNICATION TOOLS USEFUL FOR CULTURAL HERITAGE AND ITS REVITALIZATION ?

Intangible cultural heritage is fragile, it needs therefore our human protection. The cultural goods that have suffered some sort of damage are no longer complete gone. Now, with the continuous deepening and development of science and technology, mechanisms have been created to materialize digital restoration, for instance, through the projection of the restored image on the original work.

The qualities of the work must be taken into consideration while performing this sort of intervention, and the original materials' compatibility with the intensity of the light projections to which they will be exposed must be throughly assessed. This kind of intervention is now being further developed in architectural works where the goal is to restore mural artwork that have been completely or partially lost.

The digital restoration of the artwork on the apse of the church Sant Climent de Taüll, in the municipality of Valle de Boh near Lérida, Catalonia, is an example of this form of restoration in action.

A Romanesque fresco painting that once adorned the apse of this church was acquired by the Junta de Museus between 1919 and 1923 and relocated to Barcelona in order to prevent its expropriation (Mateos Rusillo and Gifreu Castells, 2014). Although there are a few gaps, the piece, which is currently on display at the National Art Museum of Catalonia (MNAC), is almost entirely preserved.

For almost a century the walls of the church of Sant Climent de Taüll (Lleida), one of the nine Romanesque temples in the Pyrenees protected by Unesco as a World Heritage Site since 2000, had been bare. The frescoes had been removed in 1920 by the Board of Museums of Catalonia because of the danger of being plundered and sold abroad. But technology and the financial contribution of 400,000 euros from a bank have allowed the colorful paintings to shine on the walls again since November, albeit virtually.

In just 10 minutes a mapping allows, through the use of six high-definition projectors, to see the paintings torn off and transferred to Barcelona (specifically in the National Art Museum of Catalonia, MNAC, where they are part of the largest set of Romanesque mural painting in the world), along with those that have been preserved in situ (such as a scene of Cain and Abel) and check the appearance and color they had 800 years ago, as the inhabitants of the municipality of Valle de Bohí (Lleida) could do.

Six months after its inauguration, the project, an initiative of the Department of Culture of the Generalitat and the Obra Social de La Caixa, which included it in its program Romànic Obert, has received an international award: specifically the best multimedia project at the Museums and the Web congress held in Baltimore, which annually awards the best examples of digital projects in the field of museums and cultural, natural and scientific heritage, and a reference congress in the world in its field.

The project coincided with the comprehensive restoration and museumization of the church. During the work, the deep layers of the 12th century mural paintings were recovered, allowing the new projected virtual images to be accurately fixed to the wall.

Here, it's imporant to stress how they have taken advantage of new digital tools to answer the need of preservation of the local cultural heritage.

The National Art Museum of Catalonia (MNAC), where the work is being kept

Reviving of cultural heritage: Social and Economic Empowerment of Rural Areas

Re-Cultural Heritage 2021-1-ES01-KA220-ADU-000026494