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Europe



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LAUREATES 2017

European Union Prize for Cultural Heritage/
Europa Nostra Awards

2017 Laureates

European Union Prize for Cultural Heritage /
Europa Nostra Awards

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As part of Europa Nostra's mission to safeguard our built and natural heritage, this publication has been produced using environmentally friendly paper and techniques.

ISSN 1876-309X

COVER AND INSIDE COVER PHOTOS

The King's Road across Filefjell, NORWAY

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Creative
Europe



European Union Prize for Cultural Heritage / Europa Nostra Awards

The EU Prize for Cultural Heritage / Europa Nostra Awards was launched in 2002 by the European Commission and has been organised by Europa Nostra ever since. The Prize celebrates and promotes best practice related to heritage conservation, management, research, education and communication. In this way, it contributes to a stronger public recognition of cultural heritage as a strategic resource for Europe's society and economy.

A total of 455 outstanding heritage accomplishments have been recognised in the past 15 years. The awards scheme received the support of the EU Culture programme and is now supported by the EU Creative Europe programme.

The Prize honours up to 30 remarkable heritage achievements from all parts of Europe every year. Seven are selected as Grand Prix laureates and one receives the Public Choice Award, chosen in an online poll. The awards are given in four categories: conservation; research; dedicated service to heritage; and education, training, and awareness-raising.

The awards are presented to the winners at a major public event, which is hosted each year in a different European city. The 2017 European Heritage Awards Ceremony was held on 15 May at St. Michael's Church in Turku, Finland, on the occasion of the centenary of the country's independence. The ceremony was attended by heritage professionals, volunteers and supporters from all over Europe, as well as by high-level representatives from EU institutions and Member States.

The **Call for Entries** for the 2018 edition will be posted on the Creative Europe and Europa Nostra websites. The deadline for applications is **1 October 2017**.

For more information:

europeanheritageawards.eu

europanostra.org

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Contents

4 FOREWORD

Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport and **Plácido Domingo**, President of Europa Nostra

6 LAUREATES

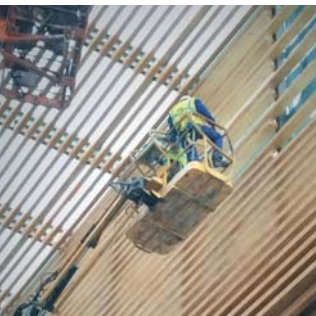
CATEGORY CONSERVATION

8	St. Martin's Chapel in Stari Brod, near Sisak	CROATIA
10	Baroque Complex and Gardens in Kuks, Hradec Králové Region	CZECH REPUBLIC
12	Ancient City of Karthaia, Island of Kea	GREECE
14	Bastion of the Grand Master's Palace, Rhodes	GREECE
16	White Pyramid, Rome	ITALY
18	The King's Road across Filefjell	NORWAY
20	The Clérigos' Church and Tower, Porto	PORTUGAL
22	Cultural Palace in Blaj, Transylvania	ROMANIA
24	Cap Enderrocat Fortress, Mallorca	SPAIN
26	Roof for the Ruins of the Monastery of San Juan, Burgos	SPAIN
28	Kılıç Ali Paşa Hamam, Istanbul *	TURKEY
30	Cromford Mills: Building 17, Derbyshire	UNITED KINGDOM

CATEGORY RESEARCH

32	Rode Altarpiece Research and Conservation Project, Tallinn	ESTONIA
34	'Museum Piranesi', Milan	ITALY
36	'Carnival King of Europe', European Project, San Michele all'Adige	ITALY
38	Bosch Research and Conservation Project, 's-Hertogenbosch	THE NETHERLANDS
40	Philippe Stern's Collection of Timekeepers, Geneva *	SWITZERLAND

* This project received a Europa Nostra Award, which is presented to outstanding achievements from European countries not taking part in the European Union's Creative Europe programme.



CATEGORY DEDICATED SERVICE

- 42 Mr. Ferdinand Meder, Zagreb
- 44 Mr. Jim Callery, County Roscommon
- 46 The Norwegian Lighthouse Society
- 48 Mr. Zoltán Kallós, Transylvania

CROATIA
IRELAND
NORWAY
ROMANIA

CATEGORY EDUCATION, TRAINING AND AWARENESS-RAISING

- 50 Erfgoedplus: Online Heritage Platform, Hasselt
- 52 Centre of Visual Arts and Research, Nicosia
- 54 Educational Programme for Czech Cultural Heritage, Telč, Vysočina Region
- 56 Paavo Nurmi Legacy Project, Turku
- 58 Heritage Crafts Initiative for Georgia, Tbilisi
- 60 Cultural Heritage and Barrier-free Accessibility Project, Berlin
- 62 *ilCartastorie*: Storytelling in the Archives, Naples
- 64 Jewish Cultural Heritage: Educational Programme, Warsaw
- 66 Advanced Master in Structural Analysis of Monuments and Historical Constructions, European Programme coordinated in Guimarães
- 68 SAMPHIRE: Maritime Heritage Project in Western Scotland

- 70 Special Mentions of the Juries
- 76 Heritage Awards Juries
- 78 Heritage Awards Assessors
- 80 Photo Credits
- 81 European Year of Cultural Heritage 2018

BELGIUM
CYPRUS
CZECH REPUBLIC
FINLAND
GEORGIA
GERMANY
ITALY
POLAND

PORTUGAL
UNITED KINGDOM



Europe's Heritage Excellence at its Best

With the **European Year of Cultural Heritage 2018** on the horizon, we are especially proud to present the **29 winners of the European Union Prize for Cultural Heritage / Europa Nostra Awards 2017**. We warmly congratulate our award winners and pay tribute to all those organisations and individuals who made these exceptional achievements possible, as a result of their exemplary skills and hard work.

Among the outstanding accomplishments awarded in 2017 are: the renovation of a road stretching across 100km of Norwegian mountains that has made an area of breathtaking natural beauty accessible to visitors; a pioneering research project on the paintings and drawings of the Dutch painter Hieronymus Bosch that has shed new light on some of the world's most fascinating works of art created at the turn of the 16th century; the dedication of a conservator and art historian to protect Croatia's heritage for almost 60 years; and the creation of a Cypriot centre of visual arts and research in Nicosia that has the spirit of reconciliation and peace at its foundation.

Independent expert juries examined **202 award applications**, submitted by organisations and individuals from **39 countries** across Europe, and selected the laureates. This year, a Europa Nostra Award is also presented to remarkable heritage projects from two

European countries not taking part in the EU Creative Europe programme, Switzerland and Turkey.

Over the past **15 years**, the **European Commission** and **Europa Nostra** have recognised some **455 heritage achievements from across Europe** – the best conservation projects, the most outstanding research, the most dedicated heritage professionals and volunteers,



Commissioner Navracsis at the European Heritage Awards Ceremony 2016 | Zarzuela Theatre, Madrid

“Our joint priority must be to place our culture and our heritage where they belong: at the very heart of the European project and of the European future.”

and the most creative awareness raising, training and educational programmes. Our Awards scheme has grown to become a unique resource for heritage excellence which can inspire people to act in order



Plácido Domingo at the European Heritage Awards Ceremony 2016 | Zarzuela Theatre, Madrid

to save and promote Europe’s priceless cultural heritage. All winners demonstrate that heritage is a powerful tool for sustainable development, including economic growth and social cohesion and for a more inclusive Europe.

Our cultural heritage is far more than the memory of our past; it is the key to our future. Our culture and heritage are the very foundation upon which we can build the future of Europe. They are vital tools for fostering mutual respect and understanding, peace and stability in our continent – which are today more vital than ever. Therefore, our joint priority must be to place our culture and our heritage where they belong: at the very heart of the European project and of the European future. Let us use the historic opportunity of the forthcoming European Year of Cultural Heritage in 2018 to move forward in this direction!

Tibor Navracsics,
*European Commissioner
for Education, Culture,
Youth and Sport*

Plácido Domingo,
President of Europa Nostra

Laureates

In 2017, a total of 202 applications were submitted to the EU Prize for Cultural Heritage / Europa Nostra Awards from 39 countries across Europe.

Each year, the Awards are presented to outstanding achievements of European significance in the following categories:

Conservation projects, including the restoration of buildings and their adaptation to new uses; new buildings in historic settings; urban and rural landscape rehabilitation; archaeological site interpretations, and the care for art collections;

Research projects in the field of cultural heritage which lead to tangible results in the conservation and enhancement of heritage in Europe, including studies, digitisation projects, results of research and/or scientific publications;

Dedicated Service to heritage conservation by individuals or organisations whose contributions over a long period of time demonstrate a high degree of devotion coupled with excellence in the protection, conservation and enhancement of cultural heritage in Europe;

Education, Training, and Awareness-Raising initiatives related to education, training and awareness-raising in the field of tangible and/or intangible cultural heritage that aim to promote and/or to contribute to the sustainable development of the environment.

This year, the EU Prize for Cultural Heritage / Europa Nostra Awards honoured 29 remarkable achievements from 18 countries. Of these winners, 7 were selected to receive a Grand Prix and a monetary award of € 10,000. Two Europa Nostra Awards were also presented to projects from European countries not taking part in the EU Creative Europe programme.

All projects and initiatives were assessed in situ by independent experts (*see pages 78-79*), and then judged by one of the four Heritage Awards Juries during a series of meetings held in January and February 2017. Each Jury is composed of experts from all over Europe (*see pages 76-77*).

Each laureate receives a certificate and either a bronze trophy or a bronze wall plaque to fix in a visible location on their awarded building / site.

- Category Conservation
- Category Research
- Category Dedicated Service
- Category Education, Training and Awareness-Raising



St. Martin's Chapel in Stari Brod, near Sisak

St. Martin's Chapel in Stari Brod is an outstanding example of vernacular Croatian architecture. Stari Brod is one of many traditional villages with unique wooden churches, and though these structures were once numerous in the region, St. Martin's Chapel is just one of around forty buildings dating from between the 17th and 19th centuries which still survive in this area today.

Probably built in the early 17th century, with later additions from the 18th century, this small, traditionally constructed church has many charming features. Its most arresting detail is the Baroque interior decoration. All of the walls and ceilings are covered with 88 shallow wooden panels of varying sizes that are bordered by a decorative wooden frame. The panels are vividly adorned in paint with intertwined symmetrical ribbons, flowers and leaves.

In their vibrancy, they are reminiscent of local folk embroidery. The altarpiece dedicated to St. Martin is decorated in a similar Baroque style.

Both the panels and the structure were in an advanced state of deterioration before conservation works, which were coordinated and conducted by the **Croatian Conservation Institute**. Missing roof tiles led to leaks and water damage, and the extended exposure to humidity resulted in structural damage as well as the warping and weakening of the painted panels. In order to tackle the work effectively, a comprehensive survey was carried out. Subsequently, the panels and the altar-piece were removed for careful cleaning, restoration and retouching. The building underwent repairs to the compromised foundations and a new wooden roof with oak shingles was built. Throughout the work, wherever possible, traditional techniques and treatment of the materials were used.

