

Urgent Preventive Protection Of Hazara University Museum After Covid – 19 In Khyber Pakhtunkhwa, Pakistan

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Abstract:

COVID-19 affected cultural heritage around the world including the museums, which are the safe home for cultural heritage objects and elements. This paper investigates how the COVID-19 pandemic has affected the Hazara University Museum of Archaeology in Khyber Pakhtunkhwa, Pakistan, the museum, which holds a collection of artifacts from the rich cultural legacy of the area, was forced to close during the epidemic and relocate its collection. The article emphasizes the difficulties the museum was facing at the time and the steps it was taking to safeguard its collection after the COVID-19 impact. This research will also show the methodology for urgent preventive protection of the Hazara University Museum. Which will formulate the guidelines for safeguarding the museum.

Keywords: COVID-19, Damage assessment, documentation, funding, safeguarding, preventive protection, university museum.

1. INTRODUCTION:

Universities are places founded to exchange knowledge, foster the growth of abilities, and support the advancement of any country. The International Council of Museums (ICOM) defines museums as "a non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves, research, communicates, and exhibits material evidence of people and their environment for study, education, and enjoyment" (Statutes, 2007).

Universities and museums have a long history together. Universities are among the first institutions to build and acknowledge museums in their contemporary form. Today, more than ever before, university museums and galleries house the most important and valuable collections. According to Boylan (1999), the museum rooms discovered during the archaeological excavations of a school at Ur, which dates back fairly to 530 BC, provide significant proof that the scholars have of their dating back to the academies in Mesopotamia.

Let's put an end to the argument about how universities or academic institutions first came to be associated with museums. Today's curators and administrators at universities around the globe have a rich history of serving in both academic and cultural capacities. They serve as hosts to a diverse range of audiences, including academics and researchers from its

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neighboring region who are particularly interested in the important museums' collections in addition to their own university's students and employees (Ginsburgh, 1997).

2. HAZARA REGION:

The Hazara community is a living example of Pakistan's diverse cultural and ethnic landscape. Hazara takes great pride in its archaeological and historical legacy, which spans from the depths of the Stone Age to the complexity of contemporary civilization. The area has historical significance that has persisted over the ages due to its advantageous location along the ancient Silk Route. Its significance as a halfway point on this well-traveled trade route has influenced not only its history but also the diversity and depth of its culture (Shah, 2007). Hazara's attraction is not limited by geography; local fans and foreign visitors are drawn to it in equal measure. Its rough environment, which is dominated by snow-capped peaks and towering mountains, provides an amazing background for those who enjoy the outdoors and adventure. The charming lakes, encircled by lush forests and intersected by winding rivers, provide an enchanting image of the splendor of nature. In addition, the region's bountiful agricultural areas provide a window into the rich tapestry of rural Hazara life and are a monument to the people's tenacity and inventiveness.

2.1. HAZARA UNIVERSITY:

Hazara University is a leading academic institution that strives to become known for providing high-quality education at a reasonable price. The institution takes a learner-centered approach to teaching and research to develop the next generation of leaders in science, socio-culture, economics, and politics. Its standing as one of the best universities in the province of Khyber Pakhtunkhwa is evidence of its dedication to quality, and its staff, students, and administration all feel proud and satisfied with it.

2.2. MUSEUM OF ARCHAEOLOGY, AT HAZARA UNIVERSITY

The Museum of Archaeology, formerly known as the Hazara Cultural Museum, is a significant institution dedicated to safeguarding the rich cultural heritage of the Hazara region for future generations. Dr. Ihsan Ali, a former vice-chancellor of Hazara University, founded both this museum and the Abbott Museum at Abbottabad Town Hall. They demonstrate the wealth of the region's anthropological and archeological resources. Owais Ahmad Ghani, the former governor of Khyber Pakhtunkhwa and chancellor of the university, officially opened the Museum of Archaeology on April 13, 2008 (Figure # 1). It functions as a teaching museum, offering priceless materials to scholars and students studying archaeology, architecture, conservation, and teaching. The museum, which is open



Figure #1: The Museum of archaeology Hazara University, (OLD Building)

Monday through Friday to the public and research students, provides an insight into the region's rich history and cultural tapestry by showcasing a wide variety of common things and old coins.

2.2.1.VARIOUS GALLERIES OF THE MUSEUM:

It is our national duty to donate artifacts to museums to aid in the preservation of our cultural heritage. By preserving our cultural, historical, and archaeological assets, we make sure that the next generations will be able to understand and value the significance of our common history.

