

S H A R I N G C O N S E R V A T I O N D E C I S I O N S 2 0 0 8
ICCROM - International Course - Rome, 3 - 28 November 2008

MINI-CONFERENCE PROGRAMME

ANATOMY OF DECISIONS

Friday 7 November 2008

09.15 - 09.30 Welcoming participants at Accademia di San Luca, piazza dell'Accademia di San Luca 77 (via del Tritone)

09.30 - 10.00 Communicating conservation

- **Louis-Marie PANDZOU (CONGO)** *Place of Communication in the Establishment of Synergy between Heritage Actors*
- **Dinah EASTOP (UK)** *Conservation dilemmas in action: learning from a popular film*

10.00 - 11.00 Issues of authenticity and original use

- **Adriana CRUZ LARA SILVA (MEXICO)** *The significance and conservation criteria of historical restorations in archaeological objects from the Museo Nacional de Antropología, Mexico*
- **Elenita ROSHI (ALBANIA)** *The Gjirokastra Castle: difficult survival*
- **Lovemore MAZIBUKO (MALAWI)** *Rehabilitation Of Museum Storage: The Act Of Balancing The Building Requirements And The Safety Of The Collection*
- **Valeria BRUNORI (ITALY)** *Ludovisi collection at the U.S. Embassy in Rome*

11.00 -11.30 Coffee break

11.30 -12.30 Science in interdisciplinary decision making

- **Octaviana MARINCAS (ROMANIA)** *Planning future actions during urgent conservation activities*
- **Ermanno CACCIATORE (ITALY)** *The regional gallery of Palazzo Abatellis in Palermo*
- **Julio César RODRÍGUEZ GARCÍA (CUBA)** *Serious microbiological infestation in "Servando Cabrera Moreno Museum" previous its inauguration*
- **Elizabeth PEÑA (USA)** *Teaching Conservation Decision Making and Problem*

12.30-14.00 Lunch

Thanks to the contribution of



14.00-15.15 Conservation planning: opportunities and constraints

- **Zoreh Moradkhany (IRAN)** *Conservation policies in the Institute for Iranian Historical Studies*
- **Kriste SIBUL (ESTONIA)** *Planning of shared storage facilities – the starting point*
- **Zoe ROBERTS (GREAT BRITAIN)** *The Queen's Stairs Ceiling at Hampton Court Palace: Difficult Decisions*
- **Carolina CASTELLANOS (PERU)** *Conservation management planning for archaeological sites: the case of Chan Chan Peru*
- **Yoram SAAD (ISRAEL)** *Managing Conservation Projects – Different Factors*

15.15 - 15.45 Coffee break

15.45-16.45 Conservation and urban development

- **Rick McGOVERN WILSON (NEW ZEALAND)** *Conservation in conflict – indigenous values versus modern development*
- **Syed Ali KHALID (MALAYSIA)** *The Conservation of The Fort of Malacca " A' Famosa*
- **Kareem Ibrahim ABDEL-RAHIM (EGYPT)** *Al-Azhar Park project*
- **Amal ABU AL HAWA (PALESTINE)** *Restoration between originality and modernity*

16.45-17.00 Discussion and conclusion of the day

Saturday 8 November 2008

09.30- 9.45 Guest talk

- **Abdulmir M. Hamdani (IRAQ)** *Recovering the Past: Protecting and Recording our Archaeological Heritage in Southern Mesopotamian/ Iraq*

9.45- 10.30 Influence of institutional and legal frameworks

- **Daniel ALFONSO (ARGENTINE)** *Conservation project for "Official Theater Juan de Vera" in the Province of Corrientes*
- **Robert PAJOT (CANADA)** *Protecting Heritage by Selling It*
- **Aleksandra DZIKIC NIKOLIC (SERBIA)** *Retrieval of Lubarda's Legacy*

10.30-11.00 Coffee break

11.00-11.45 The role of stakeholders

- **Yvonne PUTZEYS (GUATEMALA)** *The National Park Caves of Candelaria River*
- **So YEUNG (CHINA)** *Graffiti or artwork?*
- **Veerle Meule (BELGIUM)** *Decision making for the conservation of historic interiors: good and bad practice*

11.45 -12.00 Discussion and conclusion of the Mini-conference

MINI-CONFERENCE ABSTRACTS

Kareem Ibrahim ABDEL-RAHIM, EGYPT

Al-Azhar Park project

In 1997, Aga Khan Trust for Culture (AKTC) embarked on an endeavor in al-Darb al-Ahmar (ADAA) district of Historic Cairo to create a 30-hectare public park. Al-Azhar Park, completed in 2004, has proven to be a catalyst for urban renewal in one of the world's most congested cities. The project also includes the restoration of the 12th Century Ayyubid wall and the rehabilitation of important monuments and landmark buildings in the area.

ADAA, a historic inner-city district of 100,000 residents, despite its valuable cultural assets, strong community ties and active community of artisans, is one of Egypt's most distressed neighborhoods. Over the past decades the area has been suffering from social, economic, cultural and environmental deterioration resulting into a long sprawl of urban decline.