St. Martin's Chapel has a special significance to the population of the village of Stari Brod, and this was acknowledged in the presentation of the final result. Emphasis was placed on the chapel's value and on raising awareness among the local community in order to encourage its protection in the future.





“This exemplary project has placed great importance in Croatia’s vernacular architecture, an aspect of the country’s heritage which has faced a decline in previous centuries. The delicate and fragile architecture has been respectfully and sensitively handled, and has enhanced the painted jewel-box like quality of this chapel”, said the jury.

“The excellent conservation of the painting is especially commendable, along with the way in which local craftspeople, the owners, and the community were encouraged to participate in the conservation process”, highlighted the jury.



Baroque Complex and Gardens in Kuks, Hradec Králové Region

The Kuks – Pomegranate project was initiated and coordinated by the **National Heritage Institute in the Czech Republic** and with support from the **European Regional Development Fund**. The site, built in the early 18th century, is comprised of the residence of Franz Anton von Sporck, built close to the medicinal springs of the nearby river Elbe as well as a spa, a hospital, a church, a cemetery, a pharmacy and sprawling gardens with herb garden, follies and fountains found within. Much of the complex was in an unfortunate condition with the vast majority of the buildings completely unsuitable for use.

The complex represents an outstanding example of Baroque architecture and interior decoration and embodies Baroque ideals in its symbolic physical arrangement. The Baroque fascination with opposites, life and death is evident in the way in which those buildings dedicated to youth and life, that is the chateau, the theatre and spa are located on one side of the valley while those devoted to spirituality, aging and death such as the hospital, church and cemetery are located on the opposite bank.



The hospital and pharmacy have had a remarkable history, having functioned as such from 1743 until the occupation of Czechoslovakian territory in 1938. After 1938, a district penitentiary was established there for German juvenile boys. In the second half of the 20th century, the building was a hospital for the chronically ill as well as a branch of the regional archives. The Kuks - Pomegranate project, its name taken from the pharmacy, was undertaken for the purpose of building an educational centre focused on this fascinating history of the complex, for hospital activities, the presentation of a historical and contemporary pharmacy and the cultural and artistic aspects of the building.

“The restoration work of the Kuks hospital, an integrated project of building and landscape conservation, is of the highest quality. Its multi-, interdisciplinary approach is commendable and should serve as a strong example for conservation projects across Europe,” said the jury.



“The building and its history are important in a European context as the site tells a story which is conveyed through its educational program. Its continued use in a pharmaceutical function is significant. Hospitals frequently present a complicated set of issues in conservation as they are continually in need of restoration and technological advances. The Kuks – Pomegranate project presents a solution which is well adapted to the new demands of the building while preserving what is present of its history,” commented the jury.



Ancient City of Karthaia, Island of Kea

This exciting project, directed by a Scientific Committee under directorate of the **Greek Ministry of Culture**, offers visitors a glimpse into the past following the conservation, partial restoration and interpretation of the ruins of the ancient city of Karthaia, located on the island of Kea off the Greek coast. Karthaia was an important Greek city-state which flourished in the archaic period and was abandoned in Late Antiquity.

The ancient city is one of the few sites in Greece where both the unspoiled natural landscape and the planning of the city are well preserved. History and nature are found in complete harmony here and the preservation and enhancement of the site's unique history and special ecosystem were carefully planned to preserve this authenticity.

The remains of the city include both temples and public buildings and are found on the southeast coast of the island which can only be reached by traditional footpaths or by sea. The remoteness of



the site posed a challenge to the researchers and workers, which makes the careful and balanced restoration all the more impressive. This aspect of the work was noted by the jury, who stated: *“The extensive research carried out at the site has enriched our understanding of the civilization which was settled there and has made accessible what was, before the intervention, largely remote”*.

This fascinating site was made more easily accessible by improving the footpaths and facilities and by making the ancient buildings understandable to the public. To achieve this, information signs were established along with a wooden pavilion providing information in the closest modern village. The renovation of the site and partial restoration of the ruins has resulted in increased interest from the local community in their own cultural past and has revitalised tourism to the area.



“The creation of this archaeological park for a site from the 5th century BC is an outstanding lesson in recovering and highlighting the Classical landscape of Europe. The leaders of this project have an astute understanding of the significance of this site and have recaptured the association between the urban and natural landscape which was so fundamental to the ancient society who lived there”, emphasised the jury.



Bastion of the Grand Master's Palace, Rhodes

This ambitious project has spanned ten years and focused on the restoration and enhancement of the Bastion of the Grand Master's Palace in the medieval town of Rhodes. The composite defensive complex was in great need of attention when the project was begun in the early 2000s after the collapse of large parts of the original masonry of the eastern battery of the bastion, which was largely reconstructed in Rhodes' Italian period in the first half of the 20th-century. Unfortunately, the interventions carried out at this time, including the addition of a cypress tree nursery at the bed of the moat and the arrangement of an extra access point, are likely to have strained the already compromised foundations and led to further deterioration of the walls. The structure was in danger of a serious further collapse, which in turn threatened other important medieval structures extending to successive levels of the Palace.

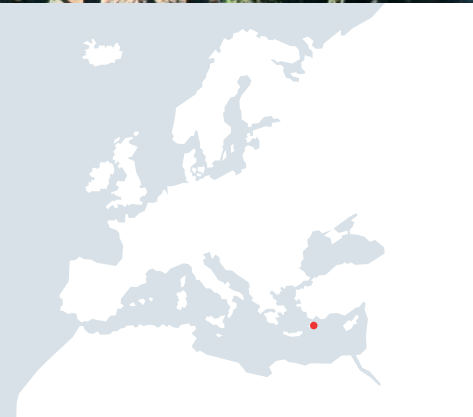


The restoration works were implemented by the **Medieval Town Scientific Committee of the Ministry of Culture** in the framework of the relevant **European funding programmes** in response to the threat of collapse and aimed to enhance the Bastion's defensive function and to reinforce the compromised structures and masonry. In addition to reinforcing the structure of the Bastion, the project had a clear goal of converting the area into a suitable public venue for cultural and educational activities in the museum-conference complex of the Grand Master's Palace.

The comprehensive preliminary research of the Bastion has enriched and produced important new evidence regarding several periods in Rhodes' history. This includes studies and new evidence regarding the Colossus of Rhodes, the Byzantine Acropolis, the existence of the north wing of the Palace which had collapsed in the Ottoman period and the way that the chambers of the Grand Master linked to the garden. This element of the project was particularly appreciated by the jury, who commented that *"the careful archaeological research and documentation efforts have effectively recovered much that had been lost of this prominent cultural heritage site, the focal point of the medieval city of Rhodes"*.



“The project has enhanced this important part of the World Heritage City of Rhodes and helped to recover the fortress’ topographical position. It has also created a new space for public activities, confirming the Palace’s status as a centre of activity in the city”, the jury said.



White Pyramid, Rome

ITALY

The project to restore this iconic landmark, the sole remaining example of a monument built in Rome during the first century B.C. in the so-called ‘Egyptian’ fashion, was initiated and coordinated by the **Superintendent for the Colosseum and Archaeological Area of Rome** but would not have been possible without the financial support of **Mr. Yuzo Yagi**, a Japanese businessman from Osaka. Mr. Yagi, in restoring the Pyramid, wished to express his gratitude to Italy for the growth of his business there. The jury noted that *“this project has an impressive global significance and is reflective of the best aspects of our cooperative and globalised world: an Egyptian inspired monument in Rome attentively restored with the assistance of a Japanese patron”*.

The project encompassed the thorough research of the state of the Pyramid and the development of innovative techniques to restore the structure and to discover the effects of anti-pollution barriers on the Carrara marble which coats the Pyramid. Preliminary research revealed that much of the marble face was deformed and was suffering from physical, chemical and biological



decay. Invasive vegetation had worsened the cracks between the marble blocks, while previous conservation measures taken in the mid-20th century had further damaged the marble with the use of corrosive products, exposing the material to penetrative micro-organisms and rainwater, which in turn majorly damaged the interior frescoes.

Added to this was the unsuitable accessibility of the monument which could only be entered via a steep set of stairs.

The restoration project addressed each of these issues and has contributed greatly to the knowledge about the conservation of Carrara marble. *“This careful restoration is of the highest quality and has revitalised this important monument in the centre of Rome. The investigative intervention used detailed research, innovative materials and techniques to successfully achieve their aims”*, stated the jury.

In addition, the results and solutions for dealing with pollution in a city like Rome, where population density and tourism threaten the vast number of heritage sites found there, have enriched understanding of these issues and will benefit future conservation projects of similar materials.





“The monument’s location in the centre of Rome presented difficulties to the team which they overcame with ingenuity. The location is factored into the maintenance plans for the future which in turn shows that the team has a good perspective of the long-term work needed to protect this fantastic monument. The improved accessibility, with the addition of a new entrance, ensures that the monument can better accommodate a sustainable amount of tourism”, highlighted the jury.



The King's Road across Filefjell

Winding through the breathtaking landscape of the mountainous Filefjell, The King's Road offers visitors a unique hiking and cultural experience. The Road stretches across 100km of Norwegian mountains. Since it was first built in the 1790s, the Road served as an important link between Eastern and Western Norway for travel by horse and cart. In later years, sections of the road were relocated while other sections became overgrown and were out of use. In 2009, the **Norwegian Public Road Administration** and several partners formally started a project to re-establish and revitalise this important road for use by hikers.

"This integrated project of cultural and landscape heritage is of the highest quality and was undertaken with a real focus on best practice in building", said the jury. Research was at the foundation of the project and is evident in the most minor of details. The nails used in the reconstruction, for example, were replicas of the originals used in the Road's construction.

Sherpas from Nepal assisted in the renovation process and were invited to do so thanks to their knowledge of dry-stone walling, a technique which was largely lost in Norway. To ensure the transfer of these skills to local craftspeople, apprentices learned from the Sherpas by working alongside them. Two German travelling craftsmen also assisted with the traditional carpentry employed on the bridges throughout the conservation works. It therefore opened up dialogue and an exchange of skills which spanned continents.

"In inviting skilled workers from Nepal and Germany to contribute to the project, links have been established between these experts and Norway, and, in doing so, traditional crafts and techniques have been recovered and shared in a natural way", highlighted the jury. The project is an outstanding example of how to exchange knowledge across regions and how to bring together different stakeholders from wider networks.





“Importantly, this is the recovery of an historic route and its forgotten track. The road is not an invention, but the revitalisation of a heritage site which is well connected to the villages and settlements along the Road, which in turn enriches the local economy and motivates the local community to appreciate and care for their heritage”, emphasised the jury.



