International Centre for the Study of
the Preservation and Restoration of
Cultural Property

ICCROM

Sharing Conservation Decisions

Current Issues and Future Strategies

Edited by

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ICCROM

Published by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Via di San Michele 13, 00153 Rome, Italy.

ISBN 978-92-9077-271-2

Sharing Conservation Decisions: Current Issues and Future Strategies
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Cover artwork: Karen Abend
Typesetting: Datapage International Limited

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Foreword

The success or failure of our actions is largely determined by the decisions we take. While history tends to judge these in terms of their outcomes, a close examination of the reasoning and processes that lead to those decisions can be salutary. In my experience as an archaeologist, I was constantly faced with conservation decisions. For example, during a stratigraphic excavation: which levels to remove in order to explore the underlying layers; which area to sample and which to leave unsurveyed? Likewise post-excavation, decisions need to be made regarding which phases to present in order to construct a narrative that is not only historically reliable but also of interest to the public. This is important, since getting the story right is paramount to the success of the site, and in turn, to its long-term sustainability. Those who, like me, have been involved in rescue archaeology prior to public works also know how challenging these decisions become in an emergency when time is tight, resources are insufficient, and public pressure is high, owing to the inconvenience caused by the excavation. All of this increases the risk of making wrong decisions.

Conservation principles adopted since the early twentieth century acknowledge the need for decisions to be informed by the best available scientific evidence, and accordingly, substantial efforts have been expended in building up a significant body of knowledge to support conservation decisions. However, an approach founded solely on technical or historical considerations neglects the importance of human factors in determining decisions and their outcomes. A symptom of our time and its changing social values is a certain loss of confidence in authority figures, such that acceptance of expert opinion has become eroded. This is exemplified by the debates surrounding climate change, the connection of which to anthropogenic activities would appear scientifically irrefutable, but is nevertheless disputed by some. Indeed, while it is difficult to unpick knowledge from belief, on all sides, trust plays an integral role. The conservation field has been diligent in examining the quality of its knowledge base for decision-making, but it is important to also examine the processes by which conservation decisions are made. The importance of stakeholder participation and the ways in which different interest groups impact conservation decisions and vice versa have long been recognized. However, the manner in which this relationship is affected by decision-making processes – and the systematic study of these – is a topic of relatively recent interest.

In 2011, ICCROM held a workshop on shared decision-making processes in conservation, the outcome of which is this book. While several years have passed since that event, the papers collected here in this volume examine a topic that is vitally relevant today. In our present times, characterized as they are by rapidly changing demographics and social values, there is a great need for inclusivity and consensus building. This demands attention to both process and outcome – focusing on the path taken as much as the end result – to arrive at a common understanding of shared goals, and agreement on how best to achieve them. It is therefore my very great pleasure to announce the publication of this book, which concerns a topic both timeless and timely.

Stefano De Caro
Former Director-General
ICCROM

Preface

For more than 50 years, the challenges of communication have been discussed within heritage conservation – primarily in terms of interdisciplinary dialogue, and the tensions that exist between the classic triangle of professional conservation domains comprising humanities, science and practice. Communication is fundamental to human interaction and lies at the heart of everything that we do collectively. It is about sharing – deriving from the Latin 'communicare' meaning to share – through which we build a collective understanding of concepts, knowledge and values.

Any conservation action starts with a decision. Given the natural limits of our individual knowledge, informed decision-making means accepting that the knowledge of others is valid and needed. Hence, sharing enhances awareness of other knowledge – and the limits of our own. It is fundamental to gaining trust and acceptance through shared ownership of decisions.

The practice of shared decision-making is well established in other fields, and is becoming more common in cultural heritage conservation. However, as little as fifteen years ago the thinking on this subject was distinctly different. At the time of our first ICCROM think tank on decision-making in 2000, our discourse was still very much focused on improving communication between professions, as if this was the key to good decisions. During the first Sharing Conservation Decisions course, however, participants asked "Where is the community?" Looking back, this was a significant moment for us: an indication of a paradigm shift that was taking place within conservation at that time, and which is still ongoing.

Over the years, more than 150 people have participated in the ICCROM Sharing Conservation Decisions journey. They came from diverse geographic, cultural and disciplinary backgrounds, but when confronted with the course case studies and challenges, they discovered shared patterns of understanding. Among these was the realization of hidden influencing factors, such as the very European roots of modern conservation theory, the unconscious part of us that is built on implicit knowledge and tacit understanding, and the influence of our organizational cultures.

This collection of papers is the outcome of a ten-year adventure in thinking and reflection that went to the very heart of the nature of conservation. It was an examination of divergence to find common threads in very different contexts, and an exercise in humility.

It required going beyond the obvious to resist the first solution that comes to mind, and to question observations and assumptions. Above all it relied on the capacity to listen to others.

I am grateful to all those who engaged in and contributed to the ICCROM Sharing Conservation Decisions programme, and in particular those who have authored papers in this publication. It has taken more than five years to have the necessary resources to bring this volume together. Some of the papers were completed shortly after the 2011 seminar. Others have been finalized this last year. All illustrate or address issues which remain at the core of our work. In recent years, the sharing conservation decision thematic has become part of the conservation literature, and we hope that this publication makes a substantive contribution to the field.

Our current times are challenging for cultural heritage. However, on a positive note, culture and cultural heritage are gaining more recognition and visibility, and are now integrated within international development policies. Linking culture and development requires shared and inclusive processes. Thus, global sharing as a primary value has never been more important. Our conservation community is getting ready to play its part.

Catherine Antomarchi
ICCROM Collections Unit Director
and Sharing Conservation Decisions Programme Manager

Current Issues and Future Strategies in Sharing Conservation Decisions. Findings of the ICCROM Seminar held in Rome, 4–8 July 2011

ALISON HERITAGE

ABSTRACT

In July 2011, as a follow-up to the ICCROM courses on Sharing Conservation Decisions (2002–2008), ICCROM organized a five-day seminar in Rome, to reflect on the impact of the course through the experiences of former SCD participants, and to consider current issues and future strategies for effective conservation decision-making. In addition to listening to presentations of prepared papers, which also appear in this publication, participants also took part in a series of working group discussion sessions, the synthesized results of which are presented in this paper.