In order to reverse this decline, AKTC along with its different partners has been working in ADAA for a decade, initiating ADAA Revitalization Project (ADAARP) with an overall objective to initiate a series of activities aimed at bringing long-lasting improvements in the socio-economic status and living conditions of the ADAA community. The project's strategy for complementary local development aims at: i) upgrading housing, public buildings and open spaces on one hand; and ii) social and economic development of the local community on the other, as two complementary goals to achieve total development of the district.

Through this presentation it is intended to demonstrate the interdisciplinary, complex and multifaceted nature of urban rehabilitation projects in historic urban areas such as ADAA. This will take place through realistic examples of interventions that took place in ADAA through shared decision making involving different stakeholders while striking a balance between different constraints, opportunities, socio-economic and physical needs, and cultural backgrounds.

Amal ABU AL HAWA, PALESTINE

Restoration between originality and modernity

Practitioners in the field of restoration and architectural conservation always face a question: How to achieve a balance between originality and modernity? How to use modern techniques to adapt a historical building for new functions without affecting its original shape and value? ; And what are the best decisions concerning the conservation of historical sites? This Paper is an attempt to introduce a real experiment in making decisions for one of the most important buildings in the Old City of Jerusalem including the steps which taken into consideration to achieve and implement this project.

The project named "the rehabilitation of Dar Al-Aytam Al Islamieh" is a huge complex, consists of four main buildings; three of them were built in the Ottoman period, while the fourth one was built in the Mamlouk period.

The project represent a great challenge and an outstanding model in using modern techniques to prepar detailed studies in order to assess the present and future needs and uses.

The importance of this case study comes from utilizing high technologies which took place in preparation and implementation, in spite of the obstacles preparation and implementation. The paper will also describe the challenges facing the professional to fulfil his obligation to protect the cultural heritage of a historical city while meeting the increased demand for housing and building users needs.

Elenita ROSHI, ALBANIA

The Gjirokastra Castle: difficult survival

Maybe one of the biggest Castle in the Balkans, the heart of the UNESCO World Heritage Town of Gjirokastra, the pride of the Albanian communist dictator Enver Hoxha for several years, the Gjirokastra Castle is now a lonely big monument. Few months ago was full of decades old litter and covered in wild vegetation: the Gjirokastra Conservation and Development Organization (GCDO) undertook the cleaning of the Castle and is improving the visitors experience: bilingual information panels, renewable energy illumination and some safety measures. Prior to that, a full survey of the Castle was done, again carried by the (GCDO) along with some research on archives which revealed some truths about the history of this fantastic monument.

The question is: what next? How to revitalize this monument in a sustainable way? 6 times big as a football field and impressively located the Castle can be turned into a great tourist attraction for the foreign tourists and the local ones. But how to do this?

First and foremost there is a management issue: the Castle was formerly managed by the Municipality which had an interest to have artistic activities (concerts and alike) in the Castle. Now it is managed by a local ministerial institution and therefore the Municipality has somehow lost interest in bringing people up (the Castle is on top of a hill).

Second; whatever it is decided to be done, improved in the Castle, the local people should benefit from it, FREE. Because there is payment involved for entering the Castle, the citizens of Gjirokastra "have forgotten" it.

Third: the GCDO is fundraising to have a new interesting museum on the town and the Valley it is located. But can this be enough to "increase" the magnetism of the Castle? Definitely not!! The presentation will present some options and raise debate on the difficulty on decision making in Gjirokastra.

Syed Ali KHALID, MALAYSIA

The Conservation of The Fort of Malacca " A' Famosa "

The history of the A' Famosa dates all the way back to 1511 when Alfonso de Albuquerque and the Portuguese fleet under his command conquered the city-port of Malacca. He then quickly built a fortress (1511 – 1550) near the sea to safeguard his hold on the land. The fort was designed and built by Thomas Fernandez, who followed the Portuguese garrisons to new territories, and was probably the official fort architect for the Portuguese. At the time when buildings were only one-storey high, the 20km-high A' Famosa fort, must have been a majestic sight. This fortress was initially made up of four major towers and bulwarks. Each of the towers held a different purpose – one is for the captain's residence, another for the officers, while a third is for ammunition and the last is a keep. According to Munsyi Abdullah in his book *Hikayat Munsyi Abdullah*, the walls of the fort were five meters thick, and that there were pathways running from one bastion to another. Under each bastion were underground living quarters and stables for horses. Security was exceptionally tight and no one was allowed inside the fort after 6pm. At 8pm guns were fired and the three drawbridges were raised. It had five bastions – some rounded, some angular – with cannons pointing at every direction towards the Straits of Malacca and the Malacca River. However, the Portuguese were not the only owners of the fort as it changed hands several times over the centuries. The fort was later taken over by the Dutch when the Portuguese were overcome. The Dutch lengthened it by another 300m and strengthen the security features. It was also given a facelift and the logo "ANNO 1670" was inscribed on the arch of the gate. During the Dutch reign the fort had, among others, five churches, two hospitals, government administrative buildings, senior officials' residences and a welfare home which was later turned into a torture chamber by the Dutch. In the early 19th century, the fortress was

handed over to the British who decided to destroy it. This destruction came about in the year 1806; all was demolished save for a small part, which was saved by Sir Stamford Raffles who held a strong passion for history. In late November 2006, a structure part of the fort, believed to be the **Middelsburgh Bastion** was accidentally uncovered during the construction of a 110 meters modern revolving tower at the site. The construction of the tower has been postponed indefinitely following the discovery and the decision to conserve and preserve the site is granted.