This institution is more than just an artifact repository; it consists of three primary galleries: the Archaeological Gallery, Owais Gallery, and Ethnological Gallery, the latter of which is further divided into four sub-galleries.

The following seven galleries are named after various portions.

1. Archaeological Gallery

2. Owais Galley

3. Ethnological Gallery

- 3.1. Wooden objects Gallery
- 3.2. Diorama/ Cultural Gallery
- 3.3. Household Objects Gallery 1
Household Objects Gallery 2
Dresses and Jewelry Gallery
- 3.4. Painting and Photography

The details of each gallery are described to get knowledge and information about the museum of Hazara University through the research paper, which will also attract the professionals and students to get familiar with the cultural heritage of Hazara division and what's inside the museum and its importance in this region.

2.2.1.1. Archaeological Gallery

Most of the archaeological artifacts in this significant exhibit are from the Gandhara Grave Culture site in the Chitral Valley. The majority of burial goods date back between 3,000 and 4,000 years. Excavations at the renowned Buddhist site Kandar Bedadi (about 5 km north of Hazara University) have revealed some artifacts from the Buddhist era. These items are made of grinding stones and ceramics. Additionally on display in the same gallery are a few donated coins from various eras.

The first gallery of this museum features a wide range of donated artifacts and archaeological discoveries. Exhibits filled to overflowing with artifacts from different times take viewers on a historical tour. Pottery, seals, beads, and figurines made of terracotta and steatite from the Indus Valley whisper stories from the 25th to the 18th century BC. In the meantime, 2008 finds of jewelry and ceramics in Chitral that are thought to date from the 10th to the 18th century CE provide insights into prehistoric burial customs. 2008 saw the discovery of coins, stone sculptures, and terracotta artifacts in Kandar Bedadi, which provide insight into daily life in the second and third centuries CE. Treasures such as clay Buddha sculptures were unearthed during Bhamala excavations in 2012; artifacts from Bado Dheri Mansehra (2019) and Zar Dheri (2021) illuminated the Scythian and first-century CE periods, respectively. The excavations in Guli Bagh showcase the magnificence of the Islamic Middle Ages, whilst Police Lines Mansehra reveals the British and Sikh periods.

Additional layers to this compelling story of our past are added by donated coins, replicas such as the Bodhisattva sculpture, and commonplace items like glass bangles from Afghanistan and contemporary tableware. History is felt in the Archaeological Gallery as a living, beating pulse that is beneath your feet rather than as a remnant from the past. Enter,

pay attention to the murmurs, and allow the passing of time to lead you on a voyage through the very center of humanity.

2.2.1.2. Owais Gallery

Some of the pieces in this gallery date back to the Ghaznavid period, but the majority are Islamic glazed earthenware from Nishapur's early Islamic (Samanid) period. The exquisitely glazed jug, vases, plates, and bowl with inscriptions demonstrate the significance and artistic sensibility of the Nishapur potters. Due to the generosity of the former governor of Khyber Pakhtunkhwa, Owais Ahmad Ghani, the gallery is known by its former name, the Owais Gallery.

2.2.1.3. Wooden Objects Gallery

Massive wooden things such as a bed, a long sofa, chest boxes, a pillar, a place for prayer, and a large and little façade may be found in this museum gallery. These are all Swat items with outstanding historical significance. Many of these artifacts date back to the 19th century AD. This is one of the primary galleries featuring one-of-a-kind wooden things that were practical everyday items. This is a collection of wooden objects where commonplace items whisper historical tales from long ago that are still alive. This gallery invites you on a trip through time, engraved in the complex grain of wood, and embellished with treasures from Peshawar and the Swat Valley.

Weathered spoons that once stirred forgotten meals, carved boxes that held family secrets, and water containers that slaked long-gone thirsts all carry ancient echoes that dance. Every piece, with its weathered curves telling of bygone days when craftsmanship was king, tells of a simpler time. However, time is never still, and you will find a living legacy amongst these echoes. From Peshawar's Lahori Gate, where woodcarving has been practiced for generations, emerges a dynamic array of contemporary works. Each piece is a monument to the continuing talent and cultural richness of contemporary craftspeople. Examples of these pieces include jewelry boxes blushing with exquisite patterns, majestic sculptures of animals and carts, and ordinary objects turned into works of art. This gallery is a celebration of the human spirit's eternal love of creativity and beauty, not merely a collection of artifacts. A window into the soul of a civilization where wood comes alive, revealing stories and singing vibrant songs in every grain, it's a whispered dialogue between the past and present.