Executive summary

In the last ten years, interest in decision-making processes in conservation has grown significantly, with an increasing number of conservation-related articles and meetings addressing this topic. During the same time, one of the flagship training activities of ICCROM focused on shared decision-making. The Sharing Conservation Decisions (SCD) course was held four times between 2002 and 2008, and provided a unique forum to explore the factors that influence conservation decisions, and the tools that can be used to support transparent, effective and participative processes in different contexts.

As a follow-up to the courses, in July 2011, ICCROM held a five-day seminar entitled "Current Issues and Future Strategies in Sharing Conservation Decisions". The aim was to examine the impact of the course on the cultural heritage conservation profession through the experiences of former SCD course participants. It also provided an opportunity to reflect on some future directions and strategies for effective conservation decision-making.

The meeting gathered people who had been involved in past courses as participants or teachers, and also invited speakers. They were a varied group of 36 professionals working within conservation, with different educational and experiential backgrounds. Each participant contributed a presentation in relation to one of the seminar themes, which were: (1) New Concepts of Cultural Heritage; (2) Multidisciplinary Dialogue; (3) Community Involvement; (4) Decision-Making Tools; and (5) Training for Shared Decision-Making.

In addition to plenary sessions, working group meetings were held to synthesize the seminar results. This report is a distillation of the issues raised during the meeting, taken from working group reports and the comments of individual participants that reflected particular insights. The seminar structure has been preserved to facilitate collation of the findings.

The primary issues that emerged during the meeting centred on the following points:

- re-examining the ethical frameworks and terminology used in conservation;
- devising better methods to facilitate community consultation and participation;
- improving legal frameworks;
- identifying ways to demonstrate the socioeconomic benefits of conservation;
- developing simple, practical tools to support shared conservation decision-making.

It is challenging to capture the energy and concentration of these five days of discussion in a few words. A key feature of the meeting was that it drew people from entirely diverse areas – from immovable to movable heritage; from practical conservation, art history, archaeology, architecture and natural science; from management, museum curation, social anthropology and the law. As such the meeting's findings are particularly significant as they express common issues that affect many areas of cultural heritage conservation, and reflect the current *Zeitgeist* or 'spirit of the time' for the heritage conservation field.

New concepts of cultural heritage

The seminar explored some of the most challenging categories of cultural heritage and approaches to their conservation. The highlighted categories were archaeological heritage, contemporary art and architecture, digital heritage and living heritage. These types of heritage are problematical for a variety of reasons: the complexity of the materials; the rapid growth in the amount of heritage; and the increase in risks and threats, which in part are due to the particular relationship of the heritage to current social reality. In response to these challenges, their conservation calls for a revision of current approaches and tools.

The changing uses and expanding range of material goods and formats identified as cultural heritage, combined with a growing awareness of additional factors such as intangible heritage and living heritage, mean we have to redefine our approaches to conservation. This does not necessarily imply a complete revision of past principles, but the dilemmas raised by new types of cultural heritage require more than just a reappraisal of materials and methods.

Accordingly, it is necessary to revisit the concepts, objectives, scope, approaches, and terminologies used in the past to examine the established approaches within conservation. This would include evaluating how well 'traditional' conservation approaches fit with the

changing types and uses of heritage, particularly in non-western contexts.

One of the first and most fundamental tasks is to examine the existing ethical frameworks and conceive a broader range of values that can encompass these expanding notions of cultural heritage. A primary foundation of this work is a reappraisal of the language of conservation, i.e. the terminology and definitions used to describe, and thereby ascribe value to heritage, be it tangible, intangible, living, movable, immovable, natural or cultural.

The following participants' comments refer to this issue:

> "We need to maintain an inclusive approach so that we as a profession recognize these developments, and embrace new and emerging types and concepts of heritage."

> "In light of the new fields, new tasks, and new types of heritage, the onus is on us as a profession to change and develop in response to these demands."

From multidisciplinary voices to interdisciplinary dialogue

In the last ten years, the number and variety of institutions, agencies and professionals involved in conservation decisions have increased. It is a challenge to ensure that these multiple voices lead to genuine dialogue and shared decisions.

Interdisciplinary decision-making

Previous ICCROM courses and initiatives, including SCD and Scientific Principles of Conservation, have illustrated the interdisciplinary nature of heritage conservation. They have stressed the importance of providing heritage professionals with a wide range of skills, including tools to enhance communication and decision-making.

Past courses have aimed at transferring an understanding of scientific principles to conservators and conservation principles to scientists, while each maintained an area of expertise. The question is now whether to take this approach further through building capacity in joint decision-making in a true interdisciplinary environment.

One suggestion was that a 'heritage diplomat' might be useful, who would have the skills to facilitate complex decision-making. This professional could effectively lead interdisciplinary and multisectoral decisions. It was noted that the exact composition of any 'decision-making community' is specific in context, both socially and depending on the type of heritage.

Issues for further discussion include:

- would it be useful to create new frameworks for interdisciplinary and multisectoral collaboration?

- which part(s) of the heritage conservation decision-making processes benefit the most from a participatory approach? Which benefit the least?
- decisions are made at all levels; how can capacity-building efforts in shared decision-making respond to this?

Advocating interdisciplinary decision-making

Communication gaps in multidisciplinary dialogue are a chronic issue within conservation. While multi- and even interdisciplinary action is generally championed in contemporary society, it is not easy to effect in practice. Professional roles are challenged and stretched when working in more interdisciplinary ways. Moreover, a common sentiment heard from professionals in one of the working groups was that of being "disowned", "orphaned", or existing in a "no-man's land" between disciplines as they participated in more interdisciplinary activities. The problem of balancing between multiple disciplines is encountered in many sectors, and conservation could advocate for and become a model for how this can be achieved. There was a strong feeling that the positive, exciting and stimulating aspects of working in cultural heritage conservation should be stressed.