Valeria BRUNORI, ITALY

Ludovisi collection at the U.S. Embassy in Rome

The U.S. Embassy in Rome owns a portion of the Ludovisi collection, acquired together with the compound in 1946 and composed of marble Roman and Renaissance eras statues. Out of the about 80 pieces 50 were located outdoors at least since the end of the 19th century, to decorate the buildings and gardens. Their condition assessment is diverse; some of them underwent treatments in the early 1990s and others did not, but all of them invariably demonstrated to be in urgent need of restoration at the beginning of the new millennium. Plans to carry out a regular maintenance, made in the 1990s, had failed. Given that a new restoration had to be carried out in any case, because all of the sculptures showed severe deterioration caused by a long exposition to the elements, microorganisms, inadequate treatments and air pollution, the decision on how to proceed with regard to the future conservation of the sculptures had to be carefully weighted. Whether maintenance treatments would be sufficient to protect the works of art after restoration and what compromise, between the stress caused by repeated treatments and the protection they would have provided would be acceptable was questionable. Additionally, the location of most of the sculptures - hardly reachable on a regular basis - and the absence of a permanent maintenance staff would have probably again condemned them to abandonment. On the other hand, the responsibility and the commitment required by the relocation of 50 pieces of statuary, in terms of organizational effort, logistic feasibility and scientific correctness made the decision difficult. Finally, after consulting with the Department of State's Art Collection Manager, the Embassy's higher levels and the Italian government authorities for archaeology, the decision was taken to remove, restore and relocate all of the pieces from their outdoors location to a more protected site. This will allow constant monitoring of the condition and a superficial maintenance. Also, in order to preserve the architectural integrity of the buildings, the pieces are to be substituted with replicas. In 2004 a comprehensive conservation plan was prepared for all of the outdoors sculpture, organizing it in prioritized groups according to the condition, chronology, art-historical interest, safety issues and availability. The first group of seven statues was restored between 2005 and 2007. The restored statues have been relocated in a protected area and substituted with replicas this summer.

Lovemore MAZIBUKO, MALAWI

Rehabilitation Of Museum Storage: The Act Of Balancing The Building Requirements And The Safety Of The Collection

Conservation is one of the major occupations of the Museums of Malawi alongside others i.e. research and education. Conservation forms the basis of collection as, once objects and specimens are collected, they need to be conserved in a safe environment. Proper conservation looks at environmental factors and security of the collection. The building housing the collection forms part of the security system. In Malawi, the storage of museum collection is housed in an historic building. This building was constructed in the early 1880s and was initially designed to serve as a living quarter for the Englishmen, the Mandala Brothers. Presently, the building also serves as administration headquarters of the Museums of

Malawi. For the past years, the major problem has been the dilapidated condition of the museum building which houses the main storage areas (for both cultural and natural history) for the Museums of Malawi. Due to its old age and lack of adequate routine maintenance, the building was in dire need of rehabilitation as it was on the verge of collapse. The building had developed a lot of cracks on the ground floor. Termites had infested the building, particularly on the first floor. The planks, which form the veranda of the first floor, which were consistently exposed to rain drops had started decaying. The gutter was heavily corroded and holes developed which resulted in more water splashing on the planks on the first floor. As a result of the collapse of the gutter, water managed to soak the wall pillars. In view of the above, the management of the Museums of Malawi sat down to brainstorm and mobilize resources for the rehabilitation of the building. Currently, the building is undergoing serious rehabilitation while at the same time efforts have been made to ensure that the original outlook of the building is maintained. In this presentation, I will outline my role in the rehabilitation work, the challenges I have encountered in the process and how I have dealt with the challenges to ensure that the Museum is accorded a good environment for the storage of its collection.

Zoreh MORADKHANY, IRAN

Conservation policies in the Institute for Iranian Historical Studies

Subsequent to the success of 1979 Islamic Revolution of Iran, millions of valuable records, photos, and manuscripts relating to the ex. regime leaders with cultural, political, and historical importance were stored in plastic bags and gunny sacks in damp basements. The Institute for Iranian Historical Studies was established in 1986 to categorize these records and offer services to history researchers. The great bulk of records (about 110000 books, dissertations, lithography prints, manuscripts, 1745 journals, 2000000 records and 240000 photos) and their intense biological infection, as well as chemical and physical deterioration, were a great task to handle. As the main goal of the Institute is to offer services to history researchers by this records, the deterioration is intensified (especially physical one). The office of pathology and restoration was founded in 1988 to see to these records, keep and restore them.

In my presentation I will explain : archive mobilizing , restoration - how we restore documents ,photos etc. As for the main goal of the institute (which I explain at the end of the first paragraph) - Which problems we had in archive? Which stages must be passed for a record before and after restoration in our Institute?