2.2.1.4. Diorama/ Cultural Gallery

This is the main and large gallery of this museum, named the Cultural/diorama Gallery. Enter a realm where a fascinating assortment of antiquities, each serving as a witness to the rich cultural fabric of the eighteenth-century CE, echo the past. Explore wooden doors with elaborate carvings, imposing pillars that proclaim architectural prowess, and an enthralling collection of agricultural equipment that once tilled the soils of history to witness the artistry of a bygone era. Experience the cosines of antique chest boxes, beds, cradles, cabinets, and a sofa that speak of past lives well lived. See the timeless evolution of kitchenware and experience the holiness of a space of prayer decorated with the devotion of the past. Discover smoking pipes and bows among these treasures, each whispering tales yet to be spoken. These antiques were discovered and purchased from the Swat open market in 2008, where each antique on display has been handpicked to demonstrate the commitment to maintaining the cultural legacy that united us all through the past. Admire the exquisite craftsmanship on these items, which have been meticulously carved by hand and embellished with delicate floral and geometric patterns. As you traverse this gallery, let the whispers of history envelop you, and may each artifact be a portal to elegance.

2.2.1.5. Household Objects – I

This enthralling exhibition displays an intriguing assortment of metal relics that capture the spirit of a bygone period. You will find a variety of culinary gems and decorative marvels

with the permanent imprint of history within the elaborate walls of this museum. These artifacts, which date back to the British era and were made in the busy Bazar-e-Misgran district of Peshawar, tell stories of a rich past. Cooking pots, jewelry boxes, pandan (a mixture of areca nut, slaked lime, aromatic spices, and betel leaves), big pots, teapots, trays, cups, glasses, buckets, big water pots, rice trays, and small figurines—including chess game pieces—are among them. You can also find charcoal iron, begging bowls, and large pots. This collection not only displays the variety of kitchenware from bygone eras but also reveals the artistry that has been practiced for decades in Peshawar marketplaces. Every artifact, from locks to hotpots, spoons to knives, plates to flour pots, is proof of the rich cultural and gastronomic history that once flourished in this old city. Immerse yourself in the exquisite details of these artifacts and connect with the stories enshrined in their metal surfaces, transporting yourself back in time.

2.2.1.6. Household Objects – II

Greetings from the fascinating world of home history. This gallery presents a superb variety of objects from the British and modern eras, exhibiting objects that are timeless due to their intrinsic cultural significance. Discover the subtleties of everyday life by interacting with a wide range of home items, such as large cooking equipment and elaborate goblets, plates, bowls, trays, and spoons. Every item is proof of the dexterous artistry and timeless elegance that characterized earlier times. Explore the heart-wrenching tunes and martial legacy of the Pashtun culture outside of the home. Admire the finely carved model swords, genuine shields, genuine daggers, and the recognizable Ghulail bow. The display of musical instruments, which includes the soulful sounds of Rabab and Chitrali sitar, the thundering beats of Dhol and Tabla, the melodious flutes, and the harmonic water pitcher paired with Rabab, all convey the rhythm of life. These artifacts provide windows into the past and a strong link to the various parts of our heritage since they are woven into the fabric of our cultural inheritance. Take in the rich tapestry of history, where each object has a story to tell, and each instrument weights tradition.

2.2.1.7. Dresses and Jewelry

This carefully chosen collection highlights the unique cultures of the Peshawar, Chitral, and Hazara regions while paying homage to the colorful tapestry of tribal life. See how the past and present can dwell in harmony as chic bridal gowns and contemporary gowns take Centre stage alongside well-worn antiques. Admire the exquisite intricacies of traditional tribal women's clothing, which is embellished with ageless elegance. Men's wooden shoes, known as Karanwy in the Pashto language, are mute reminders of a bygone past. Explore the timeless elegance of men's clothing with a cloak, a waistcoat, and a Pakol (woolen cap) from Chitral's fashion history. View the elegantly worn traditional turban of the Pashtun elder, a representation of strength and authority, displayed with pride.

Discover the stunning Hazara embroidered works; each thread is a representation of the craftsmanship woven into their cultural fabric. This exhibit enhances the experience by showcasing a variety of antique jewelry, some from tribal areas and others with roots in the fascinating Kalash culture. Each piece is a timeless gem that conveys a story of identity, love, and artistry. It's an enduring voyage that captures the spirit of the eighteenth century CE, painstakingly conserved, and on exhibit in this museum since 2008. We want you to discover the strands of history and culture woven into every piece of clothing, every ornament, and every pair of shoes as we celebrate the ongoing heritage of these artifacts, each serving as a bridge between the past and the present."