As one of the working groups concluded:

> "Conservation is a great platform for interdisciplinarity, and we should celebrate this."

The community: beneficiaries or partners?

Since 2002, community involvement has been a growing theme in the SCD course. Here, the theme was further explored through posing questions such as: Who constitutes 'the community' in relation to the heritage? Who represents 'the community' in the decision-making process? What are the mechanisms of community involvement that can ensure transparency and effectiveness in various contexts? How does one reconcile consideration for local values and uses with 'universal' values of cultural heritage? Can conservation decisions contribute to the sustainability of a local community? The seminar group emphasized the importance of considering the claims of posterity, and striking a balance between present and future.

The issue of community integration and engagement is compounded by the fact that, in many situations, there is no such thing as *the* community – a single, homogeneous entity with fully shared interests and values. Communities have diverse voices with potentially different values, goals, expectations and interests, as well as internal conflicts. Identification of these is not straightforward, but is an essential first step toward the resolution of any conflicts that may exist in the decision-making process.

One observation struck a particular chord with the seminar group: "Who empowers whom?" This was at the heart of the debate, posing

the question as: Who assumes the right to confer empowerment? Who is actually being empowered? This question highlights the need to identify what is meant by community, and also to recognize that conservation fundamentally relies on an identified community that is willing to support the preservation of the heritage. Four main themes arose:

1. Difficulties of identifying 'the community';
2. Terminology that is used (e.g. 'stakeholder' vs. 'interest groups', etc.);
3. How the various groups are to be involved;
4. Underlying motives for seeking community engagement: does it really alter decision-making?

Community engagement and shared decision-making have become recognized trends in international, regional and local governance. Still, there is a distinct lack of clarity in the use of terms such as 'community' and what is meant exactly by 'engagement'. In heritage conservation this can often result in failure to identify and include interest groups beyond academics and heritage professionals in a shared decision-making process. For a more inclusive approach to developing conservation projects, a necessary first step is to consciously identify the various parties who should be involved in the project and their respective cultural heritage values.

Knowing the cultural, political and social contexts is crucial to identifying the various roles in decision-making, including that of conservation professionals, since it is important to be able to analyze and work with all legitimate and representative communities. Here the development of improved consultation and communication methodologies (e.g. for urban stakeholders or large numbers of decision-makers) would be useful, supported by a critical analysis of the concept of 'community' with the help of other social sciences (e.g. sociology, anthropology).

Another factor is understanding the rationale for seeking community involvement in conservation decision-making. The motives are often varied and non-transparent, for example to obtain increased knowledge of values, or legitimization of an action with community support. But to what extent are those working within heritage conservation prepared to change or adapt their approaches when the community does not agree with current conservation philosophy? Is it only when the community is in accord that their opinions are valued?

As one participant observed:

> "There has in the past been a view in conservation of 'Why do we need to engage communities? We should just get on with serving them!' The truth is that we need them more than they need us; they give us relevance. We have been privileged in the past to determine what is important, but now we need communities on our side to justify decisions."

Reconnecting the public with cultural heritage

The role that conservation can play in reconnecting the public with cultural heritage was highlighted through examples such as the reinvigoration of industrial heritage sites for community uses which engage and surprise the public; and the recovery of lost histories and memories, for example in connection with the cultural heritage of immigrant communities.

Tools and approaches

Over the years, the SCD course has been the opportunity to discover, develop and apply tools and approaches borrowed from other fields. The seminar reviewed risk-based decision-making, multiple criteria decision-making, cost-benefit analysis, as well as legislative instruments.

Context-dependent ethical principles and legislation

A common theme arising throughout the seminar was the need for the development of context dependent ethical principles and legislation. Many participants were of the opinion that existing international charters and laws are not fully applicable or appropriate in all cultural contexts. At the same time, increasing globalization poses a risk of excessive standardization of these principles and laws. Ethical principles and legislation related to conservation and protection of cultural heritage must reflect the relevant communities and cultural context.

Practical tools

Adequate frameworks and tools are needed to tackle the new and emerging challenges in conservation today. Decision-making tools can play a useful role in the development of decisions and as a means to monitor the processes by which decisions are taken.

Qualitative and quantitative tools and models from different fields are being increasingly explored in the heritage field to facilitate, record, and enhance the transparency of conservation decisions. Thus, they could play an important role in communication and accountability, and thereby foster community engagement. It is important, however, to understand the limitations of such tools and models, and they should be as simple, clear, flexible and practical as possible to maximize their application. Moreover, they should be evaluated for their relevance to cultural heritage and adapted as appropriate.

Arguments for sustainable investment

Sustained investment for conservation programmes is difficult to achieve, as opposed to short-term financing for one-off projects. This hampers the development of long-term strategies for conservation, in particular for capacity-building and monitoring activities to

assess the effectiveness of conservation decisions. Part of this is due to a lack of collected data to provide clear arguments for decision makers regarding the specific benefits that cultural heritage conservation can bring in socioeconomic terms. One participant commented:

> "It is important to see heritage as a means of development, not just as an object of pride."

Other sectors (e.g. infrastructure, health) benefit from long-term planning, and arguments should be made for cultural heritage funding to be allocated on a similar basis. Therefore, better approaches to funding cultural heritage conservation should be devised. To this end, improved skills and tools are required, including socioeconomic indicators and impact assessments both as arguments for funding, and as a means to develop better projects.

The administrative context of decision-making

It is important to examine the administrative structures where decisions are taken. As the process happens at different levels, there are many types of decisions and contexts in which they are made. Within the chain, there are points where heritage professionals can influence decisions. Nevertheless, engagement with, and realistic understanding of, the roles and expectations of all parties in the chain is critical for effective and sustainable decision-making. Here, good communication is a vital skill for heritage professionals, since a clear initial definition of the problem, goals and expectations of the process is essential for informed and successful decisions.

The adoption of useful terms of reference from other fields (e.g. economics and sustainable development), as well as techniques for consensus building and negotiation could help to make the arguments for conservation more accessible and transparent, facilitate conflict resolution and thereby promote better decision-making. To this end, it is important to engage with other fields that could provide these necessary tools and assist with their development for application in heritage conservation.