Kriste SIBUL, ESTONIA

Planning of shared storage facilities - the starting point

My presentation is based on the planning process of joint storages and related architectural competition organized by Conservation Centre Kanut (CCK) in 2007.

First of all, I give an overview about the demand of museums for the storages and about the arguments of the Estonian Ministry of Culture to join CCK with the planning process.

Secondly, I discuss the storage planning process itself.

We stated that creating environmental conditions for preservation of artifacts using solutions of low energy consumption is related with an idea of sustainability in general. Therefore we excluded the most used and energy-wasteful concept for storing movable heritage - creating artificial environment with fixed temperature and relative humidity.

In light of our choice, to achieve convenient conditions without using tremendous amount of technique, I describe the steps we took - we looked for documents where preserving of cultural heritage is related with low energy consumption, we were looked for similar examples in Estonia, i.e examples of buildings where the appropriate climate is achieved with low energy consumption; we looked for examples in countries nearby...

Our pretentious goal forced us to consider quite wide range of aspects before the design could be made. I discuss the requirements enclosed into the official competition documents and the results of the competition itself, the aspects which are developed further and steps we were planning to take to achieve the goal – to build and maintain the public building with low energy consumption.

Adriana CRUZ LARA SILVA, MEXICO

The significance and conservation criteria of historical restorations in archaeological objects from the Museo Nacional de Antropología, Mexico

In 1999, the *Museo Nacional de Antropología* in Mexico City (Mexico), created an integral program called PIRMNA, with the main goal of actualizing the museographic presentation of its pre-Columbian collection. This objective included the restoration of all the objects that were going to be presented in the new exhibition areas.

In this context many historical restorations were discovered in a great amount of ceramic vessels and sculptures. Three Zapotec urns focused the attention of the professionals, because they presented large reconstructions -in some cases more than 50%-, and they were made in such a way that they could not be noticed.

The study of the Mexican history during the XIX century allowed the understanding the “life cycle” of this objects. The urns were excavated and recovered from different sites in the southern state of Oaxaca in Mexico by an interesting group of pre-archaeologists and collectors linked with important members of the elite government. During that time the political system implemented a nationalistic cultural policy which was trying to create a Mexican identity over the idea of the existence of a magnificent pre-Columbian origin. This discourse was the theoretical background for the restoration of the urns, which were transformed into national symbols.

These historical restorations reflect an important part of the history of the objects but also of the Mexican history, where they were used and appreciated in a particular way. Unfortunately, some of these ancient interventions were not studied, respected and preserved during the PIRMNA program. They were removed because they were not considered as part of the genuine Zapotec object.

This criterion allowed us to reflect that objects have many messages and histories to tell; they are never the testimony of only one single historical period. They represent complex cultural processes and, as conservators, we have the responsibility to transmit them.

The case under study only represents a very little part within the whole museum archaeological collection.

Elizabeth PEÑA, USA

Teaching Conservation Decision Making and Problem

The Art Conservation Department at Buffalo State College (State University of New York) is one of the few comprehensive graduate (post-baccalaureate) training programs for art conservation in the United States. It is our mission to train students to become skilled and thoughtful caretakers of objects of artistic, historical, and cultural significance. A big part of this process is teaching students to enhance their problem solving abilities. This case study is about a student’s work on a Chinese ceramic roof figure dating from the Qing Dynasty, from the collection of the Buffalo Museum of Science. In the U.S., little is known about these objects, but the student’s research identified the object as one of likely South China origin. Every conservation action was carefully considered and made with respect to the object’s

original use and meaning, and with the goal of anticipating the concerns of future curators and scholars.

Scientific analyses that informed conservation choices included thermoluminescence dating, 3-D

radiography, ceramic thin sections and cross sections, and pigment identification through optical microscopy and x-ray fluorescence. In a step by step process, decisions were made about cleaning, repairing and replacing broken sections, filling and inpainting losses, and replicating missing elements. For example, the missing proper left hand was replaced with an impermanent element that is designed to be easily removed. Our intention is to teach our students, when faced with imperfect knowledge, how to make sensible and ethical conservation decisions.

Octaviana MARINCAS, ROMANIA

Planning future actions during urgent conservation activities

Romanian Authority for Scientific Research is acting as a major financial body for top ranged projects. Annually there are competitors striving to get funds for the development of new ideas. (Annually, competitors strive to get funds for the development of new ideas.)

Pluri-disciplinary or interdisciplinary teams act for achieving the goal.

The conservation of cultural heritage is a topic that attract funds each year.

The University of Arts from Iasi, through the research Centre for Conservation and Applied Arts CReART was partner of others five institutions. The project, *Multidisciplinary research and monitoring of Monuments under restoration from Romania*, run from October 2005 to September 2008.

The main objective was to understand evolutionary processes of degradation, to stop them, and to plan a future maintaining programme.

The complexity of works involved art historians, scientist investigators, conservators, restorers, professors, and students.

The main topics of the project were:

- Identification of environment damage agents
- Identification of pathogen agents
- Characterization of the state of preservation of the objects and the monument
- Continuous monitoring of RH, temperature, light
- Establishing of diagnosis and appropriate treatments
- Biological treatments of damaged cultural heritage
- Mural paintings restoration
- Conservation treatments of selected objects (iconostasis)

I worked as a conservation scientist been involved in the scientific investigations of the objects and mural paintings. I was sharing the management of this Project with leading colleagues, one from each institution, and I was responsible for the work that was done by the team of the University of Arts Iasi.