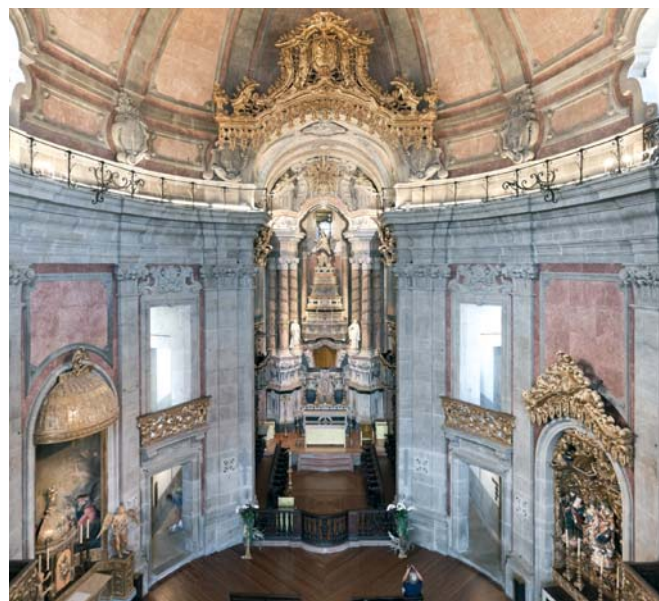
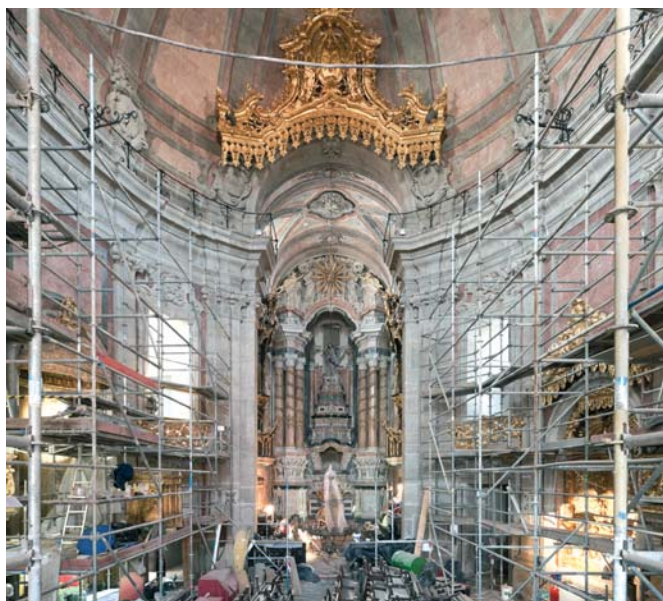
The Clérigos' Church and Tower, Porto

Before major interventions were initiated, this unique Baroque ensemble of buildings located in the city of Porto could no longer guarantee the safety of both visitors and staff. A comprehensive restoration project of both the interior and exterior was needed to preserve and enhance the city's most visited monument. The entire restoration project, from preliminary research to conclusion, was completed in just two years in a collaborative effort by the **Brotherhood of the Clérigos**, who own the ensemble, the **Regional Cultural Directorate of the North**, the **Porto City Hall**, the **Porto Santa Casa da Misericórdia** and the **Universidade Católica Portuguesa** and with support from the **European Regional Development Fund**.

The restoration extended not just to the architectural heritage but also to the movable and integrated heritage contained within which included centuries-old collections of sculpture, paintings, ecclesiastical robes, books and documents. A comprehensive conservation to tackle a wide range of issues was therefore

undertaken in myriad fields: architecture, painting, sculpture, furniture, metals, textiles and paper. This project, in the breadth of its expertise, is an extraordinary example of a complex, multifaceted intervention. It was greatly admired by the jury who remarked that *"the interdisciplinary approach applied to this project was exemplary and has expertly recovered this important landmark within the UNESCO World Heritage historic centre of Porto for current and future generations. The team behind the project has struck a balance between research and high-quality craftsmanship and this was undoubtedly a complex task"*.

The rehabilitation and conservation works were complemented by a 'musealization' of the site and its heritage. This was achieved by creating new exhibition spaces, establishing an exhibition route, restoring the archive and installing interpretative signposting. *"The project has enhanced the entire complex and has created cohesion between the building and its collections"*, noted the jury.





In addition, the restoration project has enabled the Church of the Clérigos and the Chapel of Our Lady of Lapa to reopen for regular worship. *“The project has revitalised the infrastructure of the complex and has also enlivened the surrounding area as great efforts were made to promote the site and boost visitor numbers following its restoration. The social recovery of this historic building, in reopening the chapel for religious services, also sets an important example for other sites as these are social buildings first and foremost”,* added the jury.



Cultural Palace in Blaj, Transylvania

The Cultural Palace, located in historic centre of Blaj was designed in 1930 by the architect Victor Smigelschi to host cultural events and was the only building designated for cultural use in the city. In the 1960s, the building underwent changes to accommodate the city's cinema and later it also became home to the History and Ethnography Museum of Blaj, the city's library and the Blaj Wire Broadcasting Centre. Following a fire in 1995, the building was seriously damaged and remained a ruin until 2012 when the **municipality of Blaj** took the initiative to restore the building.

The fire caused major damage to the building with only the external walls and internal divisions managing to survive. All structural elements including the walls, floors, beams, stairs and roof had suffered extreme deterioration and so needed to go through a considerable structural consolidation. With a modest budget from public funds, the Palace was restored mainly to its original functional design while still retaining evidence of the building's history. The exposed brickwork and the suspended



ceiling, for example, remind the visitor of the fire which had previously destroyed the building.

The jury appreciated this aspect of the project, stating: *“The municipality of Blaj has successfully evoked the lost architecture of this ruined historic building with minimal interventions. They have solely used the remains of the existing fabric without demolitions and with the addition of only the most essential facilities and structural elements”.*





Reclaiming the ruin has greatly improved the aspect of the surrounding urban landscape. The building, having always been used for cultural events, has returned to its role as the only centre for diverse cultural activities such as concerts, plays, film projections and exhibitions in the small city of Blaj. The importance of the building to the social and cultural life of the town can therefore not be overstated. The jury noted this and much admired *“the vivid social participation the building has encouraged and the important social and economic impact it has had on the local community. It sets a national precedent and is an excellent example of what can be achieved with modern ruins”*.



Cap Enderrocat Fortress, Mallorca

SPAIN

“This imaginative reuse of a military building is an effective way of revitalising a challenging site which is completely respectful of the surrounding landscape”, the jury said of this project, which aimed to save an old military fortress from ruin. The private initiative, created and directed by its owner **Mr Antonio Obrador**, restored and transformed this Fortress, located in a natural protected area into a beautiful hotel, which is completely respectful of the building’s architectural essence and its important environmental surroundings.

The Cap Enderrocat Fortress, built in 1898 as part of the defence system of the city of Palma de Mallorca, is the largest fortress of the Balearic Islands. The main buildings alone cover more than 4.100m² and the entire property an area of 30 hectares along 2 km of coast. Since the end of the Spanish Civil War in 1940, the fortress suffered a slow decline, having been virtually abandoned and disused from the 1980s onwards. The premises suffered serious deterioration due to vandalism. The Fortress was carved, for the most part, directly into the porous limestone and this in turn posed serious structural issues.



The renovation was extremely complex due to the sheer size of the Fortress, its national monument status and its protected natural environment. The project was implemented over fifteen years with a strict funding plan in order to guarantee that its new function could be developed in a sustainable way.

The result is an iconic hotel which hosts public and private events and cultural activities. There is a real focus on the heritage of the site, with the hotel’s staff having received training in heritage to raise their awareness of its important characteristics. This year, a small museum, to house an important collection of 1,400 photographs from 1910 to 1930, opened to the public. Guided tours of the fortress and its special surroundings can be arranged. In privatising the building and securing the structure for reuse as a hotel, this project has reclaimed an important part of this island’s military, architectural and cultural heritage and sets an example of what might be achieved in other similar fortresses throughout Europe.



“The impressive private initiative which has propelled this project has ensured a soft intervention which is respectful of the building’s existing character. The restoration of this site and its successful reuse is a fine model for similar sites in Europe”, stated the jury.



Roof for the Ruins of the Monastery of San Juan, Burgos

This original project sought to elegantly preserve an important monument in the city of Burgos in the north of Spain. Built in the 11th century, much of the church suffered damage due to two successive fires in the 15th and 16th centuries respectively as well as during conflict in the 18th century. The church's structure is now largely in ruins, though the exterior sidewalls and some gothic elements have survived. Thanks to conservation efforts in the latter half of the 20th-century, the ruin, though exposed was in relatively good condition. The monastery and its adjoining buildings, an addition from the 19th-century, is now home to the Marceliano Santamaría museum who had converted the ruin into an open-air space for hosting events and various celebrations.



The addition of this well designed roof was conceived as a way to effectively preserve the ruin, to enhance the surviving elements of the architecture and to create a new protected space to celebrate cultural activities regardless of weather conditions. Prior to beginning any major design or construction work, a comprehensive archaeological study was undertaken to map the history of the Monastery and to analyse the strength and stability of the structure. The results of this study were used in drafting designs calculated by specialised engineers, ensuring that the project was carried out with complete respect for this history and that the solution was thoroughly bespoke. The project was coordinated by the **Burgos City Council** and was made possible thanks to **European Union Urban Development funds**.



“This project has presented an innovative approach to reusing and repurposing an important ruin and it has revitalised the space for use by the wider community through the Museum’s public and private events”, affirmed the jury.

“This high-quality work is of an elegant design and does not in any way attempt to replicate anything which has come before. The solution is non-invasive yet offers effective protection of the natural condition of the ruin. The intervention is completely discernible from the old fabric and is totally reversible, an important factor to always consider in making new additions to ancient ruins,” noted the jury.



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Kılıç Ali Paşa Hamam, Istanbul

TURKEY

The objective of this restoration project was to reinstate the structural, material and formal characteristics of this Sinan-period architecture that was lost over the preceding centuries and to revive and update its functional purpose, that is, as a traditional Ottoman bathhouse. Like many medieval structures in Istanbul, the Kılıç Ali Paşa Hamam has suffered extensive damage from earthquakes, especially to the dome, as well as subsequent negative effects from unsuitable maintenance measures.

Alongside the necessary repair of the seriously damaged surfaces and the fortification of structural elements, a key task in this restoration project was the identification of original elements of the Sinan design which had been partially or entirely obscured by later additions. These later additions, generally having been incorporated to cater to the changing demands of the Hamam's customers, had negatively affected the rich spatiality of the

original design. Wooden dressing rooms and lockers which were added to a previously open platform enveloped the entire interior space and hindered the view of the main dome. In the restoration, these later additions were removed and replaced with a non-obtrusive design solution to meet the needs of the customers and to preserve the architectural integrity of the space.

The Jury noted that *"this living heritage site has been revitalised with a combination of expertise in architecture and craftsmanship. It is a prime example of an Ottoman bath and the success of this project has considerable power of example"*.

The project was initiated and privately funded by the owner, **Mr. Nureddin İren**, whose desire to return the Hamam to its original function in a respectful way was implemented by **Mr. Cafer Bozkurt** and his architectural team.





“This is an important building by the iconic architect Mimar Sinan in central Istanbul which has been expertly restored with the use of traditional techniques and crafts, especially in the restoration of the dome. There is fine attention to detail evident throughout this project, for example, in the restoration of the original shoe lockers in the frigidarium, which speaks volumes about the dedication of the team to restoring the Hamam as close to its 16th-century interior as possible”, added the jury.