Training

A concrete aim of the seminar was to review the ICCROM training strategy for sharing conservation decisions and gather recommendations on the integration of interdisciplinary decision-making into conservation education and training at national and regional levels. A review of ICCROM's SCD courses and of recent training experiences implemented in various educational and cultural contexts stimulated the reflections below.

To enable conservation professionals to respond appropriately to external pressures and participate effectively in influential heritage

decisions, they have to be equipped with the skills and tools relevant to current realities. In addition to training in effective communication and negotiation skills as offered in previous SCD courses, additional knowledge of the societal complexities (social, legal and administrative) of decision-making, the relevant administrative and legal frameworks, and decision-making tools are needed. Further clarification is necessary to identify for whom and how this training should be carried out. This is clearly a prerequisite for appropriate course design, packaging of didactic materials, and effective promotion.

At present, training in shared decision-making does not typically appear in the curriculum of higher education conservation courses. Good didactic materials on this subject are lacking. At mid-career level, there should be trainers who can effectively deliver this material and train others to do likewise, thereby multiplying the impact. Capacity-building is needed throughout the heritage conservation profession to enable professionals to use knowledge and didactic materials to develop specific contextual training for others.

The ICCROM SCD training programme has made a valuable contribution in this area, but efforts to build capacity in shared decision-making through training should be continued at both individual and institutional levels. Ongoing development of courses and didactic materials is needed, so that those in the future can benefit from the expertise and wealth of lessons learned through such training activities.

Future orientations

Principles, ethics and descriptors

Throughout the seminar, recurrent themes emerged, especially the need for the profession to examine and redefine its approaches to conservation, particularly in terms of its ethical framework, terminology and typologies. This does not mean rejecting existing tools and definitions, but that they should be reviewed, adapted and augmented, as appropriate, to serve various contexts currently and in the future.

Community engagement

Better communication and cross-cultural understanding is key, particularly when trying to find ways to integrate the conservation of tangible heritage with that of intangible heritage, and when engaging with other disciplines, traditions and knowledge systems.

A call for greater clarity in reference to ‘community engagement’ was strongly voiced. Input from other fields should be sought to assist the development of better methods and tools for undertaking community consultations and managing community participation. These help to identify relevant interest groups, their relative legitimacy and roles, and to develop mechanisms for their inclusion within decision-making and the reconciliation of conflicting concerns.

Legal frameworks

The importance of a greater awareness and understanding of relevant national and international legal frameworks was highlighted, along with the limitations of existing frameworks governing ownership and responsibility for cultural heritage assets. Training and awareness-raising initiatives are needed to increase the engagement of the heritage conservation sector in correct and effective implementation of legal frameworks, and also in their future development to make existing frameworks more applicable in today's context.

Decision-making tools

Simple, understandable and practical tools will help to support shared conservation decision-making.

To obtain these, the range of tools currently in use in other professional fields should be surveyed, to identify those with potential application in conservation. Once they are identified, research is needed to test and develop them, for which active collaboration with those engaged in the research and development of such tools will be necessary.

Finally, initiatives to raise awareness within the cultural heritage sector of the benefits and use of decision-making tools, and to make them more widely available (e.g. online and downloadable) should be instigated.

Training in shared decision-making

Capacity building through training in shared decision-making is needed at both individual and at institutional level. In addition to a continuation of the SCD programme, other initiatives would be welcome. Greater engagement with higher education establishments is required to develop curricula and create readily-available didactic materials. At the same time, a demand for courses for educators on didactic approaches in conservation training is becoming increasingly apparent. Training for institutional administrators should not be overlooked.

Sustainability

As in any other sector, socioeconomic sustainability is a priority for the field. The seminar highlighted the importance of finding fresh and compelling ways to advocate heritage conservation, for example as a positive promoter of social cohesion, community identity and sustainable development. Useful avenues for research would be to identify and develop indicators and tools to provide cost-benefit analyses (including intangible benefits) for communities, thereby making the case for sustained investment in conservation. Shared decision-making contributes to the goal of sustainability, and rather than being viewed as a threat should be viewed as an opportunity – but one which relies

on clear communication of conservation aims and enhanced cooperation with communities to build trust.

Acknowledgements

This paper is a synthesis of the findings of the various working groups of the Sharing Conservation Decisions Seminar, and other observations made throughout the meeting. It is therefore a collective product of the following participants to the seminar:

Invited participants

Sathyabhama Badhreenath, Stefan Belishki, Marie Berducou, Agnes Brokerhof, Emmanuelle Cadet, Carolina Castellanos, Jocelyn Cuming, Dinah Eastop, Helen Hughes, Rohit Jigyasu, Sujeong Lee, Monica Martelli Castaldi, Nonofho Mathibidi Ndobochani, Emma Isabel Medina-Gonzalez, Stefan Michalski, Webber Ndoro, Vincent Négri, Aleksandra Nikolic, Yasuhiro Oka, Milijana Okilj, Jose Luiz Pedersoli, Elenita Roshi, Ann Seibert, Kirsten Trampedach, Arianne Vanrell Vellosillo, Rosalia Varoli-Piazza, Evita So Yeung, Silvio Zancheti.

ICCROM staff and consultants

Karen Abend, Catherine Antomarchi, Zaki Aslan, Alison Heritage, Joseph King, Estefania Lopez Gutierrez, Katriina Similä, Aparna Tandon, Isabelle Verger, Gamini Wijesuriya.

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Expanding Concepts of Cultural Heritage

Conservation and Management of Archaeological Heritage Resources

WEBBER NDORO

Introduction

> Heritage is the full range of our inherited traditions, monuments, objects, and culture. Most important, it is the range of contemporary activities, meanings, and behaviors that we draw from them.
>
> [...] Heritage is a contemporary activity with far-reaching effects. It can be an element of far-sighted urban and regional planning. It can be the platform for political recognition, a medium for intercultural dialogue, a means of ethical reflection, and the potential basis for local economic development. It is simultaneously local and particular, global and shared (Center for Heritage & Society, University of Massachusetts Amherst n.d.).