All three monuments are precious for our cultural past and future. One of these monasteries, Sucevita – XVII century, is under evaluation to be put on World heritage List UNESCO and is admired each year by thousands of tourists. The other two, Balnesti and Popauti, are from the XVth century. As a study case, part of the project, I will introduce to the audience the work that was done at the Popauti Monastery.

Ermanno CACCIATORE, ITALY

The regional gallery of Palazzo Abatellis in Palermo

The regional gallery of Palazzo Abatellis in Palermo was set up in the early 50s by Carlo Scarpa. The project is still one of the most interesting examples of modern museums. The "Annunciata" by Antonello da Messina is displayed in a show-case located at the center of

a room at an angle of 45 degrees to a large mullioned window, which lights up the painting. The show-case consists of two wooden panels standing above the ground supported by a metal structure. On the back panel the painting is fixed, while the front panel shows an opening necessary to see the painting, which is closed by a glass panel. The two wooden panels are 15 cm apart; the case is not air conditioned. Unfortunately Carlo Scarpa did not complete the lighting project so even today the entire museum can be seen by visitors, almost exclusively by day light. In addition to that, the museum does not have any air conditioning system, so despite the thermal inertia offered by the fifteenth century building that houses the gallery, its micro-climatic values are not correct. For some years the Laboratory of Physics and Interior Environment (Ambientalistica degli interni) of CRPR has been monitoring the museum micro-climate and in particular the room named after Antonello da Messina. Taking into account the outcomes of our analysis, we are planning a new arrangement which is in agreement with Carlo Scarpa's project, while, at the same time, it provides a correct environment for the proper conservation of the painting. In keeping with the Director of the Regional Gallery and the Conservators of CRPR we are planning a new show-case made of plexiglass to be placed between the two existing wooden panels. The new show-case should have to accommodate room for silica gel needed to ensure steady relative humidity values. In this way we would not alter Carlo Scarpa's displaying arrangement but we would significantly improve the conservation conditions of Antonello's painting on wood. The lighting system will be placed outside the case according to the overall lighting-system project that is affecting the entire museum.

Julio César RODRÍGUEZ GARCÍA, CUBA

Serious microbiological infestation in "Servando Cabrera Moreno Museum" previous its inauguration

Biodeterioration is a well know problem in countries with tropical conditions. After a hurricane that passed through Cuba in July 2005, the "Servando Cabrera Moreno" Museum showed a serious infestation with fungus on the wall and roof of different rooms, on many paintings and other objects of its collection.

We evaluated the general environmental conditions that propitiated the fungus growth and we performed a direct sampling over the indoor walls and roof, over the different paintings and objects with evident infestation signals. The samples of affected materials were collected with sterile hyssop, cultivated in Agar Malta with NaCl (7.5%) and incubated at 28°C and 37°C to observe the presence of deteriorating microorganisms. Mainly *Aspergillus*, *Cladosporium*, *A. niger*, *Penicillium* and *Curvularia* were isolated in both direct and environmental samples.

The principal causes of fungus infestation were identified as absorption of moisture, high temperature and relative humidity, factors that supported the microbial susceptibility of different materials organic and inorganic. The treatment and proper care has been advised.

Rick McGOVERN WILSON, NEW ZEALAND

Conservation in conflict – indigenous values versus modern development

In November 2005 during the initial site preparation for a new apartment building in central Wellington, New Zealand, works uncovered the remains of the 1850s Te Aro pa (the

settlement of the indigenous inhabitants of the city before European settlers arrived). The discovery of three preserved structures constructed from native fern trunks was highly significant.

Over the course of 18 months negotiations between the developers, the Wellington City Council, the construction company, the NZ Historic Places Trust (on behalf of Central Government), and (more importantly) the tangata whenua – the descendants of those original inhabitants – sought to find a way to retain the structures while still permitting the building to continue.

Eventually, with a high degree of innovative planning and a willingness by all parties to compromise to some degree, a solution was found whereby the building design was changed, the developers were permitted to have two more floors in their building to compensate for the extra costs they were incurring, and the three structures were conserved in situ for public display and interpretation.

This paper examines the decision-making process from the point of view of the government heritage agency, which was not just about finding a way to conserve significant heritage items, but doing so in a climate charged with indigenous land rights claims.

Loius-Marie PANDZOU, CONGO

Place of Communication in the Establishment of Synergy between Heritage Actors

Living on oneself, secluded within oneself's place, is like signing one's death deed. This is also true for all other sectors of life. It is even more for the works of people involved in the heritage preservation and valorization.

In fact, if each actor confines himself in his domain, if he does not develop his capacity of exchange, communication, it will be quite impossible to win the harsh fight for the heritage preservation.

"When we help each other, the weight of our misfortune gets lighter", said Confucius, a Chinese wise man. In other words, when we help each other, we come to realize that we are not alone to be in the same situation, that there scores of other people on the other side of the world living what we are living. We take advantage of their experiences.