Cromford Mills: Building 17, Derbyshire

Cromford Mills is a large complex of industrial mills set in the beautiful Derwent Valley in Derbyshire, a UNESCO World Heritage site. It consists of 20 buildings, the earliest and most substantial of which were built commencing in 1771 by Sir Richard Arkwright, the inventor and entrepreneur. Arkwright, with his patented water frames, revolutionised the manufacture of cotton from a small cottage industry and created what is now regarded as the world's first successful factory at Cromford Mills.

The project to recover Building 17 of the complex was initiated by **The Arkwright Society**, a small voluntary organisation. The organisation bought the building and secured substantial funds from the **Heritage Lottery Fund** and the **European Regional Development Fund** to redevelop this Grade I listed site into a gateway to the Derwent Valley Mills World Heritage Site and a centre for creative industries on the upper floors.

“This project represents a good adaptive reuse of a notable site of industrial heritage and is a key component of an important ensemble of buildings. Had it been demolished or left to further deteriorate, it would have been a scar on this World Heritage site”, said the jury.

The building, the largest of those in the complex, was in a very poor state due to a complete lack of maintenance and the unsuitable interventions added by a previous owner. These additions compromised the structural integrity of the building and presented a great challenge.

The conservation works were further complicated by the extensive contamination of the site due to its previous use as a colour pigment works. The dedicated team was forced to resolve this and the other constraints on the conservation with ingenuity



and strategic phasing. The jury noted this aspect of the project, stating that *“the adaptive reuse of this building, which incorporates respectful and reversible interventions, addressed problems of contamination with innovative research. The result is a building with a social function that offers the perfect gateway to the World Heritage site of the Derwent Valley Mills”*.





The jury noted the high quality of the visitor centre and stated that *“the interpretive activities and materials for children are a great addition to the site and its educational function is significant for the entire World Heritage site”*.



Rode Altarpiece Research and Conservation Project, Tallinn

In the autumn of 2013, the **Art Museum of Estonia** initiated a large-scale project which aimed to research and conserve the altarpiece of the high altar of St. Nicholas' Church in Tallinn with support from **EU funding**. The altarpiece was completed in the workshop of the well-known Lübeck master, Herman Rode and is one of the most impressive examples of late medieval Hanseatic art in Europe, especially due to its grand size, measuring approximately 6 x 3.5 metres.

Extensive restoration work on the altarpiece had taken place between 1975 and 1992, however the work was interrupted by the political developments that would take place in Estonia and the Soviet Union at the time. Though much of the work was successfully achieved, the altarpiece's sculptural components were still in need of cleaning and so, the project was started to complete this undertaking.

This project is special due to the collaborative nature of the research. In addition to researching and restoring the altarpiece, another aim of the study was to bring together the specialised

scientific resources of technical research in Estonia. Within the framework of the Rode project, an interdisciplinary group of researchers from the fields of science and the humanities have worked closely together and have created valuable new knowledge concerning one of Estonia's most important works of art. Comparative studies of other works attributed to Rode's workshop were also incorporated. The new knowledge which has emerged from this research forms the basis for further development in the heritage field in Estonia, Europe and beyond.

"This highly complex project has succeeded in coordinating and making use of international resources to restore this splendid altarpiece in situ. The enthusiastic and open-minded team has achieved this incredible result with a relatively modest budget", stressed the jury.





“The project represents absolute best practice in painting and sculptural conservation and research and is a huge achievement in interdisciplinary and international collaboration”, added the Jury. The results of the work have been brought together in a web-based media portal on the topic of the Talinn and Lübeck altarpieces which includes high resolution and infrared photographs of the painting. This excellent online presentation ensures that the results of the study are open and accessible to the general public and specialists the world over.



‘Museum Piranesi’, Milan

The “Museum Piranesi” project is an extraordinary adventure in art history with a great significance on a European level. **Professor Pierluigi Panza** has dedicated more than twenty years, from his doctoral research to today, to the study of Giovanni Battista Piranesi. Panza’s research led him to discover that Piranesi was not



only an engraver and architect, but that he also excavated, restored, collected and sold Ancient Roman artefacts in his ‘house-museum’ of Palazzo Tomati in Rome. Since 2011, on the basis of manuscripts, engravings and texts of the time, Panza has been identifying where these works are now located in an effort to envisage the “Museum Piranesi”.

In collaboration with the curators of many museums and private collections in Europe, 269 pieces have been located and identified as having passed through Piranesi’s workshop. The pieces are found in 43 European countries, in both private collections and large museums such as the Vatican and the Capitoline in Rome, the National Museum in Stockholm, the British Museum, the Louvre and the Hermitage. The vast spread of the pieces is evidence of the deep significance of the project on a European level and it exemplifies the grand scope of this undertaking.

“The dedication of over 20 years by this tireless researcher has made an outstanding contribution to the understanding of antiquity in the 18th-century in Europe and completes our understanding of the oeuvre and influential role of Piranesi”, highlighted the jury.

The investigation was not solely concerned with producing an inventory of these works but aimed to discover the reason for each object entering the collection. On this point, the jury noted that *“the investigation has discovered the spread of the collection of antiquity and has identified the links and trajectories of collecting at the time”*.

“The success of the project highlights the role that accurate documentation has played in enabling this researcher to correctly identify the pieces and demonstrates the importance and significance of accurate documentation in this way”, emphasised the jury.



The research has provided a new understanding of the activities of an 18th-century workshop, the results of which have been extensively published over the past 20 years and which this year will be consolidated in a new publication with illustrations edited by international publisher Skira with the support of Intesa San Paolo. The publication, also to be digitised, will ensure the accessibility of the results and in a sense has reconstructed the 18th-century “Museum Piranesi”.



‘Carnival King of Europe’, European Project, San Michele all’Adige

Through extensive ethnographic fieldwork, cinematic documentation and travelling exhibitions, the Carnival King of Europe project, a partnership of **9 European ethnographic museums**, aimed to shed new light on the similarities that are found in the winter carnival masquerades which occur in Europe. The project aimed to unearth the common roots of these festivities and to establish evidence of their striking parallels.

“This project has great value as it demonstrates that people from different regions in Europe have long-standing similarities in their values and traditions. In focusing on the European tradition of Carnival, the research team has demonstrated these similarities in relation to a festivity which encourages community interaction, cooperation and the performance of local identity”, said the jury.



The research project was co-funded by the **European Union** and is now continuing with funds provided by the coordinating institution of the project, the **Museo degli Usi e Costumi della Gente Trentina (Trentino Folklife Museum)** in San Michele all’Adige, a large ethnographic museum in the Italian Alps.

The project directly documented nearly one hundred masquerades in 14 European countries from the Balkans to Iberia, passing through Central Europe, the Alps and the entire Italian peninsula. The dissemination of the project has reached even more countries throughout Europe. A variety of strategies were used to achieve the aims of the project including fieldwork and film documentation which meant that each masked event was recorded from dawn to dusk on the day of its performance. The findings were disseminated with the organisation of large-scale travelling exhibitions, educational activities, the launch of a website, film screenings, lectures and conferences. Much of the results have been published in academic journals and the book *Carnival King of Europe: An anthropological voyage into the masquerades of winter* has also been published.



The project has discovered a wealth of similarities across these regions which tell us much about what can be found at the core of our shared European culture and its dissemination has ensured that awareness has been raised of these common traditions throughout Europe. *“The project is an important example of how we can preserve the intangible and popular heritage of Europe. We particularly appreciated the way that the investigation is based on collaborations with local experts of the traditions”* noted the jury.



Bosch Research and Conservation Project, 's-Hertogenbosch

2016 marked the 500-year anniversary of the death of the world-famous painter Hieronymus Bosch, an artist whose life and work traversed boundaries and language barriers. His fame soon spread across Europe and his bizarre and utterly creative imagery was, and still is, greatly admired beyond Dutch borders. Now, his surviving oeuvre consists of about 24 paintings and 21 drawings and is found in 26 different museums and private collections in 10 different countries, 9 of which are in Europe.

The Bosch Research and Conservation Project was first presented as an initiative in 2007 and now, ten years on, the BRCP-team has presented the results of the largest international research initiative ever undertaken into the paintings and drawings of Hieronymus Bosch.

Following seven years of dedicated research, the team uncovered a wealth of new information about the artist and his surviving work, which is published in the two volume monograph *Hieronymus Bosch, Painter and Draughtsman: Catalogue Raisonné*

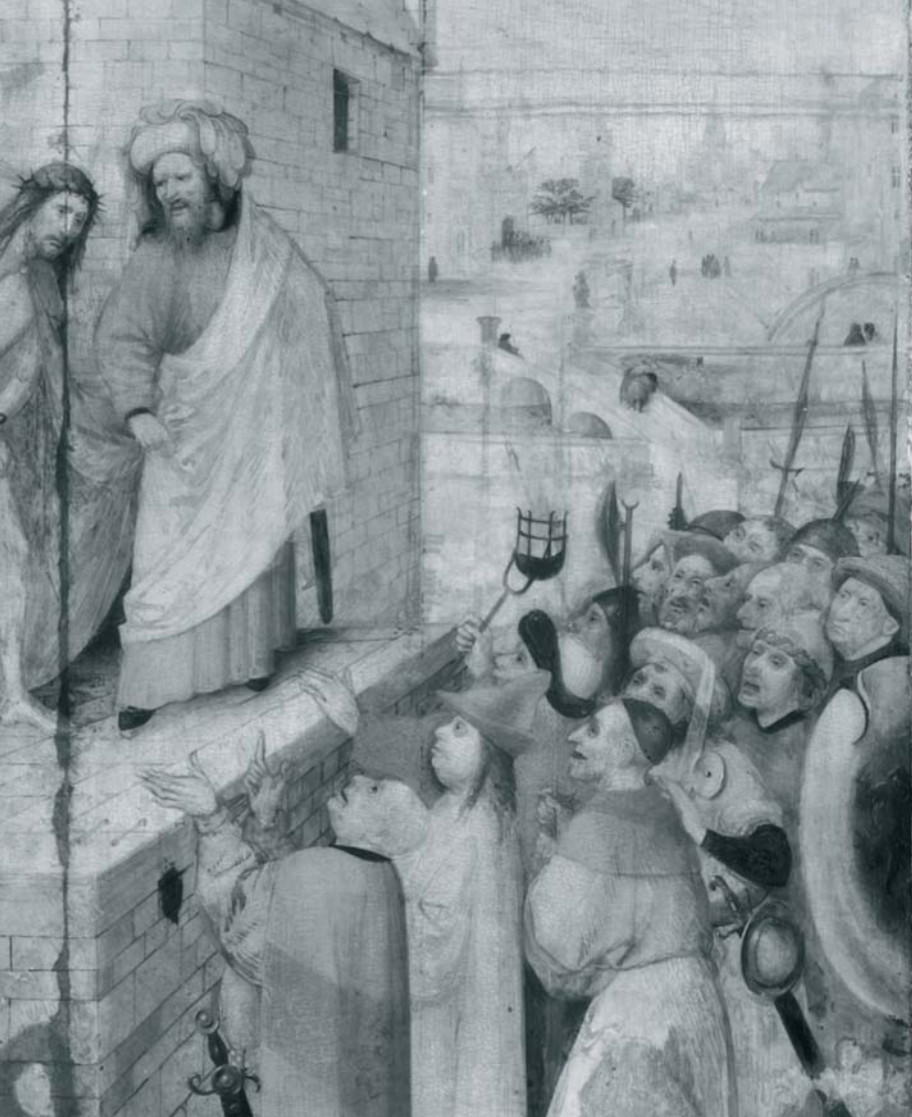


and *Technical Studies* and is accessible through the innovative website boschproject.org. During the Bosch year and in the build-up to it, no less than eleven conservation treatments and two spectacular and important exhibitions in 's-Hertogenbosch and Madrid took place, which were visited by well over 1 million people.