Heritage is not only just about the past – it also defines who we are and shapes the future. It embraces both the arts and the sciences and it incorporates nature and culture. Evidence and data from various countries in the world demonstrate that heritage assets serve as a catalyst, not only for conservation, partnerships, social cohesion, skills development and education, but also for job creation, infrastructure development, foreign direct investment and economic development.

The management of archaeological heritage resources has become an important and major component of heritage discourse. Heritage inspires and gives context to modern designs and planning. Heritage has become one of the central areas in many business and commercial enterprises; it has also become a source of entrepreneurship.

As noted by the World Bank in its Framework for Action for Cultural Heritage and Development:

> [...] all development interventions intrinsically involve cultural and social dimensions that must be taken into account [...] The key question is no longer a conceptual one, whether culture matters, but a strategic and operational one: refining the means for making culture part of the purposive inducement of development, thus increasing the cultural sustainability of development and its economic effectiveness (World Bank, 2013, p. 31).

The archaeological heritage resource

An archaeological resource, as defined by ICOMOS is "that part of material heritage for which archaeological methods provide primary information" (ICOMOS, 1990). Archaeological heritage comprises

all traces of human existence, both in terms of places associated with human activities such as abandoned structures and remains of all kinds, as well as portable cultural materials (ICOMOS, 1990). The two main components of archaeological heritage resources are:

- the archaeological places and sites on the landscape;
- collections of objects housed in museums and in private ownership are normally referred to as 'archaeological' if they have been found buried in the ground or recovered from archaeological sites (ICON, 2011).

Threats to archaeological heritage

The main threats to archaeological resources include natural processes, such as weathering, ageing and decay. Some natural processes can be immediate and devastating, for example floods and earthquakes. The tsunami of 26 December 2005 in Southeast Asia destroyed many archaeological sites. Others can have a slow and cumulative impact. Even climatic changes have an impact on archaeological resources:

> Rising sea levels are eating away at coastal sites, increased rainfall is eroding mud-brick ruins, creeping desert sands are blasting the traces of ancient civilizations, and the melting of ice is causing millennia-old organic remains to rot (Curry, 2009).

Archaeologists cannot stop global warming, but have to find solutions which will prevent or delay its effects. Nevertheless, simple measures such as installing protective roofing and documenting what is

Figure 1. Natural disasters can destroy archaeological resources in minutes.

present can help to preserve sites – or at least retain a record of them before they disappear.

In the modern world, population growth, together with subsequent industrial and economic development are new threats, not to mention infrastructural development issues, such as dams, roads and housing projects.

Human conflict has also led to the destruction of archaeological resources. Perhaps the most well-known is the destruction of the sixth century monumental statues of the Buddhas of Bamiyan by the Taliban in 2001. Subsequent conflicts in Syria and Libya have also damaged archaeological sites. In Mali, the Timbuktu shrines and manuscripts have been under threat.

Archaeological heritage management

Given that archaeological heritage is a material record of past human activities, it constitutes an outstanding instrument for a better knowledge of the past and for emphasizing cultural diversity that has emerged within any given territory in the course of history, irrespective of the present-day political context. Its protection and proper management is therefore essential (ICOMOS, 1990).

A primary objective of archaeological heritage management is the preservation of monuments and sites *in situ*, which implies not only the long-term conservation of the fixed heritage assets, but also all related records and collections (ICOMOS, 1990). Moreover, many socioeconomic benefits are associated with the management of the archaeological and historic environment. There is no doubt that the pyramids of Egypt have contributed to the socioeconomic development of that country.

The aim of archaeological heritage management is therefore to protect archaeological heritage as a source of collective memory and as an instrument for historical and scientific study. Archaeological heritage encompasses all past physical traces of humankind, whether on land or underwater. This includes not only monuments, buildings and other structures, but also entire sites, their contexts, and movable objects.

It has to be borne in mind that the buildings, features and complex settlements that are now archaeological remains were originally conserved and maintained as part of daily life and traditional practices. This involved change of use, alteration, destruction and rebuilding. Materials and contexts changed with time. As a result of their various values these places were able to survive in one form or another and passed on as archaeological remains. Some survived due to their historical or even esthetical values. Apart from the acknowledged scientific values of archaeology there are also associated cultural ones, which ensure that the remains and artefacts from archaeological sites continue to play an important role in societies all over the world.

In non-western societies, places such as Angkor, Great Zimbabwe or Machu Picchu survived and were protected because of their religious values. In many western societies the aesthetic, historical and scientific values have been given greater significance. However, in other parts of the world, social and associative cultural values have a far greater significance, hence the need to manage and protect.

As pointed out by Willems (2010), within heritage management there has been a clear progression since the 1980s towards "contextualizing heritage" within the wider historic environment – in other words, viewing individual sites and monuments as part of a larger whole. This has brought about a key paradigm shift in heritage resource management such that its objective focus has become "the sustainability of that larger whole, rather than the conservation of individual monuments or sites" (Willems, 2010, p. 216). Thus, the relationship between archaeological resources and other heritage manifestations, such as natural components, also becomes a key issue in ensuring conservation and protection.

This shift is notably articulated by the Council of Europe in the 1992 *European Convention on the Protection of the Archaeological Heritage* (Council of Europe, 1992), and represents a major development in modern approaches to heritage management, by incorporating it within the spatial planning process (Willems, 2010). Earlier efforts had been achieved with the proclamation of the Charters of Athens (1931) and Venice (1964). The aim was to incorporate discipline and ethics into the way excavations and conservation were carried out. The Venice Charter of 1964 – although mainly directed at architectural monuments – also made pronouncements on the conservation of archaeological remains. The emphasis was on minimum intervention.

Recently, due to globalization and the realization that other societies do appreciate and value archaeological remains and objects, there have been new developments such as the Burra Charter (1979), which takes into consideration the specific context of Australia. The Nara Document on Authenticity (1994), on the other hand, recognizes the experience of Japan in managing its heritage properties.