It is on the basis of this notice that some structures of my country which work in the domain of the heritage management and preservation have taken some initiatives. These show the will of mobilizing energy, creating a synergy between all actors involved in the heritage preservation.

They aim at establishing a platform of dialogue and discussion between professionals, actors and decision-makers who, whatever level they are, have some responsibility and role to play in the process of decision-making; to weave as a web, nationwide and worldwide, a network of men and women inflamed and united for the cause of heritage.

These initiatives are the works of the Ministry of Culture and Arts in general, and of the National Museum and Office of Heritage and Cultural Development in particular.

In the heart of these actions is communication.

Yvonne PUTZEYS, GUATEMALA

The National Park Caves of Candelaria River

The National Park Caves of Candelaria River is the first protected area with natural and cultural property, which is under the administration of Ministry of Culture and Sports, through Department of Prehispanic and Colonial Monuments of General Direction of Cultural and Natural Heritage. This area was declared a National Park in 1999 by Ministerial Resolution for protection and preservation of the caves and its fragile environment, which is a part of an important regional karst system. Simultaneously, three kekchies (historic Maya group) communities since 1975 were in process of obtaining the legal entitlement for their lands in the same area. The negotiation with the people was very difficult, since it involved persons from many different institutions, such is Ministry of Culture and Sports (MCD in Spanish), Town hall (Municipality), Land's Found (FONTIERRA) and others.

The project became a good example of new model of joint administration of MCD and communities, which has been working successful since 2004.

Zoe ROBERTS, UK

The Queen's Stairs Ceiling at Hampton Court Palace: Difficult Decisions

Historic Royal Palaces (HRP) is a UK conservation charity responsible for the preservation and display of 5 significant palaces in and around London. As part of my remit to conserve the non-textile items in the interiors of these remarkable buildings, I look after all of the wall and ceiling paintings; including a particularly difficult case, that of the Queen's Stairs ceiling at Hampton Court Palace.

Painted by William Kent in 1735, it is described in the historic records as 'ill fated'. Not for the first time, significant flaking of paint has been noted on the ceiling since the year 2001. From this time, a major investigation has been underway to record, monitor, investigate and treat the flaking paint; a problem which appears to derive from faulty original technique combined with an uncontrolled environment.

For the last seven years investigations have focused on pinning down the causes of the deterioration and finding a treatment solution. However, trials have revealed that even the best option for treatment is not a long-term solution and may ultimately increase and exacerbate paint loss.

The problem will be outlined in terms of the:

- technical challenges (despite significant research a treatment solution cannot be found to the flaking paint).
- framework of the organization (HRP is a conservation charity which does not have infinite funds for research and investigation – the needs of this ceiling must be balanced against the care of all other parts of the collection; the ceiling is classed amongst that of the "Top Ten" interiors conservation projects – a successful outcome is measured by the Trustees and Directors of the organization.)
- organizational constraints (the painting sits at a crucial junction for Palace visitor routes – affecting change to the environment of the stairwell has operational implications for visitors and other revenue generating activities; any changes to the environment must also be approved within the context of Hampton Court Palace as a Scheduled UK Monument.)

The paper will outline the decision-making processes that have driven the project, focusing on the context of the ceiling painting and the considerations that have had to be given to the variety of stakeholders within the working environment of HRP.

So YEUNG, CHINA

Graffiti or artwork?

Tsang Tsou Choi, called himself the "Emperor of Kowloon" (九龍皇帝). He was a Hong Kong citizen known for his calligraphic graffiti. He began to mark the streets of Hong Kong with his graffiti since 1956 and had been arrested for his graffiti a few times. However, after his death on 15 July 2007, the government promised to preserve his works under the pressure of media and some fashion designers, art directors, interior decorators and CD cover artists who had made use of his works to earn profits in commercial sectors.

The graffiti has been spotted at many places on the streets of Hong Kong, ranging from lamp posts, utilities boxes, pillars, pavements, street furniture, and building walls, to an occasional car. The contents of his calligraphic graffiti usually include his name, his title (Emperor of Kowloon, Hong Kong or China), his family tree— a variable list of about 20 individuals, the names of illustrious emperors, and the exclamation, "Down with the Queen of England!" His complaints about the supposed misappropriation of his land were not always so formulaic, however. He occasionally demanded that the government pay him land taxes.

In spite of that the conservators and museum curators hold the opinions that the graffiti should not be regarded as artworks or cultural properties after assessing the value, the conservators were still asked by top-down order to devise the preservation methodology for Mr. Tsang's calligraphy graffiti and preservation treatment had been carried out on one of Tsang's work in Tsim Sha Tsui's Star Ferry Pier. This act may in some sense "encourage" the deeds of graffiti. The process in making this conservation decision will be analyzed and discussed in the mini-conference.

