

## REPORT ICOM-CECA 2021 - 2022

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### COMMUNICATION COORDINATOR BEST PRACTICE AWARD

#### ➤ **Best Practice Award Report**

The call to participate in this new edition of the Prize was made in advance, through the dissemination by the Regional Coordinators, and with a strong follow-up on the website and social networks.

The final number of candidates submitted was **15** compared to 16 in the 2020-2021 biennium, 20 in 2019, 10 in 2018, 11 in 2017, 23 in 2016, 25 in 2015, 35 in 2014. The number of candidates submitted is not surprising, however it should be noted that during 2021 and early 2022, it was the time when the opening of the museums gradually took place, following the health crisis produced in 2020 by COVID 19 and the reinstatement of some of its staff who had been laid off.

The quality of the programmes submitted can generally be considered very good. Of the papers submitted, 6 were from Asia, 4 from Europe, 2 from Latin America, 2 from Africa and 1 from Oceania and were written 12 in English, 2 in Spanish and 1 in French.

The international jury was composed of **Arusyak Ghazaryan** and **Jenny Siung**, previous Best Practice Award winners, and me as Communication Coordinator and Best Practice Award Coordinator, chaired by **Marie-Clarté O'Neill**, President of CECA. The jury met virtually and evaluated the projects on 21, 22, 23 and 24 May 2024, publishing the five winners of the Award for 2022 on the 24th.

These are:

**de Bethmann, Delphine** « **La Boîte à musique, un dispositif de médiation à l'hôpital** » Musée de la musique / Cité de la musique. Paris /France.

**Chan, Sock Mun** «**Data-driven Chatbot Interactive Gam**» Sun Yat Sen Nanyang Memorial Hall. Singapore.

**Chen, Joanne** «**Virtual Heritage Trail Programme for Specialised Schools**» National Heritage Board. Singapore.

**Mohamad, Haryany**«**Talking Object; Seeing Through Young Eyes**» Penang State Museum Board. Penang/Malaysia.

**Cheng, Yanni** «Here Comes Shanshan: a 2000-Year-Old Beauty» Han Yangling Museum. Xi'an, Shaanxi. China.

This Coordination understands that a great deal of progress has been made in the last two years in terms of how this Award is communicated, whether through the website, social networks and dissemination by the Regional Coordinators. However, this communication should be reinforced at each of the professional meetings, whether at regional or national level.

This year, at the request of the President of the CECA, I took over the editing of the Best Practice book. Presenting this new edition was a source of pride and responsibility for me after the excellent work done by Emma Nardi and Cinzia Angelini over the years, and also because it was nothing more and nothing less than the digital publication of the Best Practice 10 book.

It included the programmes of 13 of the 15 candidates presented in this 2022 edition; it had a Prologue by Marie-Clarté O'Neill and a Presentation by me mentioning the 50 winners of the Prize and the countries that participated since its first edition.

Until 2016, the book Best Practice contained on its cover an image of a fresco from 1338, by Ambrogio Lorenzetti, in which the Government Palace of Siena, in Italy, is shown. This fresco is recognized as an allegory of good governance and the positive effects that this represents in society and that the Board of that time wanted to be reflected in its actions.

The last three editions of the book lacked an image on the cover. Therefore, given the importance of a tenth edition, I decided with the consent of the President that the cover should have a new image: a painting by Vassily Kandinsky from 1925, "Gelbt-Rot-Blau" (Yellow-Red-Blue).

Kandinsky's painting manifests his fascination with the symbolism of colour and psychology. Through colour he reflects the duality between the inner and the outer world, in our case, the inner and the outer world in the activities projected from the museum. From the contrast of shapes and colours in this painting the author creates tension but also harmony and dynamism, which is the objective sought by the educators and mediators of the museum: the rhythm and dynamism of the visits proposed by the multidisciplinary teams working in the museum.

"Gelbt-Rot-Blau" (Yellow-Red-Blue) is the name by which Kandinsky identified his work. Yellow, red and blue, the colours traditionally considered "primary", are the ones that allow us to create more colours. Each one of them is completely different and unique. The new proposals, strategies and challenges that can emerge from museums are also an almost infinite combination, like the result of these colours mixing together. The theosophical theory of the early 20th century, to which Kandinsky adhered, postulates that creation is a geometric progression, starting from a single point. Based on these premises, I invite you to use the Best Practices tool to create a geometric progression of new projects, competencies and skills within education and cultural action in museums.

The winners were present at the ICOM General Conference in Prague where they were awarded their diploma by the President of the CECA at the Národní pedagogické muzeum a knihovna J. A. Komenského on 25 August 2022.



➤ **Other task carried out by this Coordination**

- ✓ Various documents and communications to be distributed to members were translated into Spanish.
- ✓ During the Board meetings, the presentations of the participants were translated into Spanish.
- ✓ May 2022. Sponsored by ICOM Argentina and CECA Argentina, virtual participation in the **1st Meeting of Cultural Heritage Preservationists** held in the city of Salta with the paper: *"The role of education and museums in safeguarding cultural and natural heritage"*.
- ✓ September 2022. Participation in the **XIII National Meeting of CECA and VIII Meeting of Museum Educators** held in San Lorenzo (Santa Fe) with the presentation *The 10 years of the Best Practice Award: balance and perspectives*.