

SUSTAINABILITY WITHIN AN ORGANIZATION: HOW CAN THE ORGANISATION OF THE MEMORIAL MUSEUM PASSCHENDAELE 1917 BE ORIENTED TOWARDS SUSTAINABILITY?

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1. TOPIC



In this report we try to solve a wicked problem. We investigate how we can make the Museum of Passchendale more sustainable in its day-to-day routine. We will take a look at how museums can be more sustainable and how we can use this information to choose a target for our own research. Our research includes: a guided tour in our partner museum, an interview with the director of another museum, and a survey. Based on the results of our research, we will propose possible solutions to our research question and reflect on our action plan. Finally, we will evaluate the durability of this project and give some suggestions for future students that will have to tackle this project. An important side note we have to take into account is that the current virus, Covid-19, may limit the possibilities of our research and actions.

The following is a short definition of sustainability as this is an important key word that will return multiple times in the report: "Sustainability focuses on meeting the needs of the present without compromising the ability of future generations to meet their needs. Sustainability encourages businesses to frame decisions in terms of environmental, social, and human impact for the long-term, rather than on short-term gains such as next quarter's earnings report. It influences them to consider more factors than simply the immediate profit or loss involved." (Grant, 2020, p1)

2. PARTICIPANTS



2.1 Memorial Museum Passchendaele 1917

The Memorial Museum Passchendaele 1917 is a museum that tells you more about the history of WWI in a fascinating and educational way. The museum pays extra attention to the battle of Passchendaele (July 31–November 6, 1917). This battle, also called Third Battle of Ypres, is known as one of the most horrific battles from WWI, with almost 600.000 casualties for a movement of the frontline of merely 8 kilometers. The museum consists of 2 main parts: an indoor and outdoor area. The indoor part is a chateau with a historical value and therefore protected. The indoor part is connected through a new underground building with the outdoor part. The outdoor part pays attention to the typical warfare landscape, incorporating trenches and such.

The museum section provides an overview of the five battles of Ypres, including the Battle of Passchendaele. They make use of various historical objects, authentic letters, posters and other documents, uniforms of the different armies, video fragments to make the visitors feel as if they were in the battle themselves. There is a part that gives a faithful reconstruction of German and British.

The park that is situated at the front of the museum is very important as it represents the entry of the museum. The park is maintained by the community of Zonnebeke and focuses on themes such as: art, poetry, native plants of the nations concerned in the battle of Passchendaele.

The mission of the museum is to remind people of the terrible events of the First World War. It is important not to forget this. The slogan of the museum is therefore experience, reflect, member.

2.1.1 Tyne Cot Cemetery CWGC

Tyne Cot Cemetery is a big cemetery with 11,956 graves, one of the largest Commonwealth cemeteries in the world and it is a silent witness to the Battle of Passchendaele. From the visitors' centre you can get a beautiful view of the cemetery that was designed by Sir Herbert Baker, it also provides more information about the cemetery itself.

Originally, 'Tyne Cot' was a German defence position. In 1917 it became an aid station for the Australian troops, eventually turning into a cemetery for the soldiers who died in the aid station. When the war ended, the British 'Exhumation Companies' started collecting bodies from the surrounding battlefields. 3 800 bodies of the 12 000 that were found could be identified. Behind the cemetery you can find a wall with the names of 35 000 British, Irish and New Zealand soldiers with no known grave.

2.1.2 Mission

The Memorial Museum Passchendaele 1917 has a clear mission: "It is a military history museum telling the story of WWI with a focus on the Battle of Passchendaele through a thematic approach. As an experience museum, we want to create awareness about the life and techniques in the war. We want to provide a broad audience with knowledge about the landscape and the (im)mobile heritage as it serves as a witness to military strategies. Through well-developed regional and international activities, we want to keep alive the memories of the tragedy of WWI and its aftermath."

3. METHODOLOGY



3.1 Interview with MMP1917

Since our objective as an interdisciplinary team is to help the museum with its transition towards sustainability, we first need to know the museum's way of functioning. This can help us develop some ideas to apply sustainability in the Museum of Passchendaele.

There is a need to understand the structure and basis of the Museum, its interconnectedness, its focus, its visitors, its workers and its way of interacting with the environment and the society. We carried out some interviews with Steven Vandebussche, historian and director of the Museum Passchendaele 1917. After having some dialogues with him, we already started to think on the design of the transition that we were asked to accomplish.