Conservation of archaeological resources

Most of the major issues in the conservation of archaeological resources are due to deterioration of the materials which make up the archaeological asset. The sources of deterioration encompass both environmental and man-made causes. While artefacts may deteriorate due to natural processes, human factors such as neglect, vandalism, over use and poor management, all play a role as well as inappropriate past treatments and lack of maintenance.

A primary objective of conservation is to protect archaeological heritage from material loss and damage and to preserve its values. This is

achieved either through preventive or remedial conservation interventions intended to remove or mitigate the causes of deterioration. In so doing, conservation directly impacts the ways in which heritage may be interpreted through its study and display, and how it is made accessible to the public. In particular, this can have a direct impact on the appearance and visual legibility of sites, which in turn can condition perceptions of authenticity.

Archaeological sites

> Archaeological sites which have been excavated are usually backfilled for preservation. Structural components which are difficult to conserve in their original, unearthed state when using the backfilling method, such as pillar bases and platform exteriors made of tuff, are subjected to preservation treatment after removal from the site. However, the ideal situation would be to preserve the excavation site as is, with the entire site exposed, without backfilling or removing site components (ACCU Nara, 2009, p. 1).

During excavations, certain measures are necessary in order to record and preserve the site. In addition to documenting the current condition of the site as a preliminary step, investigations of the material and structure of unearthed artefacts and remains yield important information for determining its archaeological nature. An environmental survey is also necessary to establish the geographical context of the site in addition to its state of preservation. A conservation plan will be required with specific priorities for fragile areas. The conservation of archaeological resources also requires an understanding and investigation into post-occupation processes or uses.

The site or parts of the sites might also require the installation of protective structures, such as a roof or cover, to eliminate elements which might lead to the weathering or eroding of the archaeological remains.

Diverse conservation methods are employed at archaeological sites, which include protective sheltering, stabilization measures, reconstruction or even reburial - each of which in its own way will affect the way in which the archaeological information is preserved and perceived. In addition, according to ICOMOS, those elements that are a contiguous part of architectural structures come under the specific provisions of the 1964 *Venice Charter on the Conservation and Restoration of Monuments and Sites*, and must therefore be handled accordingly (ICOMOS, 1990). It is also worth noting that generally the majority of archaeological conservation interventions are primarily concerned with issues of presentation - such as structural integration and visual legibility - rather than the material preservation of the site or object (Matero, 2008).

Objects from archaeological excavation

Before archaeologically-recovered artefacts are subjected to conservation treatment, it is important to carry out thorough investigations.

These should focus on the environment from which the artefacts have been recovered, the condition or status of the objects at the time they are found, and their new environmental context. Apart from understanding the material, it is equally important to investigate what changes might have occurred to the objects during their life use and whether any deterioration or condition changes occurred after use and before the excavation. This information is useful for determining the appropriate environmental conditions (temperature, humidity, light, etc.) for the storage, or even exhibition, of the recovered objects. Damage or deterioration caused by the excavation must be recorded as well. Nowadays, there are also ethical issues to be considered in terms of storage and access rights, particularly with regards to objects recovered from living tradition sites. Consultation with the relevant stakeholders in all of the processes is required.

However, the manufacturing methods of most artefacts unearthed in archaeological excavations may not be known and traditional methods of restoration may not be suitable. These artefacts have already undergone physical and chemical changes and are in varying stages of degeneration. This will necessitate a strategy and plan of conservation treatment which makes full use of modern science. Therefore collaboration between professionals from many disciplines is an essential requirement for the conservation of archaeological assets.

Human remains

There are sensitive cultural issues surrounding the excavations and conservation of places which may contain human remains, the treatment of which is one of the most emotive and complex areas of archaeology. The principal assumptions underpinning the issues of human remains, as laid out by the Advisory Panel on the Archaeology of Burials in England (APABE), are:

- Human remains should always be treated with dignity and respect.
- Burials should not be disturbed without good reason. However, it was noted that the demands of the modern world are such that it may be necessary to disturb burials for development plans.
- Human remains and the archaeological evidence for the rites which accompanied their burial are important sources of scientific information.
- There is a need to give particular weight to the feelings and views of living family members when known.
- There is a need for decisions to be made in the public interest, and in an accountable way (APABE 2017, p. 1).

Human remains in museums have their own set of ethical principles which need to be followed.

Illicit trade of archaeological artefacts

The looting of sites and illegal trafficking of artefacts, which began in the nineteenth century, is a serious issue in the management of archaeological properties. Apart from the information lost, it also impoverishes communities and countries in terms of the symbols and memories of their identity.

At the end of the 1960s and at the beginning of the 1970s, thefts of cultural objects, including archaeological findings, increased from museums and archaeological sites, particularly in Asia and Africa. These were then sold at international markets in Europe and America. Some of the objects were bought or eventually ended up at some internationally-known museums, such as the British Museum, the Louvre, the Smithsonian in America, and major museums in other European capitals. The international illegal trade in archaeological objects reached such alarming proportions that it was necessary to introduce a ban to curb the practice. Thus the 1970 UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* was established. The Convention calls upon countries to:

a. cooperate in preventing the illicit trade in cultural objects;
b. cooperate in returning cultural properties taken illegally from other countries (restitution);
c. safeguard their cultural properties.

Some governments, particularly in the developing world, have ratified the Convention, but many are yet to do so. Despite international efforts, many countries continue to lose valuable archaeological heritage objects.