2.2.1.8. Paintings and Photography

Inside the museum are paintings that are related to Buddhist events. A collection of images is also on exhibit, some of which depict the Hazara region's beautiful splendor and others that highlight the staff and students' fieldwork in various locations. The entrance to the museum galleries is seen in Figure #3. In addition to being the foundation of a community's cultural identity, cultural heritage is vital and needs to be preserved for future generations

because it propels both the local economy and knowledge. The museum preserves memories of earlier civilizations and serves as a source of inspiration for the next generation.

3. HOW THIS PANDEMIC AFFECTED CULTURE

COVID-19 has an impact on cultural values everywhere it goes, and in Pakistan, it has an impact on the religious and cultural values of the general populace as well (Sohil, 2021). While most educational institutions were closed during this pandemic (Jan, 2021). Mosques and cultural hubs like Hujras—community centers in Pashtun areas—have been impacted in Khyber Pakhtunkhwa.

3.1. Condition of Worldwide Museums during pandemic Covid-19

The cultural industry has been severely impacted, with most cultural institutions being forced to close. The tourism industry has essentially stopped, which has had a negative social and economic impact on the neighboring villages and left artists and other cultural professionals in a precarious social and economic situation. People living in confinement have lost important and defining aspects of their everyday social and personal lives since they are unable to enjoy and share their legacy, particularly their intangible cultural heritage. Despite the difficulties brought on by this exceptional catastrophe, a large number of cultural organizations and professionals have persisted in offering communities resilience and assistance by coming up with innovative solutions to grant access to culture and education while maintaining containment measures.

It should be highlighted, nonetheless, that these developments have not solved the serious financial shortages that cultural professionals face. Furthermore, there is currently a disparity in access to cultural resources because nearly half of the world's population lacks an Internet connection. The COVID-19 epidemic has had a special impact on museums; over 85,000 institutions globally, or nearly 90% of them, have had to close during the crisis. The museum industry responded quickly to establish an internet presence. Still, the digital gap is more pronounced than before (Mairesse, 2021).

All the categories taken into consideration show a favorable trend when the data from the three surveys are compared. Specifically, the proportion of museums that will close permanently has decreased from 12.9% to 4.1%. Nevertheless, the pandemic will still have significant effects in terms of decreased operational capacity, altering opening hours, exhibitions, and public programming, if sufficient financial relief measures are not implemented. The depletion of cultural opportunities, access to culture, and, ultimately, the well-being of the populations these institutions serve will all suffer as a result. Museums require assistance to acquire the skills they need to adjust their business models to the current emergency, as they are finding it difficult to do so. Most respondents, or 59,1%, stated that they have not tried out any new revenue streams (ICOM, 2021).

3.2. THE ROLE OF UNESCO DURING THE PANDEMIC (COVID-19)

UNESCO's role is to organize international cooperation to enable museums to survive economically while offering more equitable access to museum collections, to develop appropriate policies that will enable these institutions to navigate the transformations imposed by the crisis and to provide a common framework of reference so that states can implement urgent measures for museums. Due to Covid-19 museums are badly affected all over the world (Mairesse, 2021). In this sense, it is hoped that the increasing significance of museums, which was noted before the COVID-19 issue, will pick up speed soon and benefit all of humanity. Our world is changing because of the COVID-19 epidemic, and in some ways, innovation is making things better and more positive (Galla, 2020). These days, museums use digital technology, shift from being suppliers to social relationship platforms, and become public spaces. As a result, museums should prioritize managing value co-creation following COVID-19, as this is one of the best ways to ensure their sustainable growth in the face of the challenges presented by COVID-19 and beyond (Choi, 2021).

3.3. Museum of Archaeology and its condition during Pandemic Covid-19

Because of COVID-19, the government designated the institution as a Quarantine Centre for the Hazara Division. All the buildings had to be transformed into quarantine halls following the instructions. Due to the weather and COVID-19, the Museum stayed closed throughout this time and was relocated to storage space by the University. As so, every artifact in the museum was housed in a separate place. Due to extended storage in a confined space, the collection was found to be in incredibly unstable and damaged conditions following the COVID-19 incident. To prevent further damage and preserve the museum during the COVID-19 environment, it is important to draw attention to certain facts that occurred during and after the pandemic. COVID-19 brings a high risk to cultural heritage around the world, inaccessibility, security, and no communication are the main threats to cultural heritage during the pandemic. Many numbers of historical sites, heritage buildings, and museums are unsafe due to human traffic shortage to care the cultural heritage during the pandemic. It was a challenging target for the human being to help the cultural heritage. The example of Hazara University Museum was found affected by COVID-19 Figures # 2 & 3.