Aleksandra DZIKIC NIKOLIC, SERBIA

Retrieval of Lubarda's Legacy

The legacy of Petar Lubarda, one of the most significant painters of socio-realistic era in ex Yugoslavian art, containing 57 canvas paintings, 73 drawings and 8 personal objects (furniture and painting tools), was gifted to the Municipality of Belgrade by his widow, Vera Lubarda, in 1974. According to the contract, the legacy was to be preserved and exhibited in Lubarda's atelier, which was turned into a separate unit within his house, and the Museum of Contemporary Art was entitled to take care of the collection. Nevertheless, due to unknown circumstances, presumably personal disputes between Vera Lubarda and the museum administration, the atelier was practically never opened for the public and the museum was never in control of preservation of the collection. In 1983, it was decided to officially close the atelier and the Museum of Contemporary Art returned the legacy to the Municipality. From that period on, there was no evidence of any conservation actions in the legacy, not even of a simple collection survey.

The city administration ended up with no access and no information on the state of collection. The legacy was entrusted to the newly founded House of Legacies in 2007. Vera Lubarda died in April 2008 and the City Council for Culture established a commission to do the inventory and survey of the legacy collection. Apart from the representatives of the City Council, City Attorney and the House of Legacies, there were two preventive conservation specialists, a conservator-restorer and two other conservation consultants engaged with the commission. The survey showed a poor state of conservation for the large majority of paintings and the legacy collection was temporarily stored in the House of Legacies' storage.

As this is an ongoing project, long-term safekeeping solution has not yet been found, but the presentation will focus on a number of conservation decision-making issues that has already been raised in the case, such is responsibility in conservation decision-making,

communication between stakeholders, legal framework, preserving a legacy in original context, as well as emergency conservation decisions.

Dinah EASTOP, UK

Conservation dilemmas in action: learning from a popular film

Objects change over time in their physical composition and in their cultural significance, and conservation has developed as one response to these changes. Many dilemmas are encountered when deciding what, when and how to conserve, and who should decide. This presentation analyses the fictional account of an object in a popular family film, which shows

changes in the object's physical state and the values attributed to it. The film has great didactic power because animation allows many of the dilemmas faced in conservation to be articulated explicitly and to be presented in an amusing and readily accessible way. Issues of authenticity

and materials characterisation, preventive conservation, the challenges of alterations, repairs and restoration, and the importance of the role attributed to objects are all addressed. The impression of 'collecting' and 'restoration' given by the film is also considered.

Yoram SAAD, ISRAEL

Managing Conservation Projects – Different Factors

My position as the Head of the Implementation Branch at the Israel Antiquities Authority's Conservation Department includes managing and executing conservation project. All of the projects which are under my supervision and responsibility are executed correspondingly to the conservation of the built heritage in Israel.

While functioning in that position I deal with a great variety of aspects of the "conservation industry" in Israel. During this course, I would like to mention two points of view, which are connected and which I believe are the most important aspects regarding the conservation heritage:

- A. Funding sources and their influence on the conservation project's budget managing
- B. Physical intervention standards in conjunction with the level of the treatment

Most of the conservation projects rely on governmental and public financial resources. Usually, the main motives for funding the conservation activities are a result of developing procedures and tourism requirements.

All of the above impose this authority/organization moving along within diverse limitations and constraints, some of which are: initiator's requirements and expectations; time limitations, location limitation (as for access, logistic etc), professional human resource, budget limitation etc.

In my experience, even though the conservation procedures executed "by the book" (survey, documentation, plans, implementation) many of these procedures are often interfered by restricting factors which effect the treatment and intervention quality.

The effect of those limitations and constrains may cause low quality or partial treatment.

During implementing a conservation project, the approval decision procedure will be affected by all of the above and other factors that are not mentioned in this document.

Obviously, the main interest of the conservator is making sure that the ancient remains treatment is executed according to the highest standards possible.

In order to acquire a complete fulfillment of conservation goals, those who practice this profession must have additional skills beyond the technique knowledge such as: economic supervision, negotiation ability, analysis etc.

A successful conservation project is measured by other than its physical treatment, it is also very important to succeed in all of the other aspects as well and most of all by its budgetary aspect.

Robert PAJOT, CANADA
Protecting Heritage by Selling It

Like other governments around the world, Canada's seeks to provide services to its citizens in the most efficient and cost effective manner possible. During periods when public funding is reduced, this sometimes means that heritage buildings are sold to redirect funds to higher priorities. A recent example is the proposed sale of several buildings by the federal government, 5 of which are designated as federal heritage buildings.

This presentation will describe the decision making process that was followed to ensure that the heritage values of the buildings were appropriately protected – giving them perhaps even better protection than the federal government.

Daniel ALFONSO, ARGENTINE
Conservation project for the "Official Theater Juan de Vera" in the Province of Corrientes

In order to understand the decision-making, it is necessary to consider the different levels involved concerning the implementation of laws, interest ruling and management-intervention: national, provincial, and local.

National level:

* Law of Cultural Heritage Protection: Law 12665/40.

This law creates the National Committee of Museums, Monuments and Historical Places, which includes a Central Committee with delegates in the different provinces.

It has the immediate supervision over national museums, monuments and historical places and at the same time with the authorities of the institutions that protect the law, when it is about provincial or local museums, monuments and historical places.

* Law of Archaeological and Paleontological Wealth Protection: Law 25743/2003.

The law has as its object the preservation, protection, and tutelage of the archaeological and paleontological wealth. The National Institute of Anthropology and Latin American Thinking is the national organization which is in charge of the previously mentioned faculties.