“This project represents innovations in research, conservation and technology and is an excellent example of the link between research and conservation of art”, stated the jury.

The Bosch Research and Conservation Project (BRCP) is an ambitious and international endeavour set up by the **Jheronimus Bosch 500 Foundation, Het Noordbrabants Museum** and the **Radboud University**.





“The entire process of this project is exceptional. The efforts of the various stakeholders in the public sphere to mobilise all of the concerned parties to deliver such an outstanding result, including an international exhibition and a wide dissemination of the results, is wonderful. The comparably small team has evidently worked with devotion and with a keen understanding of the historical, cultural and social context of Bosch”, highlighted the jury.



The Europa Nostra Awards are presented to outstanding achievements from European countries not taking part in the European Union's Creative Europe programme.

Philippe Stern's Collection of Timekeepers, Geneva

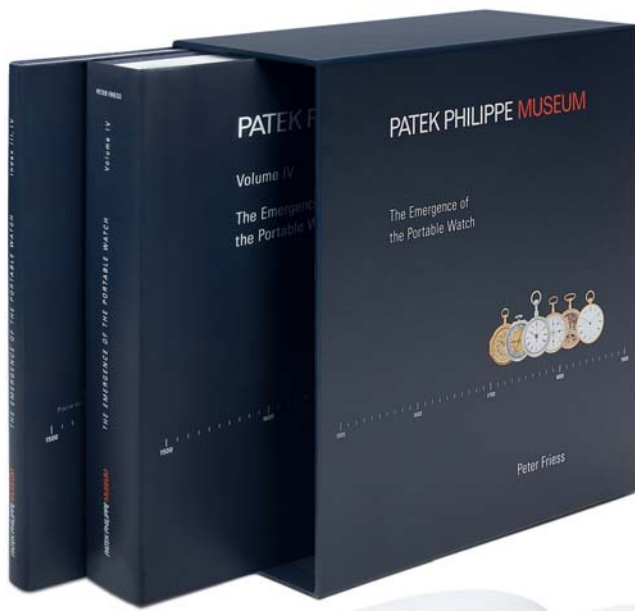
S W I T Z E R L A N D

For over 40 years, **Philippe Stern** has collected an array of European timekeepers which now comprise one of the largest and most important collections of its kind in the world. In 2001, a long held ambition to open a museum to house the collection was realised with the establishment of the Patek Philippe Museum in Geneva. This private and family owned museum is open to the public and aims to explain the horological traditions of Europe to its visitors. "In opening this museum, Philippe Stern has shared his private collection with the public and made the knowledge available to a wider audience. In this digital era, the collection, the museum and the high-quality publication are precious records of the evolution of this technology", stated the jury.

Philippe Stern's collection is composed of around 1,200 timekeepers from across Europe. The majority of the pieces are from Switzerland but many originate from France, England, Austria and The Netherlands among others. In this way, craftsmanship from across Europe is represented and celebrated at the museum. The jury appreciated this aspect of the project noting that "the collection embraces the most valuable, characteristic and outstanding timepieces from the horological centres of Europe".

The acquisition of each timekeeper was always followed by detailed research. The purpose of the research was to discover the progress of innovations in watchmaking and how these innovations reflected scientific and social advances at the time. The keystone of this endeavour was to publish a catalogue describing the collection in this historical context and to present the collection to a broader audience of specialists and admirers.





The catalogue is the result of a great feat in dedicated and minute research, undertaken by Philippe Stern, president of Patek Philippe, and then compiled by Dr. Peter Friess, Director and Curator of the Patek Philippe Museum and the author of the publication. The catalogue diligently details the various aspects of each timekeeper. Some of the timekeepers are less important because of their relatively simple mechanisms, but other details such as the enamelwork, the paintings or the metalwork are often outstanding. The acquisition of each piece in Philippe Stern's collection was followed by research into each of these details. All of the timekeepers have been photographed using a specially developed technique in order to make visible all of their parts both inside and out and has greatly enriched the study of horology in this way.



GRAND PRIX

Mr. Ferdinand Meder, Zagreb

CROATIA

Mr. Ferdinand Meder has dedicated his entire career, from 1970 until today, to the protection of Croatian cultural heritage. In this time, he has acted as the first response to numerous threats to Croatia's heritage. As a conservator and art historian, Mr. Meder has spent his career working in the conservation and restoration of architectural and cultural heritage, in recording and documenting cultural monuments and in raising awareness of Croatian culture. Throughout his career he has served as director at some of the leading heritage institutions in Croatia. In these distinguished positions, Mr. Meder has used his influence to make a significant contribution to the improvement of the restoration and conservation professions. Internationally, he strove to create links with a variety of key international institutions in the world of culture and heritage including ICOM, ICOMOS, UNESCO and the Council of Europe.

His ingenuity in seeking solutions when few resources were available is evidenced by the extensive restorations that he enabled. His expertise and persistence were central to the restoration of Dubrovnik after the earthquake in 1979. In the early 1990s, during the period of military conflict, Croatia's cultural heritage suffered extensive damage and destruction. Mr. Meder, in his role as Director of the Institute for the



Protection of Cultural Monuments, worked to salvage and restore monuments which faced destruction and to draw the attention of the international community to the extent of the damage. These are just a few of the countless actions he has taken throughout his career to serve cultural heritage.

Mr. Meder's dedication to his profession was evident in the way he has fought to improve the public institutions and services which enable the profession to function in the best way possible. For example, Mr. Meder contributed to the establishment of the first three restoration graduate studies in Croatia and developed and implemented state qualifying exams for conservation-restoration professionals.





“Mr. Ferdinand Meder has instituted the profession of conservation and elevated educational standards in his country. He sets a fine example for public service in conservation”, stated the jury.

“Mr. Meder has gone beyond the call of duty. Throughout the different eras of his country, he has adapted and has always worked in the interest of cultural heritage. Even in periods of conflict, he has exercised his unflinching dedication to the defence of heritage and has raised awareness in the international heritage sphere”, highlighted the jury.



Mr. Jim Callery, County Roscommon

In 1959, the year in which Mr. Jim Callery established his motor garage at the gates of Strokestown Park in County Roscommon, he never envisaged that he would come to own and restore the estate on which his ancestors had once been tenants. At its height, the private country estate of Strokestown Park with its extensive Palladian residence was the second largest in Ireland with over 27,000 acres of land being rented out and worked by Irish tenant farmers.

The estate continued to operate on this scale even following the Great Famine of 1845-1852 which resulted in approximately one million Irish deaths caused by starvation and a further population decline of approximately one million due to emigration.

By the time Mr. Callery came to buy the estate in 1979 however, it had shrunk to just 300 acres with the house, ancillary buildings and gardens in a state of complete and advancing decay. The entirety of the contents of the house were later purchased resulting in over 300 years of the family's history being preserved in the



house along with thousands of estate documents which provide an extraordinary perspective on Irish history.

Nearly 40 years on, Mr. Callery has spent millions of his own money, along with help from European Union funds, to restore the house, the gardens, to create a museum to the Irish Famine and an archive of the estate documents which number over 55,000 items.

The restoration and establishment of the world renowned Irish National Famine Museum & Archive by Mr. Callery has been the largest act of private philanthropy for cultural heritage in the history of modern Ireland. The Strokestown estate is now a flourishing hive of activity which provides education, employment and enjoyment for the surrounding region.





The Jury greatly appreciated this personal dedication, stating: *“Through his small business, Mr. Callery has saved a vital historic country estate for Ireland and has created an important museum and archive dealing with this pivotal moment in the country’s history. He has ensured an expert restoration of the house, opened it to the Irish public and preserved the legacy of this important memorial”.*



The Norwegian Lighthouse Society

From 1656 to 1932, 209 lighthouses have been built throughout Norway which were mostly operated by the people living in the lighthouse stations. The lighthouses are an important component of Norway's national identity due to their close link to the naval transportation which has been essential to the establishment of Norwegian trade and contact with the rest of the world.

From 1974 to 2006, all of Norway's lighthouses were automated and are now vacant. Due to Norway's harsh climate and the often exposed location of the lighthouses, many started to decay rapidly. Most of the buildings were out of use and plans were made to either sell or demolish these important structures. On a local level, many small organisations emerged to protect these cherished beacons and to find alternate uses for them. In 1997, these numerous organisations were brought together with the establishment of the Norwegian Lighthouse Society.

Today, the Norwegian Lighthouse Society functions as an umbrella organisation for 76 different local groups managing a similar number of lighthouses, a number which is continually growing. From small beginnings, the Society now has a significant and legitimate impact on policy relating to this important heritage.



The public attitude towards lighthouses has changed notably, an achievement of this project which the jury noted, stating *“the Norwegian Lighthouse Society’s enthusiasm for protecting their heritage has changed the perception of these buildings in the public sphere and has even succeeded in having this significant aspect of Norwegian heritage included in the public school curriculum”*. At present, none of the lighthouses face being sold and alternative uses are regularly being found for the structures. Communities are often actively engaged in sourcing these solutions.





“This dedicated organisation has succeeded in preserving Norway’s lighthouses as Europe’s common maritime cultural heritage. Impressively, they have made the conservation efforts viable in creating small, sustainable enterprises within the lighthouses such as cafes or vacation rentals”, stressed the jury. The model adopted by the Norwegian Lighthouse Society, which at one time was perceived as being too ambitious, today represents a feasible solution for similar places in Europe. The combination of community engagement and public ownership has proved to be a successful approach to raising awareness and preserving cultural heritage.



Mr. Zoltán Kallós, Transylvania

Mr. Zoltán Kallós is one of the most prominent and successful Hungarian folklore collectors of the 20th century. His collections have encompassed tangible and intangible elements of the Hungarian, Romanian, Saxon and Roma communities of Transylvania and have proved invaluable to the preservation of European folk culture. Mr. Kallós has devotedly compiled this collection over the last 70 years, aiming to conserve not just the physical evidence of this rich culture but also the songs, poems, dances, customs and folklore which form the basis of so much of our European identity. He continued these efforts in spite of the difficult surrounding political circumstances and personal sacrifices that he was to make.

Mr. Zoltán Kallós has achieved this in publishing numerous tapes, CDs and film footage of his work, along with authoring several books of folklore which he has collected. Some 14,000 songs which have been collected by Mr. Kallós are preserved at the



Ethnographic Institute of the Hungarian Academy of Sciences, the Hungarian Heritage House of Budapest and at the Zoltán Kallós Museum and Foundation, which was founded in 1992 on his family's estate.