After the discussions, we decided as a group that the best way to understand the museum as a whole, is to go visit the museum. This could provide us a clear perspective of the environment where our actions are going to take place. Both methods were really productive in our immersion into the museum. In order to take action we need to comprehend the scenario of our wicked problem, being thorough is important when dealing with sustainability.

3.2 Interview with the AfricaMuseum

To get an insight about how other museums integrate sustainability into their day-to-day routine we arranged a meeting with Bruno Verbergt, operational director of the Africa museum in Tervuren.

The Africa museum is in a further stage of reaching their SDG's. Important to know is that instead of trying to implement the SDGs, the museum opted to transform their functioning around the SDGs. The two main SDGs the museum is focussing on are:

SDG 4.7: By 2030 ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for SD & sustainable lifestyles, human rights, gender equality, promotion of a culture of peace & nonviolence, global citizenship, and appreciation of cultural diversity and of cultural contribution to sustainable development.

SDG 11.4: Culture and heritage for more sustainable, inclusive and open cities and societies. Culture and heritage policies in support of integrated and inclusive cities and communities.

More details about initiatives of the AfricaMuseum in terms of sustainable development can be found in the appendix section of this report.

The Africa Museum stated that social media is an important gateway for advertisement, especially to attract younger generations. To reach a broad public during the first lockdown, the Africa Museum organized webinars as a replacement for the regular seminars they organize in auditoriums. Those webinars were found to be more successful compared to the regular seminars. The transition of knowledge through online media, i.e. long-distance learning, may thus be an important tool for reaching SDGs and could be a working point for the MMP 1917. To capture extra attention of tourism Flanders, the Africa Museum developed a Virtual reality experience to give the people an experience they can't forget. They "teleport" people to an authentic African village without the need of actual traveling. The Africa museum also wants to make people aware of the loss of valuable and rare tropical rainforest through deforestation. Many people do not realize that we are currently going through a 6th mass extinction event that was mainly induced by humans.

3.3 Survey

As part of our research we wanted to get an idea of the knowledge about the museum and how well the general public knows what the museum does and stands for. We set up a list of questions and distributed the questionnaire to our friends, family and colleagues. From this survey we got insight into what people know about the museum and how we can broaden the impact the museum has.

In total we had 314 replies to the survey. The majority of participants (75%) were between the ages of 18 and 25 and 95% had the Belgian nationality (figure 2). It is important to keep this in mind as it can introduce bias into the answers.

But even with this small population that we were able to question, we see that more than 60% of our respondents do not know the museum. Even when we look at the knowledge about the battle of Passchendaele itself, the general knowledge has room for improvement.

When we asked the question: 'Would you be interested in a virtual tour?', 43% said yes and almost 38% said maybe. (figure 3) This means that creating a virtual tour could attract a few new customers. People would be able to visit the museum at home. This would be a possible strategy for the museum to implement sustainability and decrease the displacement of people.

Another question from the survey was: 'How much would you be prepared to pay for this virtual tour?'. 77% of our respondents acknowledged that they are willing to pay, and almost 48% would even want to pay more than 5 euros.

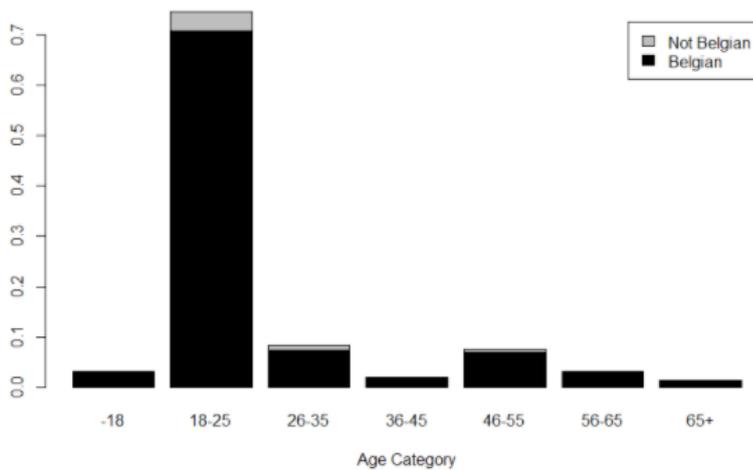


Figure 2: Barplot showing relative proportions (Y-axis) of age categories (X-axis) and nationality (belgian vs. non-belgian) of people that responded to our survey.