Figure # 2 & 3: Museum collection in store exposed to hazard during COVID – 19

The present building of the Hazara University Museum was one of the historical buildings, as decided by the university's senior authorities, and it was built in 1957. Following COVID, the status of the various buildings was altered following university standards; as a result, the museum was relocated to the old building, the Vice Chancellor's Secretariat, and the previous museum space was given to the university's main library.

The Hazara University Department of Archaeology at the University is home to two museums: the Abbott Museum in Abbottabad City and the Hazara University Culture Museum on campus. Every museum has unique collections and values. One of the largest cities in Khyber Pakhtunkhwa, Pakistan, is Abbottabad, which was founded by the prominent Abbott during the British period in the sub-continent. Visitors from all around the nation congregate in the city Centre. One of the main structures and points of interest for visitors and scholars alike is the Abbottabad Museum. The designated structure is likewise a product of the British era. The museum collection is stored in a location within the university in Figures #4, #5, #6, and #7 during the Covid-19 incident. The project's Principal Investigator (PI) took these pictures to shield it from additional harm.

3.3.1. NEW ASSIGNED BUILDING

The Hazara University Museum is a valuable resource for this area, thus protecting it in a secure location was the priority during the Covid-19 once things stabilized and the university opened. The recently designated building was another appealing feature of the university; visitors and students are drawn to the museum by the building's appearance, shape, and general position. The new museum building at Hazara University is seen in the

Figures below. The building has a nice, appealing outside, but inside it, many changes are needed. For example, there are no architectural drawings, many stores, more cabinets, electrification, whitewashing, door placement, and repair work. A building that satisfies the museum's space requirements is the only thing that qualifies as a museum. Priority one is cleaning the building so that the museum's collection may be moved from the store to the newly designated building. Since moving the museum is also a responsible task, these actions require some significant resources. Finding the material and financial resources to move the museum was therefore the goal. It was difficult to move collections and objects around during the COVID situation, and managing the situation to secure the museum and adhere to COVID-19 SOPs was a difficult task because the COVID situation posed risks to both the museum's collection and the museum itself. (Figure # 4 & 5)



Figure 4 & 5: Plan and new assigned Building to Museum

4. IMPORTANT STEPS FOR RELOCATING OF ANTIQUITIES:

Documentation is one of the most crucial tasks that must be completed before beginning the Shifting of antiquities. To enter data into a repository list and prevent needless handling and shifting of the antiquities, this phase required a scientific approach and intense attention to detail.

Second, before we begin taking tangible steps on the ground, a comprehensive plan needs to be established. The different tasks to be completed and the desired results of those tasks should be spelled out in the plan. Packing the antiques required meticulous attention to detail and alignment with the assigned galleries or pre-numbered display locations. If the expert deemed it necessary, first aid had to be given to the antiquities while they were being packed. Before putting it on display in the appropriate locations, this is the ideal moment to complete this crucial task.

According to the plan that was previously documented in the early stages of the project, the newly assigned building needed to be made apparent, and any necessary adjustments needed to be made. Before moving the antiques, the lighting system had to be thoroughly designed and tested. Before the antiquities are placed, an accredited electrician can install and test the lighting system inside the display and circulation corridors. Emergency exits and firefighting equipment are required to be installed in the right locations. In addition to the exits, emergency lights should be installed separately from the main electrical supply, so they have a dedicated power backup source in case of an emergency. Installing surveillance systems and closed-circuit televisions with enough backup power to enable playback to track individual incidents back in time, if necessary, is another crucial step.

4.1. STEPS FOLLOWED IN THE REHABILITATION OF HAZARA UNIVERSITY MUSEUM:

The shortage of financial support from the authorities to address these situations is a critical issue that decides the destiny of projects such as the museum at Hazara University. They prefer to handle all the tasks on their own and move and arrange the antiques using

conventional methods from the area. We therefore needed to approach international organizations to secure their assistance for this modest initiative. We were fortunate to receive assistance from international donors. After getting their commitment, a thorough strategy was developed, considering our constraints and a great deal of the necessary groundwork. There were three stages to the entire endeavor.