Mr. Kallós has worked tirelessly to pass these traditions of music, dance, storytelling and craft to younger generations. He was instrumental in the development and advancement of the *Táncház* movement which was established to revive and teach Hungarian dance traditions to Hungarian communities in several European countries. In recognition of its safeguarding efforts, UNESCO enlisted the *Táncház* movement in its 'List of Intangible Heritage of Urgent Safeguarding' in November 2011. "*Mr. Kallós has worked hard to preserve the culture of these communities, and has succeeded in having it recognised on a global level with its UNESCO status*", said the jury.

At this later stage of his life, Mr. Kallós remains active in his community and his Foundation ensures that training is provided for teachers who in turn pass on this important legacy.





“Mr. Zoltán Kallós has dedicated his life to the preservation of the culture of diverse groups in the Carpathian basin and has been utterly committed to its transmission across the world. Mr. Kallós has done so even in times of profound adversity. His courageous work is most deserving of this Award”, stressed the Jury.



Erfgoedplus: Online Heritage Platform, Hasselt

BELGIUM

Erfgoedplus.be is a platform for the crowd sourced collection and sharing of digital data about cultural heritage of any kind with a focus on local heritage in the Belgian provinces of Limburg and Vlaams-Brabant. *“This outstanding platform has considerably advanced the standards of heritage documentation in Belgium”*, said the jury about this project which aims to train heritage managers (professional or not) in high quality documentation by developing and using state-of-the-art data collection software. The project is coordinated by the **Provincial Centre for Cultural Heritage, Province of Limburg** and has been supported by the **European Regional Development Fund**.

The platform is a system of three parts: a data repository for collecting relevant information, the website www.erfgoedplus.be for public access and a web-based registration tool to allow managers of small, local collections to make an inventory of their collections according to current professional standards. The web-based tool is built to the most advanced standards in heritage documentation and ensures that the work of the local heritage organisations has equal footing in the context of international heritage documentation.



However, this project is unique in that the development of the technology represents just a small part of the initiative's activities with the system being a fundamental tool to achieve its wider aims. These goals include motivating and supporting local heritage communities to record and consolidate the knowledge they have about their heritage and to show the importance of consistency in professional standards.

“This initiative provides an interesting and effective training model for other projects throughout Europe as it integrates community involvement, education and digitisation, which is inclusive in that it allows smaller heritage stakeholders to contribute to larger portals in a professional manner”, emphasised the jury.

Erfgoedplus.be does not carry out the registration of the collections itself but relies on the dedicated work of local collection managers to do so. While those carrying out the registration are the experts on the content that they provide, Erfgoedplus.be offers the support and technical expertise to ensure that their knowledge is recorded in a skilful manner. The initiative achieves this by offering guidance, training, advice and a helpdesk.





“This project provides a valuable tool in support of other heritage preservation projects while increasing the public awareness of the values of cultural heritage. It achieves this by using open data and promotes the reuse of digital data through their link with Europeana, an important and easily accessible repository for Europe’s shared heritage. This is a great example of excellence in heritage documentation”, stated the jury.



GRAND PRIX

Centre of Visual Arts and Research, Nicosia

C Y P R U S

For over 25 years, Costas and Rita Severis have worked hard to amass a rich and completely unique collection of visual representations of Cyprus from the 18th to the 20th century as seen by European artists. Its contents promote Cypriot cultural heritage within a framework of peaceful coexistence.

In 2014, this remarkable collection found a home in a renovated flour mill right in the historic centre of the divided Nicosia. The renovation was made possible with help from **USAID, EEA & Norway Grants, UNDP-ACT** and the **De Minimis programme**. This is a fitting location for the museum as it is a location that for centuries has been the main commercial axis of Nicosia. It was a place for socialising between all citizens and is often mentioned in the travellers' narratives that are found in the museum. The Centre of Visual Arts and Research is comprised of a museum which spans four floors and houses over 1,500 paintings of Cyprus depicting its Greek and Turkish communities living together in peace, over 500 costumes and textile artefacts and numerous memorabilia. A research centre is found alongside the museum and is home to thousands of books and photographs concerning history, art and travel in Cyprus.



In providing a permanent home for their collection, the **Costas and Rita Severis Foundation** aims to bring the two communities of Cyprus together by increasing awareness of their common heritage and history. The Centre is also dedicated to providing a forum for research and discussion in the framework of reconciliation and understanding among all communities of Cyprus. The Centre aims to demonstrate that for centuries the two communities lived peacefully together, irrespective of religion and culture, thus emphasising what unites rather than what divides the people of Cyprus.

This is achieved by organising and hosting a multitude of events such as exhibitions, lectures, seminars and study tours. The jury noted that *“this is a huge private investment for the good of Cypriot people and the people of Europe. It addresses a wide variety of areas and objects which has its basis in robust research and it has an interesting conservation aspect as the building which houses the museum is found in a symbolic location and was carefully restored. This combined with the important activities and research facilities it provides gives added value to this project”*.





“The Centre of Visual Arts and Research works enthusiastically to promote a better understanding of Cyprus’ shared heritage which has had tangible results in this bi-communal city and the transparent organisational structure ensures just representation of all community members which encourages a reconciliatory atmosphere”, affirmed the jury.



Educational Programme for Czech Cultural Heritage, Telč, Vysočina Region

This research based project, through determined and diligent work, has created a comprehensive system of programmes aimed at educating various target groups in immovable and movable cultural heritage. They achieved this in close cooperation with partners from the pedagogical faculties of two universities in the field of informal education at all levels and with a strong methodological approach. The results of the project have been widely disseminated both nationally and internationally.

The project was funded by the **Ministry of Culture** in order to establish a quality system of heritage education and learning in the Czech Republic. The educational programmes have enabled the optimum use of close to 100 state owned heritage sites and objects with most of the programmes realised in the environment of heritage properties. So far, the programmes have reached approximately 31,000 participants from diverse backgrounds. The project was realised using several methodological approaches. In particular, the use of pilot projects which relied on the participation of all involved parties, that is, the researchers and the target groups of the projects themselves, creating a space of interaction essential



to the programme's development. This resulted in the researchers collaborating intensively with participants from schools and other educational institutions to implement the project.

The programme has had considerable success in raising awareness and appreciation of Czech cultural heritage, which in turn contributes to a deepened understanding among the participants and a greater desire to protect this heritage. The jury noted this aspect of the project stating that *"the overarching approach to enhancing cultural heritage by using educational projects is truly impressive"*. The project reflected foreign trends in heritage education but was equally successful at creating their own innovative strategies which were positively received abroad and in academic circles.





“This is the first national, systematic approach to connecting different centres of cultural activity and educational centres in the Czech Republic and its tailored programmes for specific target audiences has set an exceptional example for countries facing similar issues throughout Europe, especially for the way in which they have worked to connect experts with amateurs and to include children with a different range of abilities”, stressed the jury.



Paavo Nurmi Legacy Project, Turku

FINLAND

The long-distance runner Paavo Nurmi, known internationally as 'The Flying Finn', has captivated the world since his astonishing triumph in winning 12 Olympic medals in the 1920s. His extraordinary achievement guarantees his legacy as one of the most successful Olympians of all time. His legacy forms an important part of Finland's cultural heritage and national identity. Having gained independence from Russia in 1917, Paavo Nurmi's success and world renown is unmistakably linked to those first years of Finland's independence and its burgeoning identity in a global context.

To honour this achievement, the Paavo Nurmi Legacy was established to commemorate this victory and to link this sporting history to the nation's cultural heritage. Through an array of events, such as the Paavo Nurmi Games and the Paavo Nurmi Festival, the Paavo Nurmi Legacy project has succeeded in affirming



this heritage in the public consciousness. The Paavo Nurmi School Tour aims to raise awareness of this heritage by visiting schools and providing engaging lessons in sports and heritage. To date, over 10,000 primary school children have been reached in 100 schools across Finland. The jury was impressed by how *“the project has a notable impact in the community, especially within schools and amongst young people, whom they inspire through their activities”*.

With a relatively limited budget, financed by several stakeholders with **both public and private funds**, the impact that the Paavo Nurmi Legacy has managed to make is remarkable and their commitment to establishing their international influence is commendable.



The jury noted that *“the programme’s holistic communication approach is wide-reaching with a website available in no less than nine languages. This aids them in bringing the Finnish legacy to a European and global heritage context. The digitisation of the literature and other materials has also helped to preserve Paavo Nurmi’s legacy and allows easy access to these important materials”*.

“It is increasingly important to recognise the link between sports and heritage as the Paavo Nurmi Legacy project has succeeded in doing”, emphasised the jury.



Heritage Crafts Initiative for Georgia, Tbilisi

G E O R G I A

Tangible Side of Intangible: Heritage Crafts Initiative for Georgia is an ambitious programme run by **Georgian Arts and Culture (GACC)** which sets out to safeguard Georgia's unique traditional crafts. The programme's primary focus is in ensuring the transmission of these artisanal skills to the next generation of craftspeople by creating links between masters of the crafts and young apprentices. Special focus is paid to endangered crafts. In this way, it addresses a problem which is prevalent across Europe and offers insight into how the transmission of crafts can be encouraged in comparable regions of Europe.

The initiative was based on preliminary research studies and so their endeavours were evidence based, efficiently planned and effective. In response to the results of their research, the project coordinated an extraordinary range of activities for those being trained in the production of crafts. In addition, special attention was paid to providing training to the instructors to address areas which were revealed to present a potential challenge. To provide this training, international experts were invited to build the capacity of local instructors in product development, quality



standards and marketing. In turn, the instructors could pass this expertise to their students. In aiming to boost the business skills of artisans to support the marketability of their products, the Initiative sought a practical method of ensuring the sustainability of craft production.



The jury noted the resourcefulness of the Heritage Crafts Initiative for Georgia, observing that *“this international training programme, supported by EU funds, has unprecedented scope for Georgia. Its wide range of activities is impressive with a focus on the revival of crafts and the establishment of successful business models for the continuation of crafts”*.

“With a strong emphasis on the transmission of skills from one generation to another, this project has harnessed Georgia’s traditions to contribute to economic and social development across the country, including in communities of religious and ethnic minorities and in rural mountainous areas. These efforts put culture at the centre of this vital progress and establish its role in creating sustainable economic enterprise”, said the jury.



Tangible Side of Intangible: Heritage Crafts Initiative for Georgia has also worked to draw both public and state attention to the role of craft traditions in achieving these objectives. The programme includes awareness-raising among local government representatives and celebrates excellence in their programme with the 'Craftsman of the Year' award which is presented to the best teachers or transmitters of craft skills each year.



Cultural Heritage and Barrier-free Accessibility Project, Berlin

Accessibility is one of the greatest challenges facing cultural heritage sites today. Experiencing culture means being part of our society as it facilitates dialogue and brings people together. If culture is for everyone, how can we ensure that our greatest cultural institutions and monuments are barrier-free?