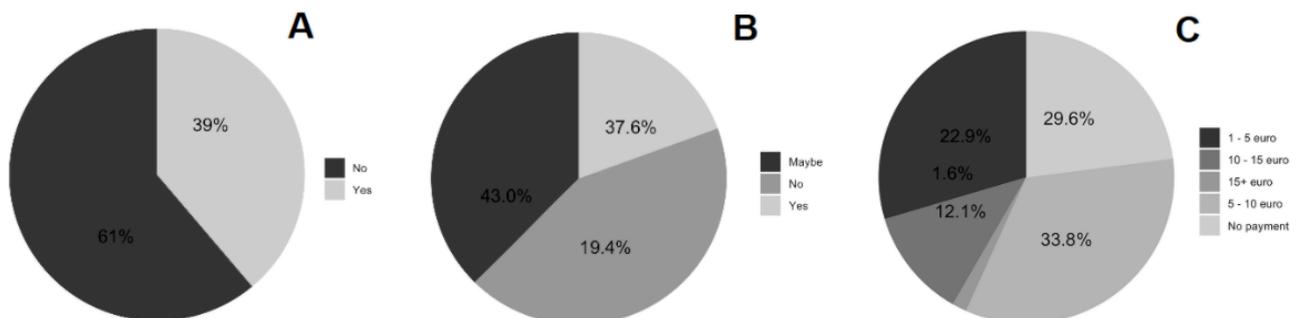


Figure 3: Pie charts showing relative proportions of answers (see legend of each pie chart) on questions: (A) Did you know the museum?; (B) are you interested in a virtual tour?; (C) How much would you pay for a virtual tour?.

4. ACTION



After our different interviews with the two museums and our survey it became clear that we should focus on the education part of sustainability.

Our results showed that a lot of people don't know the museum or what it stands for and because the majority of our audience were (young) adults we think it would be a good idea to enlarge the social media presence of the museum. Social media is the content that people between 18 and 25 years old consume the most.

We also recommend to enlarge the virtual tour that is available on the site and we would advise to ask a fee to be able to take that tour. This action does not have the goal to deter people from going to the museum. This is a vital part in the transfer of knowledge. We want the museum to be more accessible to people from other countries. This could also attract schools and other young people, using this virtual tour as an introduction to eventually visit the museum in real life.

The MMP1719 museum has a lot of visitors from other countries that are interested in their heritage. Some of those people do not have the means to travel to Belgium, but could afford a virtual tour in the museum. A paid virtual tour would also be a good alternative to bridge the gap that the COVID-19 lockdowns has imposed on the country.

5. REFLECTION



5.1 Reflection on action

The objective of implementing sustainability in the museum's functioning sounded really challenging at the beginning. The issue we needed to address consisted of reaching sustainability in the museum, having a lot of different components originating this wicked problem.

To make sure that the impact of our actions in the museum are as successful as possible, it is necessary to take the interdisciplinarity of our team into consideration. To plan our approach towards sustainability, we gathered information of the Museum that was online accessible to understand the subject we were working on, and what would be a realistic scope for change and decision making.

We used the sustainable development goals (SDGs) as targets to orientate our action. We thus needed an approach based on a Soft Systems Methodology (SSM), dealing with the complexity of the Museum's interactions in order to do a clean transition into a more sustainable museum. Our interdisciplinarity helped us to understand the dynamics needed for the innovation of the system. After having some interviews with the director of the Memorial Museum Passchendaele, we organized a physical tour under guidance of the director to explore the environment and regular day-to-day routine of the museum. This gave us a better insight between the museum and its internal and external interactions, which helped us to find a target to prioritize in the process of reaching the SDGs we found to be most realistic in this short term project (Twomey and Gaziulusoy, 2014).

We also considered it essential to organize a survey in order to have an idea of the general knowledge of the people in respect to the museum, to see if educational actions are required for the museum to become more known, and to see if their communication approach was working efficiently. Since education is a fundamental part of a museum, we want to expand the museum's social network. Through this the museum can reach more people, as we confirmed in our small survey.