The power of police over this type of wealth exerts the national State in a simultaneous way with the provinces that request it.

Provincial level:

* Law of Wealth Protection: Law 4047/86.

It stipulates the protection, conservation, restoration and increase of the wealth that interest the cultural Heritage of the Province of Corrientes. The Subsecretary of Culture is the organization of provincial level of the implementation of the law 4.047.

* Law of Archaeological Wealth Protection: Law 5260/98.

It declares of provincial interest the protection, conservation, and diffusion of the anthropological and paleontological wealth of the province of Corrientes.

The same as in the provincial legislation of wealth protection, the Subsecretary of Culture is the organization of implementation.

Local level:

In the town council it functions the History Centre Committee, being its binding opinion in every case of analysis of intervention of the buildings of historical value located in the Historic Centre.

In relation to the town councils of the provincial interior, the great majority does not count yet with own regulations that defines and protects the architectural wealth.

Every of the previously mentioned levels counts with very limited resources for the tasks of register, conservation, and intervention of wealth, both in economic and specialist availability, factors always subject to politic priorities and wills.

The government of the Corrientes Province in the framework of the application of political cultural to rescue the spaces that harbor cultural activity, decides in the year 2005 the restoration of the "Official Theater Juan de Vera" (1913) that was declared National historical monument (M.H.N.), in the jurisdiction of the county.

The organism responsible for conservation of National historical monuments, the National Direction of Architecture, didn't have budget assigned for such an end.

This is why the legal context generates and conditions all the procedures and decisions of the process of restoration of the building.

One requests authorization of the National Direction of Architecture to intervene in the building. Then one forms the technical Team for the project and supervision of the works (Subsecretary of Culture - Technical General Direction) and Ministry of Works and Public Services.

Then we negotiate the assignment of the funds for the project, which is supervised by the D.G.T. (Subsecretary of Culture) during the whole process. The main problem is that in all the restoration works, the funds for the later maintenance are not assigned.

Apart from that, a building declared M.H.N. (National historical monument,) in jurisdiction of a county, generates conflicts when its conservation is being carried out, because of the complex system of laws that "protects it".

This is a clear example of how the legal context conditions a process and decisions.

Carolina CASTELLANOS, MEXICO

Conservation management planning for archaeological sites: the case of Chan Chan Peru

Conserving archaeological sites entails significant challenges that range from fabric deterioration to contextual conditions such as institutional frameworks, funding and social issues among others. Conservation management planning provides an essential framework to better respond to diverse conditions and to attain the safeguarding of places for present and future generations.

This presentation will attempt to illustrate the case of the Archaeological Complex of Chan Chan, Peru, where a value-driven process was implemented in 1998 for the development of the site's Management Plan. Chan Chan, capital of the ancient Chimu kingdom, is one of the largest and most important prehispanic earthen architecture cities in the Americas. Its architectural ensembles and the complexity of its urban design reflect the high political, social, technological, ideological and economic levels attained by the Chimor society between the ninth and fifteenth centuries, not long before falling to the Incas. The archaeological complex therefore synthesizes the historical evolution of ethnic groups in northern Peru that contributed to the development of the Andean culture. Chan Chan is also a symbol of cultural identity on the local, regional and national level. It was inscribed on the World Heritage List in 1986 and has been on the List of World Heritage in Danger since that date because of the vulnerability of the site.

Presentation will emphasize the participatory nature of conservation management planning, the issues faced for the identification and continued collaboration among a variety of stakeholders and the challenges in reconciling heritage values and interests surrounding the place during decision-making processes. A brief review of the current implementation of the plan will also be presented, analyzing the implications of managing change and the sustainability of heritage management.

Veerle MEULE, BELGIUM

Decision making for the conservation of ensembles. Two styles: good and bad cases in point from Flanders (Belgium)

In the Flemish region of Belgium, the official protection of architectural heritage includes its movable fixtures, fittings and objects of cultural significance. In the conservation of these significant complexes of different types of heritage ('ensembles'), two very different styles of decision making are to be distinguished. Both styles are illustrated by cases that reveal some of their strengths, weaknesses, opportunities and benefits.

Firstly, a strong expert-driven style prevails, which focuses on the historic significance and authenticity of heritage items. Two examples are assessed: the restoration of a Baroque organ in a church and the restoration of a Modernist house in a coastal town. In these cases, the same approach led to completely opposite results.

Recently, a more holistic approach is gaining field: a participatory and transparent, process-oriented style of decision making. Case in point is the approach of Monumentenwacht Vlaanderen, a non-profit member organization which offers conservation surveys and advice to heritage custodians. The focus is on local engagement, on facilitating significant use of interiors and objects, on preventive conservation and on local maintenance practices. This participatory approach is reflected also in a new methodology for prioritization of recommendations (formerly based exclusively on the objects' condition). The relative importance of heritage items will be taken into account as an important parameter, where not only the so-called expert values (e.g. art historical values), but also local values (such as religious or regional identity values) will come in. This approach is believed to lead to more successful and sustainable conservation strategies, because local engagement will be guaranteed and conservation efforts will be focused on those items valued and cared for primarily.