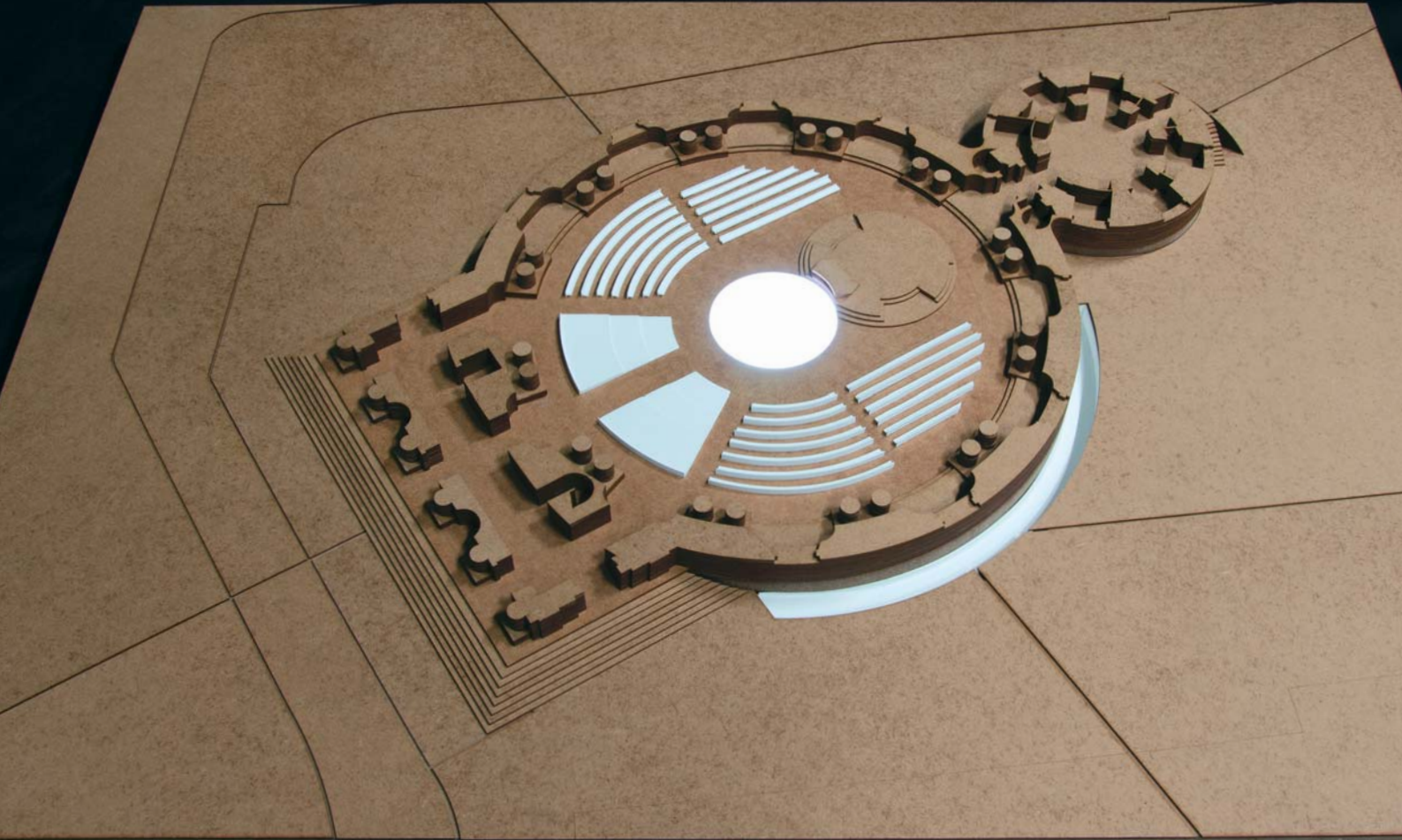
Cultural Heritage and Barrier-free Accessibility is a collaborative project by the **Senate Department for Urban Development and the Environment**, the **Berlin Monument Authority** and the **Department of Model+Design at the Technical University of Berlin** which seeks to raise awareness of this issue to the wider public, monument conservators and students, enabling them to understand and take into account this fundamental problem.

Using three outstanding listed monuments in Berlin, students in Architecture analysed monument protection objectives and developed new ideas and solutions which are respectful of the

original fabric of each site. The chosen sites represent three distinct periods of architecture: the baroque St. Hedwig's Cathedral, the historic Alte Stadthaus and the Neue Nationalgalerie, a famous example of modern architecture. The projects therefore represent a perceptive cross section of European architecture, which has relevance and applicability throughout Europe. As a result of the project, inspiring and innovative proposals have been created using architectural models and imagery. In addition to the research work carried out, the group expanded their impact by designing a travelling exhibition, which enables a broad audience, beyond planners and architects, to understand the project.

“Along with the individual projects which helped to overcome barriers to accessibility, this collaboration between the areas of barrier-free building/design-for-all and monument protection have developed effective guidelines for planners, showing that this is not just theoretical information but applied information”, stated the jury.





The jury highlighted that *“the cooperation between government stakeholders, companies and universities to promote this information is exemplary. It shows that the project has been successful in sensitising important groups to the link between accessibility and key sites. The dissemination of the project with a touring exhibition and publication is also evidently well planned and effective in communicating the results of the study, it has made this more attractive and is compelling evidence of the power of design for all”*.

This creative and enthusiastic project convincingly demonstrates that accessibility and conservation are not contradictory and can be achieved harmoniously.



ilCartastorie: Storytelling in the Archives, Naples

ITALY

ilCartastorie is an innovative awareness-raising project which aims to promote and protect the cultural heritage found within the Historical Archives of the **Banco di Napoli Foundation**, located in the centre of Naples in the South of Italy and home to some of the most important bank archives in the world. Thanks to the meticulous accounts kept by the bank, the archives offer a fascinating insight into the 500 years of Neapolitan life underlying the economy of Southern Italy. The museum project brings these priceless archives to life through creative multimedia resources and imaginative tours.

The activities carried out in the archives have been wide-ranging and have included storytelling tours through the archives; digital storytelling projects; the production of short films and theatrical performances. The plays were inspired by research done in the archives and were written during the archive's annual creative writing workshops while the raconteur guides use the history gathered within the archives as the foundation on which they build their narratives. Creativity is fostered by hosting local artists, musicians and poets to share their work related to the archives.



“The engaging way in which narrative tours and storytelling workshops are used to introduce visitors to different sections of the archive transforms the static information into a dynamic source for the community, which encourages public reflection and participation in this valuable resource”, highlighted the jury. While the stories within the pages take the centre stage, their link to the physical archives is also emphasised. Visitors can actually turn the pages of one of the ledgers, they can browse through the debits and credits of a personal account and they can witness how the archives, and Naples, would have looked in the past.

The jury much appreciated the museum's approach, noting that *“visitors have access to cross referencing elements of tangible and intangible culture across several different eras”*. In this way, the project shows how tangible and intangible culture are so enduringly linked.



The success that *ilCartastorie* has had in motivating the community in Naples can be viewed as a great incentive for similar sites and provides an important example for the rest of Europe, where archival history has an impressive legacy. *“This initiative is easily applicable to any archive across Europe and is an imaginative and vibrant way of including the wider community in this type of heritage. It inspires the participants to value their local heritage and thus protect it”*, stated the jury.



Jewish Cultural Heritage: Educational Programme, Warsaw

POLAND

The **Museum of the History of Polish Jews POLIN** in Warsaw, on opening its doors in 2013, set out on an ambitious project with Norwegian partners (in coordination by the **Center for Studies of the Holocaust and Religious Minorities**) to host the multifaceted educational project, Jewish Cultural Heritage. The programme, supported by **EEA and Norway Grants**, includes a broad range of activities aimed at engaging people from every part of society in discovering and discussing the Polish Jewish community's past including its links with Norway. "The project is committed to reaching out to all members of society and especially to young people and in this way the project's content helps to prepare these young people for life in today's diverse society", highlighted the jury.

Since its beginning in September 2013 until September 2016, the museum has organised 3,200 activities for 445,000 participants in 240 localities, mostly in Poland with some in Norway, as part of the Jewish Cultural Heritage programme. The online resources have had similar success with the project's online portals having

recorded 5,200,000 internet user sessions and 500,000 views of their educational films. These dramatic numbers indicate how the project has succeeded in reaching people; a defining factor for the jury in deciding to award the project.

"A remarkable effort has been made to facilitate access to the Museum's resources through innovative programmes including online resources and mobile exhibitions, an approach which has resulted in an extraordinary number of participants being involved in these activities. The immense number of participants has also created a network of multipliers, such as teachers and consultants, who work outside of the museum to achieve the project's aims", noted the jury.

The results of their evaluation are even more telling of their skilful communication, with 82% of surveyed students declaring that they gained new, or deepened their existing knowledge of the subjects addressed in these activities.





In working towards preserving the history and legacy of Jews in Poland, the project aimed to encourage dialogue and informed engagement with a difficult past to foster respect and mutual understanding. *“The museum, in aiming to educate and conserve the memory of Jewish people, especially in organising meetings between members of the Jewish community and others, has established a safe place for intercultural dialogue. This serves as an important lesson for our contemporary world”,* said the jury.



Advanced Master in Structural Analysis of Monuments and Historical Constructions, European Programme coordinated in Guimarães

PORTUGAL

The Advanced Master in Structural Analysis of Monuments and Historical Constructions is a one-year Master programme jointly organised by partner universities from four countries: **University of Minho** (Portugal), **Czech Technical University in Prague** (Czech Republic), **UPC / Barcelona Tech** (Spain) and **University of Padua** (Italy). The programme also involves the Institute of Theoretical and Applied Mechanics of the Czech Academy of Sciences as an associated partner.

This initiative offers “an advanced education programme on the conservation of cultural heritage structures, focusing on the application of scientific principles and methodologies in analysis, innovation and practice”. Established in 2007, 300 students have so far partaken in the programme, for which they have completed coursework in one country and completed their dissertation in another country. The programme is made possible with funds acquired from **Erasmus+**.



Aside from its evident significance on a European level, this Master programme is impressive in its global reach with students having come from 62 different countries across the world. The international diversity of the students ensures that the knowledge gained has a far-reaching effect with the awareness of culture and the expertise required to protect it spreading far beyond the environs of these four universities. This was noted by the jury who stated: *“This project has great international value and its global outreach is a noteworthy model for other similar initiatives. The programme allows for students to view structural systems in different cultural contexts, encouraging the students to create and to develop their expertise with an increasingly valuable international perspective”*.

The programme has a multidisciplinary approach comprising elements of civil engineering and conservation architecture. *“This advanced programme, which is based in the scientific principles of engineering, restoration and architecture allows for a better understanding of construction systems which in turn helps to prolong their existence”*, the jury highlighted.



The master programme is the only international programme which specifically addresses the conservation of historical structures. It effectively creates those professionals who have the ability to protect our shared heritage from the various threats it currently faces, such as natural decay, human interventions, climatic changes and natural hazards. The jury noted this aspect, elaborating that *“the multidisciplinary aspect of this project is responding to the present economic and societal needs of heritage. The master programme creates the specialised expertise necessary to advance the protection of our built cultural heritage, a niche area which is becoming progressively more important”*.