5.2 Further research

Working on this assignment made it clear that we would have a lack of time to tackle all compartments of this wicked problem. For the future, we suggest developing an action plan that covers all the practical steps needed in the process of reaching the most applicable SDGs such as SDG 4.7 and 11.4.

From the beginning we agreed to focus on the educational part of sustainability. However, there are more pillars connected to sustainable development other than education (i.e. cultural sustainability). For further research we suggest to take a closer look at the other subjects that sustainability has to offer (especially economic and environmental sustainability).

It might be interesting to contact the museum in a year and reflect on their actions and whether these actions made a significant change. Also to make every staff member of the museum aware that this shift may have positive consequences for cultural, environmental, social, and economical issues.

5.3 Participants

5.3.1 Community capitals framework

Natural capital:

There is a big park in front of the museum that is property of the community of Zonnebeke. The park is an important recreational space and is partly used to honor the nations that were concerned in the battle.

Native plants from each nation have been incorporated into the park.

→ A possible idea could be to incorporate native trees (seedlings) of those nations (such as 'the maple tree') to symbolize the deeply rooted sacrifice that foreign nations had to make on these battlefields. The seedlings can be donated by visitors of each nation and can be seen as a carbon offset of their travelling activity.

→ The ponds in the park seem to be highly eutrophicated and donations from visitors can be used to remediate these waters to provide more valuable habitat for the local fauna.

→ A mowing scheme could be used to let certain parts of the park lawn grow to boost insect diversity and attract other local fauna. Wild flowers can be sown in and local beekeepers can be contacted for pollination. The honey can be sold afterwards at the museum.

Built capital:

The museum doesn't seem to have any ecological elements in its design.

→ A green roof or even a green wall could be used to capture carbon and to act as an extra catchment area for rainwater.

Financial capital:

Money comes from different ways, the major part comes from ticket sales. Another part comes through grants from the Flemish government. The number of visitors is crucial for the yearly revenue, in order to function as an institution.

→ important to get creative in terms of creating revenue or trying to find income.

Political capital:

The Flemish government can provide the museum with resources in the form of money or other (publicity). Also local governmental organisations could provide help and resources to the museum.

Social capital:

The museum has social capital in the form of the people that come to visit. The museum in itself is the social capital of all people that come visit as it gives form to the community. There is the opportunity that people who visit, with no prior connections, make connections in the museum built on a mutual interest, the museum.

Human capital:

The human capital of the museum can be viewed as the organisation that runs the museum. The decisions they make influences the human capital of the museum. The ability to transform their own competencies, assets, knowledge, ... into economical value determines the human capital.

Cultural capital:

In this case, the museum is a provider of cultural capital. People who visit the museum get educated about certain events. This knowledge is the cultural capital the museum provides. Each object in the museum bears a part of history and played a role in the outcome of the Passchendaele battle. These objects and their preservation are thus an important part of cultural capital since they work as visual reminders for current and future generations of visitors.

5.4 Self-reflection

The main challenges of this project were to choose the most realistic point of focus in our quest to improve sustainability at the MMP 1917. After several video calls with the director of the MMP 1917, it became clear that the cultural part, more specifically 'education', was the most realistic topic to work on during the limited time frame of this project.

Another challenge for us was 'how' we could show that education plays an important role in sustainability. The main idea behind education, especially when we are talking about war, is to communicate the event in a proper way that it is conserved among generations. The take home message is that 'war is not a sustainable solution' and it swallows a lot of resources that could have been used for other purposes. War is a destroyer of environments and does not only affect humans, it affects ecosystems as a whole. War results in damage that is often invisible to future generations as those generations have no notion about pre-war circumstances of their surroundings without proper education. Therefore it is important to point out those historical differences using the MMP 1917 as a medium.

Some of the most important things we learned during this project was to communicate and listen to the opinions of people from other disciplines. Another important part of this project was the outreach to experts that could help us in the process of approaching the wicked problem we had to deal with. The international character of our group was an important added value for the tackling of the wicked problem, since the perception of a certain topic (e.g. a museum that deals with the history of WWI) may unlock different ideas among different cultures.