Archaeology resources as cultural landscapes

The practice of archaeological heritage management and conservation in the last decades has been oriented towards the safeguarding and protection of that which is irreplaceable and that which is threatened by loss, damage and misuse (Logan and Reeves, 2009). This is derived from the idea that any activity which disturbs the landscape threatens the archaeological record. Therefore, the rapid growth in many parts of the world resulting from modernization and infrastructural development becomes a major threat to the archaeological resources of the world. For example, the decision by the Egyptian Government to build the Aswan High Dam in the 1950s was going to lead to the destruction of some of the most important archaeological sites and monuments along the Nile. This triggered international protest as it would have resulted in the flooding of the treasures in Nubia. Faced with this threat, the governments of Egypt and Sudan requested UNESCO's assistance in 1959 and the organization agreed to launch

an appeal for international cooperation to safeguard the sites and monuments of ancient Nubia. For the first time, reference was made to the fact that the submersion of the monuments and archaeological sites of Nubia would be an "irreparable loss to the cultural heritage of mankind" and that an "international committee of eminent persons to assist in organizing worldwide" efforts to raise funds and expertise to save the heritage of humanity was necessary (UNESCO, 1959, pp. 5,11). The campaign led to international cooperation in salvaging archaeological resources. It also showed that some developments and infrastructural modifications had the potential to affect archaeological resources. The realization that archaeological resources are mainly part of a larger landscape meant that the protection of these assets required a wider and more embracing approach. This realization led to the thinking that any large-scale land disturbance and configuration would threaten existing and potential archaeological resources.

The realization that the landscape provides the context for the management and conservation of archaeological resources meant that regulations had to be put in place to reduce damage to a minimum and where possible take measures to mitigate damage. As a result, most countries nowadays have regulations and legal instruments which make it mandatory to carry out Archaeological Impact Assessment (AIA) studies where potential conflicts between archaeological resources and a proposed development have been identified. During this process, archaeological resources and assets are located and recorded, and the site significance is evaluated to assess the nature and extent of expected impacts. In addition, recommendations are outlined for how to manage the expected impact of property development on the site (British Columbia Ministry of Forests, Lands and Natural Resource Operations, n.d.). This has led to the rapid increase

Figure 2. Archaeological sites are under threat because of dam construction on the Nile for agricultural development.

in the number of salvage and contract archaeology companies, particularly in urban centres.

Decision-making in archaeological heritage management

Decision-making in the conservation of archaeological resources is a major issue. The choice of appropriate conservation interventions is not an easy process. The issue is to respect all the values of the site or object. It is more complex where the resource is still in use by communities. The issue of which values to respect, or which methods to use, is not a straightforward one. Throughout the world, there are competing interests and claims to archaeological remains, with many diverse interest groups all claiming some interest and values in the archaeological resource. Fundamental questions in considering decisions on what is to be done, in terms of conservation, exhibiting or management have to be considered. Some of the considerations are: What is an archaeological resource? Who should own and control archaeological assets? What methods of protection or conservation should be used, and why, and with what implications? How should archaeological heritage be presented to the public? These are just a few of the questions which need to be taken into consideration when making decisions about archaeological resources. As Robin Skeates (2000) puts it, there is need for greater communication and cooperation between archaeologists and other interest groups, to ensure that archaeological assets are protected for the benefit of all and not just for the experts at universities and museums. Archaeological sites have a range of cultural, informative, aesthetic, historical, social, spiritual and scientific values. Site conservation is about retaining those values. However these values can be very different from one community to another. They can also change over time. Thus the best way to conserve will also differ between and within cultures.

However the western view of heritage values is dominant in international heritage practice and discussion. This is largely reflected in the World Heritage Convention through its Operational Guidelines and in the international charters for heritage conservation. International organizations such as UNESCO, ICOMOS and ICCROM champion these international charters as setting the standards for all countries.

Conclusion

As noted by Matero:

> The practices of archaeology and conservation appear by their very nature to be oppositional. Excavation, as one common method by which archaeologists study a site, is a subtractive process that is both destructive and irreversible. In the revealing of a site, structure, or object, excavation is not a benign reversal of site formational processes but rather a traumatic invasion of a site's physico-chemical equilibrium, resulting in the unavoidable deterioration of associated materials (Matero, 2008, p. 1).

Indeed, archaeology can lead to the destruction of the site completely.

For archaeological sites, excavation means altering the equilibrium of the place and that may also trigger a new environmental regime which did not exist before. Even reburial alters the conditions of the site and thus compromises its authenticity and integrity: "Changing or controlling the environment by reburial, building a protective enclosure or shelter on-site, or relocating selected components such as murals or sculptures, often indoors, means the site is no longer the same" (Matero, 2008, p. 3).

The contradiction of archaeology and conservation is in the methods and objectives of the two disciplines. Archaeology, by its nature, and the practice of excavation result in the destruction of the very site or object and this process is largely irreversible. Conservation, on the other hand, seeks to preserve the site or object with all its attributes, by insuring that its integrity and authenticity are maintained all the time. The objective of archaeology is to acquire knowledge.

In many ways, archaeology disrupts and reconfigures the site or object. It leaves a representative sample on site, and site reports detail its finds, but objects are removed to be given to museums. When archaeologists conserve sites, the idea in many instances is to preserve until better methods of study are found. Thus the main thrust is knowledge acquisition rather than for the wider good.

It is clear, even without entering into an exhaustive process of analysis, that there is a range of value systems involved in the protection of archaeological sites. "These systems are not necessarily identified with those philosophical values which inspire the academic conservation and restoration movements or with the responsibility for transmission of cultural heritage to the future" (Garcia Robles, 2000, Chapter 8). The philosophical values of conservation and restoration

Figure 3. Archaeological excavations are destructive by nature.

are confined to the academic world and are not well understood by the social groups which surround the sites and possess the objects. Rather, the value systems within these groups are inspired by social issues and the right of access to their exploitation in different ways, including tourism, agriculture, real estate, housing, and commerce. Most people who look after archaeological resources see them as an opportunity to exploit and ensure a better livelihood. Nevertheless, some archaeological heritage has intangible and religious aspects.

Archaeological heritage constitutes a part of the living traditions of indigenous peoples and, for such sites and monuments, the participation of local cultural groups is essential for their long-term protection and preservation (Matero, 2008).

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Digital Culture: Here to Stay

ANN SEIBERT

ABSTRACT

Information signified by bytes in the digital world is as valuable to future generations as words on a piece of parchment. It is tempting to believe that the preservation of digital information is someone else's problem, that what happens in the virtual world is too ephemeral to matter in the future. However, for many in the preservation profession we can already see the importance of digital information in documentation related to archaeology, architecture, manufacturing and in the cultural and governmental fields.