SAMPHIRE: Maritime Heritage Project in Western Scotland

In exploring beneath the waves of Scotland's West coast, the team behind **SAMPHIRE - Scottish Atlantic Maritime Past: Heritage, Investigation, Research & Education** has added a rich new layer to the fabric of Scotland's history. The holistic approach of this project was impressive and left no stone unturned in investigating new approaches to safeguarding our shared underwater heritage.

The project is the result of a collaboration of **researchers from Scotland, Spain and Australia** which sought to investigate how community engagement in West Scottish coastal communities could increase our understanding of archaeological sites off the Scottish coast. Its unique approach has fostered dialogue between professional maritime archaeologists and local community members including divers, fishermen, historians and others with knowledge of the seafloor in their area.

SAMPHIRE's well considered methodology is repeated on an annual basis. The team dedicatedly researches, raises awareness and distributes their findings both online and on the ground in local communities through focus groups and print materials. They



achieve this through contact with museums, community halls, dive clubs and harbour offices.

"A major part of this project's success was the community's choice of their own 'local champion', giving ownership of the heritage to these local communities. The project gave these participants the skills and confidence to participate in a major archaeological project which may otherwise have been viewed as being in the inaccessible domain of specialists", stated the jury.

In the period since the project began three years ago, over 100 new sites have been revealed and recorded thanks to their mammoth efforts. This exceptional figure is telling of the effectiveness of SAMPHIRE's approach and makes a strong case for engaging communities as a means to accurately identify, record and protect archaeological sites, maritime or otherwise. *"We appreciated this project's commitment to engaging and learning from local communities and the way in which they have shown that working together can lead to great discoveries",* added the jury.





“This project was not just a survey but also contributed to identity building in these West Scottish communities and encouraged the participants to act as stewards of their heritage. It has had a far reaching and long lasting effect in inspiring consciousness of heritage sites and, impressively, informing fishing practices where known drowned heritage assets are located. SAMPHIRE’s methodology has a great degree of transferability and is an excellent model for similar sites throughout Europe”, emphasised the jury.



Special Mentions of the Juries

The following entries were recognised for their outstanding contribution to the conservation and enhancement of Europe's cultural heritage. Though they are not included in the final selection to receive an award, the Juries recognised and had great appreciation for their commendable efforts.

SPECIAL MENTIONS OF THE JURIES CATEGORY CONSERVATION

Wall Paintings in St. Peter and St. Paul's Cathedral, Minsk, BELARUS

The project has undertaken major conservation and restoration works of the wall paintings in St. Peter and St. Paul's Cathedral in Minsk, an architectural monument of 17th century. The jury felt that this was an excellent example of careful research regarding the history, the material and the methods of conservation which were used on this multilayered painting. Its educational approach has immense value.



Davit Aghmashenebeli Avenue in Tbilisi, GEORGIA

Davit Aghmashenebeli Avenue is located in a historic district of Tbilisi and has immense architectural and historical value to Georgia. The team behind this restoration project carried out high quality conservation work which has improved the aspect of the surroundings and revitalised the area.



Old Jewish Cemetery in Šeduva, LITHUANIA

In restoring and maintaining the Jewish cemetery in the town of Šeduva, the local community has succeeded in its efforts to restore, commemorate and to respectfully maintain the memory of members of their community who, since the Holocaust, no longer live in the town.



Enhancement of Tourism Infrastructure, Province of Cuenca, SPAIN

This project is the result of the collaborative work of several municipalities which included strong integrative planning and the use of many different approaches to enhance a whole province. They aim to facilitate sustainable development of tourism to the area while underlining the identity of the territory.



Baroque Swiss House, 'La Türalihus', Valendas, SWITZERLAND

This project practiced careful, sustainable and high quality conservation work to carefully recover a baroque 15th century Swiss house and, as a result, successfully saved it from being demolished. Their efforts were recognised and particularly appreciated by the jury.



Charting Cultural Heritage in Finnish Forests, FINLAND

Between 2010 and 2015, Metsähallitus, the national forest management authority in Finland, carried out a field survey of cultural heritage sites in multiple-use forests owned by the Finnish government. This large-scale and comprehensive survey and operational tool has engaged various stakeholders and groups which has helped to bridge culture and nature in Finland.



Digital Archive for Opera Manuscripts from Private Libraries, Rome, ITALY



More than 160 precious opera manuscripts from two private collections have been digitised and made available for public use within the well-known Library of the Music Department of the German Historical Institute in Rome. The exemplary technical quality of this digitisation project helps to shed light on a little investigated period of opera which has great European significance and helps both creative and research endeavours.

Monumentenwacht in Flanders, BELGIUM

For 25 years, Monumentenwacht has provided a sustainable monitoring system for the preventive conservation and maintenance of built heritage. The five provincial Monumentenwacht organisations act as 'front offices' to assist the owners and managers of these monuments to maintain and raise awareness of the heritage sites. Their model has proven to be inspirational for similar organisations in Europe.



Arboreal Archaeology Foundation, Città di Castello, ITALY

In using art of the Renaissance period to retrieve varieties of ancient fruit trees, the Arboreal Archaeology Foundation contributes to the conservation and enhancement of heritage by improving biodiversity and the contemporary cultural landscape.



Venice International Foundation, ITALY

The Venice International Foundation, initiated and tirelessly guided by Franca Coin, has for over 20 years created a network of benefactors to save many important Venetian works of art. The Foundation's activities include fundraising for artwork restoration, the acquisition of works of art, exhibitions, museum education and cultural communication activities. This dedication was recognised and particularly appreciated by the jury.

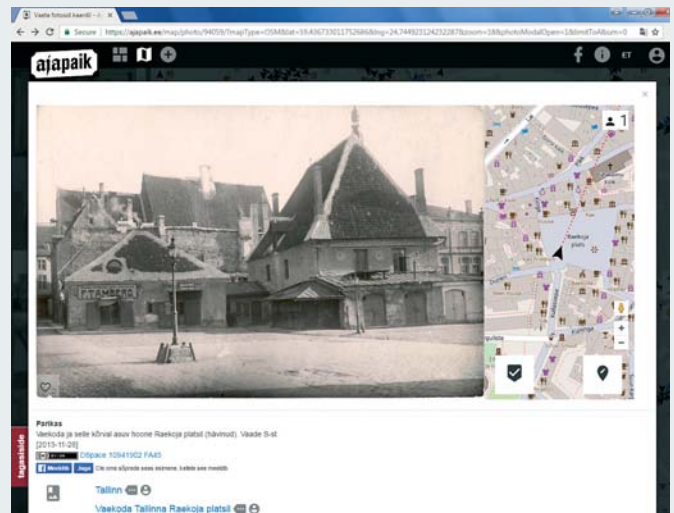
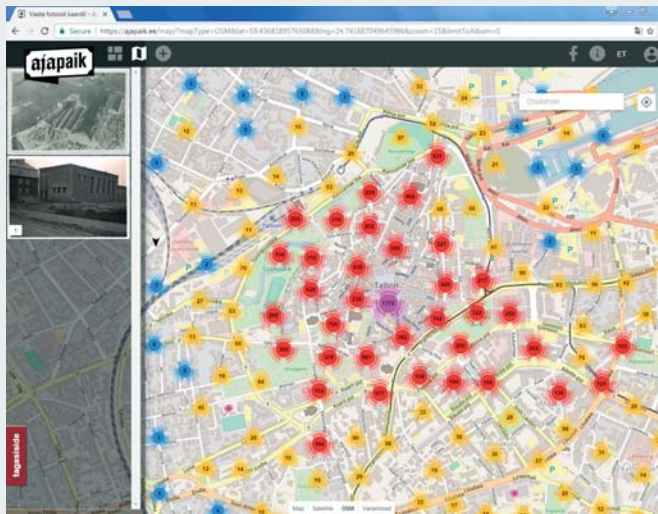


Enhancement of the Cultural Landscape of Stari Grad, CROATIA

This project enables collaborative activities in archaeological conservation and awareness-raising between the local community, farmers and cultural heritage experts. These activities help to preserve the cultural landscape of Stari Grad, an important ancient site and in turn, helps to bolster the sustainability of the agricultural activities there.



'Ajapaik.ee: georeferencing and rephotographing visual history', Tallinn, ESTONIA



Ajapaik is a crowdsourcing platform for collecting (mostly location) metadata and rephotographs historic images found in both public and private collections. The jury appreciated the innovation of the project, its approach to crowdsourcing and its focus on the participation of users.

‘Art on Wheels’, POLAND

Art on Wheels is a mobile educational project consisting of interactive workshops concerning art and historic monuments located in small towns and villages. In travelling to towns throughout Poland, this project widens social inclusion and enables people from different social and age groups to participate in culture, who might otherwise be at risk of exclusion.



The ‘Traditional Artistic Crafts’ Olympiad, Sibiu, ROMANIA

The ‘Traditional Artistic Crafts’ Olympiad is a competition which encourages Romanian young people, aged between 6 and 18, to continue mastering traditional crafts and raises awareness of this heritage. The initiative has training at its core and the long-term dedication of the project to reaching its aims was much appreciated by the jury.



‘In the same boat’ - Young Guardians of Heritage (YGH), SLOVENIA

‘In the same boat’ was established to safeguard the traditional crafts and intangible heritage of the region surrounding Lake Cerknica. The project’s focus on sustainability and the transference of skills from older to younger generations as well as its holistic ecological and ethnological approach was particularly appreciated by the jury.



Heritage Awards Juries

Every year, the members of the Juries dedicate their time, pro-bono, to the competent and careful study of all submitted entries. They generously share their knowledge and outstanding expertise with us each year and this is essential to the success of the Awards. We extend our sincerest thanks to them for their enthusiastic efforts.



CATEGORY CONSERVATION

- **Fani Mallouchou-Tufano** | GR | Chair
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- **Goranka Horjan** | HR | Chair
- Maria da Conceição Alves Amaral | PT
- Pavlos Chatzigrigoriou | GR
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Heritage Awards Assessors

We extend our sincerest thanks to all assessors involved in the independent, voluntary evaluation of all submitted projects. Their input has proved to be an invaluable component of the Juries' selection process and their expertise strengthens the credibility and quality of the awards scheme.

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- Åsa Ahrland | SE
- Zeynep Ahunbay | TR
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- Jose A. Alonso Campanero | ES
- Ádám Arnóth | HU
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European Year of Cultural Heritage 2018

EU Prize for Cultural Heritage / Europa Nostra Awards – Special Edition

In 2018, the European Union Prize for Cultural Heritage/Europa Nostra Awards will be used as a pivotal instrument for promoting the key objectives and messages of the European Year of Cultural Heritage.

The adapted Call for Entries 2018 will be posted on 1 June 2017 on our new website dedicated to the Awards: europeanheritageawards.eu

As in previous years, the deadline for submissions will be 1 October.

In 2018, the European Heritage Awards Ceremony will take place in Berlin, in June, as a highlight of the European Heritage Summit which will be jointly hosted by Europa Nostra (www.europanostra.org) and its key German member organisation, the Prussian Heritage Foundation (www.preussischer-kulturbesitz.de) along with the German Cultural Heritage Committee (www.dnk.de), which is acting as the national coordinator of the European Year of Cultural Heritage in Germany (www.sharingheritage.eu).

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