5.5 Sustainability reflection

5.5.1 Sustainability

Culture, as part of the pillars that affect the sustainability of the planet, needs to put efforts in the Sustainable Development of any of its branches. After the United Nations adopted the 17 Sustainable Development Goals (SDGs) in 2015, UNESCO is making sure that culture is recognised within a majority of the SDGs, focusing on:

- Quality education
- Sustainable cities
- Environment
- Decent work and economic growth
- Sustainable consumption
- Production patterns

Nevertheless the museum should get engaged with as many of the SDGs as possible, since this at the same time will help the museum with lots of positive feedback that will result in not only economic improvement, but also social and environmental.

We will deeply examine the museum's management to make sure that no items are left behind in the development of the measures that need to be implemented in order to make the museum as respectful as possible with the environment, the society, the culture and the economy.

The pillars of sustainability in relation with the museum:

To define sustainability for MMP1917, we have to take into account the size of the museum and the structure. However, it takes more than those two factors to define sustainability for the museum. Based on the research paper “Factors Influencing Museum Sustainability and Indicators for Museum Sustainability Measurement (IL Pop & A. Borza, 2016)” and “Achieving cultural sustainability in museums: A step toward sustainable development (IL Pop et al., 2019)”, we will take inspiration towards how to achieve sustainability development in a museum. They based their research on interviews with experts of the Romanian museum sector and other literature in this field:

What they tell us is that we have four pillars that contribute to sustainability: cultural, economic, social and natural environment. Those four pillars of sustainability need to be in equilibrium to reach a maximum level of sustainability. For the paper itself we focus on cultural sustainability, because culture is essential for a sustainable society. If, in society, culture would cease to exist, other components will too

Culture is a broad and complex term to define. But it can be defined by the aspirations, beliefs, values and practices of a society. It expresses and applies the values of society in daily life. And it includes the processes and mediums through which the preservation and further transmission of values take place.

To give a brief definition of cultural sustainability is very difficult, considering all the aspects you have to acknowledge. Nevertheless, after doing some reading and research, this definition of cultural sustainability made sense: “Cultural sustainability is based on the principle that our generation can use and adapt cultural heritage only to the extent that future generations will not be affected in terms of their ability to understand and live their multiple values and meanings.(Pereira H.N., 2007)”. Considering all the possibilities and the context of the paper, this is how we defined cultural sustainability. Because cultural sustainability is vital for the continuation of cultural values that link the present, the future and the past. And that is also what the MMP1917 is trying to do in many ways.

A museum doesn't only collect, preserve and research cultural heritage. But more importantly they have to use the heritage for educational, study and enjoyment purposes. Their role is to ensure that present and future generations will have access to cultural resources and that cultural knowledge and skills (including memories) are passed on. The educational role of the museum should be oriented towards keeping alive and transmitting the beliefs and practices of a community (e.g. the importance of keeping peace). Along with the development of new values, behaviours, ... of the community. This could be done through the organisation of activities, exhibitions and the organisation of debates where the participation of the community is required.

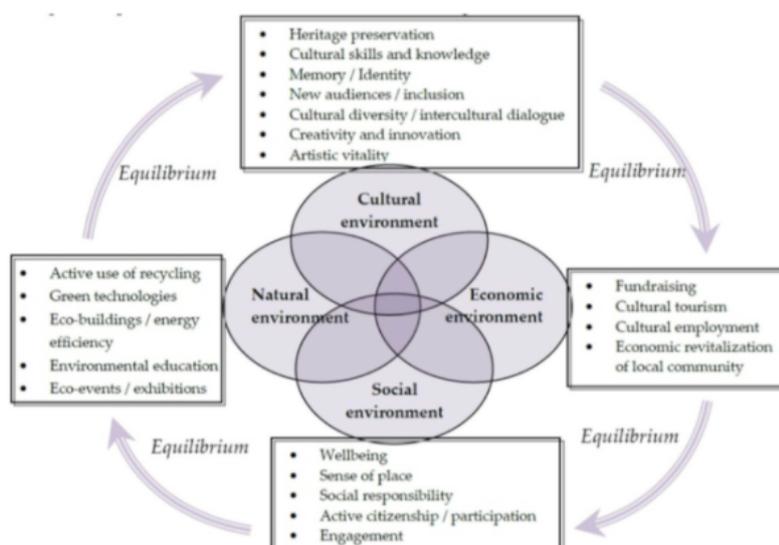


Figure 1. Theoretical model for the sustainable development of museums.