4.1.1.PHASE 01 # DOCUMENTATION AND DESIGNING:

All required documentation, a thorough design, and a schedule were created in the first phase. The record contained the current inventory of antiquities, together with decisions about label design and placement. In this case, the documentation of the antiquities was accompanied by notes about the current exhibit and the care that must be done before it can be put on display. Architects, interior designers, archaeologists, and craftsmen with relevant experience, such as masons, carpenters, electricians, polishers, and installers of security cameras, were consulted and employed accordingly. This phase established the project's documentation, which included a detailed schedule of events along with anticipated completion dates for each activity.

4.1.2.PHASE 02 # PROCUREMENT AND PURCHASING:

The project's second phase involves choosing and acquiring different materials that can be used inside the museum's galleries and traffic corridors. An evaluation of the materials now in use and their attributes concerning the museum was done critically, and a case study of buildings from other museums across the world was also carried out. First, the materials were chosen and carried to the location for test installation, and physical verification of the anticipated outcomes to illuminate, fix, and enforce the safety of the antiques and objects. The material was purchased in the necessary quantities and installed after being inspected and examined during its testing periods to see if it produced the expected effects. While the marketplaces in the vicinity are also investigated, most of the materials from the bigger stores in Islamabad and Peshawar were examined in quest of high-quality products.

4.1.3.PHASE 03 # PHYSICAL ACTIVITIES AND INSTALLATIONS:

We have employed the test-run-select procedure in all significant work activities related to the museum project, as previously discussed. Professionals with more experience in their respective fields executed the physical activities. The lighting of the exhibits, the alignment of the glass dividers inside the showcases, and the hallways are among the major tasks. Motion sensors were fitted and fastened to lighting fixtures to prevent the risk of the objects being exposed to continuous light. The lights came on whenever someone entered the building, and they automatically turned off after a predetermined amount of time.

A portion of the task involved installing wall hangings and repairing heavy wooden components like doors, windows, wooden columns, and sofas. When possible, changes were made to the building components to create movement through the galleries, as well as paint and polish work on the walls and wooden furniture. The system was equipped with an HDD and LCD monitor to inspect, maintain, and prevent any unsafe circumstances. Safety equipment and closed-circuit cameras with night vision were installed for the prevention of theft, protection of antiques, and fire safety, among other reasons. Additionally, an audio-visual room was set up where guests may view pre-recorded videos highlighting the rich cultural legacy of Hazara University and the surrounding area. To keep track of the visitors' login directory, a visitor book and ticket counter were offered.

The vistas of this historical building, which houses the Hazara University Museum, at night are another significant investment. The building components were highlighted by the strategic use of spotlights and floodlights to achieve appropriate illumination.

5. DISCUSSION:

While working on this project, we came across a few critical characteristics that university museums needed to adopt. Its relevance is the first. In addition to being relevant to the users

and their history, museums are also required to incorporate components of modern expectations. In this instance, the integration of the audiovisual rooms for documentaries and the visitors' visual engagements with the site. Additionally, when choosing the various items for each museum, universities should fully consider the relevancy concept.

Secondly, cooperation is required on all fronts, including between the university's many departments and the local stakeholders. To foster rich and fruitful collaboration among the many community members, the museum must play a significant role. To make the museum relevant to all visitors, it should not be devoted to just one department but rather incorporate pertinent information from each department.

Thirdly, the museum should form a separate entity instead of being under the control of a professor with subject-matter knowledge or the main administration of the institution. To ensure the protection and proper care of its artifacts, as well as their donation and replacement, the museum should set up an independent structure with appropriate standard operating procedures. Given the importance of the museum to both academia and the community, its governing body ought to be composed of people from a range of backgrounds, including representatives of professional societies, the community, academia, and other pertinent stakeholders. For the role of these kinds of museums and organizations to flourish, a participatory approach involving all elements of society must be introduced.

6. CONCLUSION AND RECOMMENDATIONS:

The COVID-19 pandemic posed a significant challenge for the Museum of Archaeology at Hazara University. The museum's relocation and closure were detrimental to the collection. Nevertheless, the organization relocated to protect the collection, and it is currently renovating the museum's new site. According to the research, to ensure the long-term preservation of the museum's collection, the university should prioritize the following measures: obtaining funding for the restoration of the museum's new location; developing a plan for the collection's safe, suitable storage and exhibition; putting takes care of in place to prevent future damage to the collection, such as efficient pest control and climate control; and raising awareness of the museum's significance among the local community and potential patrons.

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