5.5.2 Durability

We think it is important for the MMP 1917 to keep working with VUB since every year students from other disciplines could have a look at their wicked problem concerning sustainability. This may provide new insights in how sustainability can be optimized. Future generations of students can also assess the progress that may have been triggered by previous groups of students.

Some suggestions that future students of the sustainability course or the MMP 1917 can tackle while working on this issue:

- Optimize the VR-experience in the museum (so that people can experience the war landscape and the change of this landscape through time. sharing VR-experiences can be a solution to spare space. rooms can become smaller
 - smaller volumes are less expensive to heat (might be a way of lower energy consumption)
- Cultural heritage digitisation to preserve social and collective memory, so that the public can have access to all possible resources.
- The creation of E-museums, facilitates access for the public.
- Mobile exhibitions (i.e. exhibitions in another location), to be able to reach a broader public and share the memories of the museum. The MMP 1917 already does exchange projects of important attributes with other museums in other countries (e.g. New Zealand). However, they could develop a 'pop-up' museum/Passchendaele experience that can be carried around in the whole of Belgium (especially in schools), to bring a summarized version of the history of the Passchendaele battle to the people.
- Social media is an important gateway for advertisement, especially to attract younger generations. It is thus important for the MMP 1917 to become more active on those social media. Social media can also be used as a learning platform or Q & A desk. The MMP 1917 could work with trustworthy volunteers to answer questions about the battle of Passchendaele (in return for free entrance to the museum), and share the answers of the most asked questions on their official website. This way, they involve more people, thereby improving social sustainability.

6. APPENDIX



Campus

In haar missie van duurzame ontwikkeling start MRAC het CAMPUS Programma of Global Citizenship and Solidarity Education (ECMS) om haar inspanningen voort te zetten om het bewustzijn te vergroten en kennis te verspreiden onder verschillende doelgroepen. Het programma heeft tot doel bij te dragen tot de oprukkende veranderingen in individuele en collectieve waarden, attitudes en gedragingen, door middel van acties gericht op een betere kennis en begrip van het Afrikaanse continent en zijn plaats in de wereld, de verbetering van de culturele en natuurlijke diversiteit met het oog op een duurzame, rechtvaardige, inclusieve en inclusieve wereld.

Informatie-, onderwijs- en opleidingsactiviteiten, afgestemd op de behoeften en profielen van verschillende doelgroepen, waaronder studenten en (toekomstige) docenten, jonge buitenschoolse studenten en gezinnen, vinden voornamelijk plaats in het MRAC in Tervuren, in de zalen van de nieuwe permanente tentoonstelling en in speciaal ontworpen ruimtes. De inhoud van de activiteiten wordt ontwikkeld in samenwerking met mensen uit Afrikaanse diaspora's en partners op het Afrikaanse continent, waaronder museum instellingen, voornamelijk in DR Congo (IMNC) en Rwanda (NMR).

De vierde doelstelling van de Agenda van de Verenigde Naties 2030 voor duurzame ontwikkeling is "zorgen voor toegang tot kwalitatief hoogwaardig onderwijs voor iedereen, op voet van gelijkheid, en om kansen voor levenslang leren te bevorderen." Om dit te bereiken, worden staten uitgenodigd om burgers onderwijs aan te moedigen, waaronder Education for Global and Solidarity Citizenship (ECMS) en om ervoor te zorgen dat tegen 2030 "alle studenten de kennis en vaardigheden verwerven die nodig zijn om duurzame ontwikkeling te bevorderen." Deze ambitie omvat "onderwijs voor ontwikkeling en duurzame levensstijl, ... mondiaal burgerschap, en de versterking van de culturele diversiteit en de bijdrage van cultuur aan duurzame ontwikkeling" (SDG, doelstelling 4.7).

Het MRAC CAMPUS-programma heeft tot doel bij te dragen aan de duurzame ontwikkelingsdoelstellingen (met name doelstelling 4.7.) en veranderingen in individuele en collectieve waarden, attitudes en gedragingen aan te moedigen om rechtvaardige, duurzame, inclusieve en ondersteunende samenlevingen op te bouwen.

Door middel van outreach-activiteiten wil het CAMPUS-programma ook bijdragen aan OOD 12.8, namelijk "ervoor zorgen dat alle mensen, over de hele wereld, over de nodige informatie en kennis beschikken voor duurzame ontwikkeling en een levensstijl in harmonie met de natuur".

Forum

Door het beeld van een Afrika dat beweegt, creëert, innoveert, wil het FORUM-programma, een MRAC/BOZAR-partnerschap, een multipartner, multidisciplinair, Europees en pan-Afrikaans platform zijn dat kan bijdragen aan een inclusievere, veerkrachtigere en duurzame wereld. Het heeft drie onderdelen van de activiteiten die zullen plaatsvinden op MRAC en BOZAR. De inhoud is ontwikkeld in co-creatie met partners uit de diaspora en het Afrikaanse continent.

1. De Afrikaanse aanwezigheid in België: het verzamelen en delen van informatie over de Afrikaanse aanwezigheid in België en de plaats van mensen van Afrikaanse afkomst in de Belgische en Europese samenleving.
2. Representaties van Afrika: het geven van sleutels tot het ontcijferen en deconstrueren van vernederende beelden, stereotypen en verdeeldheid en het bevorderen van een hedendaags beeld van Afrika en zijn rol in de geglobaliseerde wereld.
3. Behoren/erbij horen: met het oog op inclusie en participatie, om toegang te bieden tot MRAC middelen aan kunstenaars en journalisten van Afrikaanse afkomst, om jongeren aan te moedigen hun hedendaagse visie op Afrika te ontwikkelen en zich open te stellen voor het advies van een Raad voor Afrikaanse Ontwikkeling en Betrekkingen (ADRC), bestaande uit leden van de Afrikaanse diaspora's in België en Afrikanen.

De relevantie van dit project kan worden aangetoond door de afstemming met de volgende methodologische strategieën en richtingen: Het FORUM-programma heeft tot doel bij te dragen aan de doelstellingen voor duurzame ontwikkeling van de Verenigde Naties en met name doelstelling 4.7, die veranderingen in individuele en collectieve waarden, attitudes en gedragingen stimuleert om rechtvaardige, duurzame, inclusieve en ondersteunende samenlevingen op te bouwen. Doelstelling 11.4 is gericht op het verdubbelen van de inspanningen om het culturele (en natuurlijke) erfgoed van de wereld te beschermen en te behouden. Het FORUM-programma heeft tot doel de saamhorigheid te versterken en de burgers in staat te stellen dichterbij hun cultureel erfgoed te komen en actief deel te nemen aan de verbetering, transmissie en verspreiding ervan. Cultureel erfgoed kan hier worden gezien als "relationele" en het vormt identiteiten en het dagelijks leven. Het heeft universele waarde voor individuen, gemeenschappen, samenlevingen. Erfgoed is het centrale element van culturele diversiteit en interculturele dialoog en dus de duurzame ontwikkeling van samenlevingen.

Kunst, cultuur en culturele diversiteit zijn onmisbare hefboomen voor duurzame ontwikkeling. Kunstenaars en journalisten zijn toonaangevende nationale en internationale changer-makers. De jongere generaties zijn de bevoorrechte doelstellingen van ECMS omdat ze het vlaggenschip ambachtslieden van een wereld die eerlijk, ondersteunend, duurzaam en egalitair.

Het FORUM-programma heeft het potentieel om bij te dragen aan de nieuwe stedelijke doelstelling van de MDG's 'For inclusive, resilient and sustainable cities', waarin het vraagstuk van samenleven, de openbare ruimte en de rol van kunstenaars in de verstedelijking in Afrika in het bijzonder wordt aangepakt. Deze onderwerpen worden al enkele jaren door BOZAR besproken (met het reizende project Art at Work (2011-2013), de interventies die BOZAR voorstelde tijdens de Europese Ontwikkelingsdagen, de rondetafelconferentie over de marges van de Europese top en publicatie met dezelfde naam 'Visionary Urban Africa in 2014, en de tentoonstelling 'Dey your lane! Lagos variations' in 2016), en daarom bozar heeft een aanzienlijk netwerk van architecten, stedenbouwkundigen, academici en stedelijke activisten in Afrika en internationaal gemobiliseerd voor interventies en presentaties in het kader van dit project.

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