Introduction

Engagement with the preservation of all things digital has been growing steadily in our profession over the last ten years. The definition of digital culture is still being formed, but for the purposes of this essay it is those things which exist digitally that we will need to preserve as evidence of this period of history and culture.

There is a common reaction from friends and professional colleagues when a conservator discusses digital preservation. Can we leave this to the IT professionals? Have you left your field? My answer to both is "no". Yes, there is great challenge. We, as conservators, will not replace the IT specialists. There are however parallels between preservation in the digital world and the traditional knowledge, skills and experience of preservation in the material world. Most importantly, digital culture is significant to this world we live in now and preserving what is essential from today for future generations is our responsibility.

This essay is written to indicate a path to follow where preservation principles can guide us. The purpose is to encourage more professional colleagues to engage, to become more comfortable with, and participate in new professional relationships that will address the preservation of digital culture. Engagement has to begin with a passion for continuous learning, a desire to communicate in another language, a nimble and flexible ability to form and reform teams, and at times to experiment wisely to achieve the goal and a core of practical principles to frame the effort.

What is digital culture?

Most of us take part in digital culture every day: in our personal lives as we plan and carry out our financial matters and share personal thoughts with friends and family; and in our professional lives as we learn and carry out our work. When we buy a new computer one, two or five years from now, we realize we will want to preserve at least some of the significant information in the memory of the computer to back it up or migrate to a new computer. The digital preservation idea is exemplified by photographs with people you will not see again. We do not preserve those images for the sake of the photograph; we preserve the photograph because of its value for memory and sharing with others. A major advantage of digital sharing is that one can share widely and simultaneously, with many, in the moment.

It is more difficult to imagine future generations seeing those images, given the speed of change in this medium.

Significant digital culture exists in many forms. There are records and publications. One type of record is digitally born and the other is a copy of something physical that has been digitized for access. Published e-books, e-journals, music and movies have an identity, fixed by the creator and sustained by publishers, creators, libraries, or other open sources and purchasers. Traditional paper and film-based materials that are organized, described and digitized are made more accessible, but in most cases the original continues to exist. We might still decide to preserve the digital surrogate because of the resources that went into the creation of the resource. Websites represent a hybrid between publication and record, and careful selection/filtering decisions are needed.

This essay is less about the published and digitized culture, and more about unique records. Digital records created by governmental and non-governmental institutions, physical and social sciences data, and personal records, including digital photographs, sound and moving image recordings, including speeches, electronic communications and e-mail, and to some extent social media, including blogs, with all their various forms, are the subject. They all require management in electronic systems designed for preservation. There are some original records in the archival world, such as audio/video records, where the digitized copy may become the record because the original will no longer be accessible. These records, although they are surrogates will need to be managed in the same way as those electronic records that have never existed outside the digital world. For archives, the effort to preserve and provide access to electronic records is still very young and is complicated by the need to apply archival management to the raw electronic data. There is also the extreme challenge of selecting and organizing a constantly growing river of information. The challenge of providing access today and of preserving significant digital records for future generations is great, and continues to grow more urgent and more complex as the volume of digital information grows. It is likely that archives will need more advanced tools for selection/filtering/automatic organization, at the point of record management, in order to ensure that we are preserving what is essential and significant.

Examples of significant electronic records

There are a few significant electronic records that serve to stress the importance of thinking about preservation. One that is increasingly significant is the electronic establishment of identity for individuals. A fixed identity documents the relationship of a person to a governance and social entity that provides both protection and rights. An article in the Economist in 2011, described an initiative in India to document all citizens with electronic identities, including the rural

poor who, for the first time, with a known identity will be able to move to get jobs and loans without losing their identity, open bank accounts to electronically receive government payments, to vote, and fully participate as citizens (Nilekani, 2011). Imagine the increased control individuals have and the reduction of vulnerability to corruption. The UNHCR uses electronic tools and data to give refugees an identity so that they can start their new lives (2002). Every natural disaster leads to losses of individual identities that have to be re-established in the aftermath.

Initially, the significance of e-mail as a record was questioned. However, it has been clearly established that e-mails to and from government officials are part of the official record. E-mails have particular issues because the communication portion of the e-mail may be slight, but there may be many attachments, with varying formats. Sustaining these records over time is still particularly challenging. As recently as the last two years, social media tools that might have seemed too ephemeral and personal to have any consequence have become significant for the role they play in creating communities, leading to movements and leading to the transformation of political systems.

Useful archival, technical and metaphorical terms

Whenever we have new partners, whether they are information technology specialists and information technology systems engineers, electronic and software engineers, or long-term colleagues, such as archivists, it is important to explore the meaning of words and the language. "Stop, ask and listen," when faced with something new. I believe that it is less important that there be consistency in language globally, institutionally or even between two people, than that, when we work together, we are careful to share what we mean and ask to make sure that there is understanding. This is easier in the physical world when we can point something out under a microscope, or show something physical in a process, and explain in that way what is being done.

The word 'digital' refers to the form of the information: the bytes, or the 0s and 1s. The equivalent in the physical world might be to say that this is a rug and it is made of wool. It will tell us something about what kind of actions might be needed to preserve this specific kind of object.

One of the terms used throughout this essay is 'digital record', which can be the same as a document or intellectual entity. A record refers to the type of object; information that is made accessible as a unit. A digital object is a more generic term that describes a discrete file. The digital record may have several digital objects as attachments.

The digital record as 'intellectual entity' includes its digital data, any relevant provenance information (who, where, when), the events in

the life of the record, the components of the record, and identifies the derivatives of the record which might be made for online use or for publication. The components of the record, documented in the metadata would be equivalent to the context for the archaeologist: what information goes with that object for it to be meaningful. Think e-mails and attachments.

'Electronic' is used to refer to the means of managing and sharing the digital object; the system, infrastructure, and devices all make up the electronic system. Electronic management systems store digital files. There are many terms that describe these systems and it is important to understand the purpose, the actions, the risks and the functions of each. Managed electronic systems can be as large as the 'cloud' with widely distributed server farms, to spinning disks and juke boxes, to hard drives and even your cellphone may have some storage capacity. By themselves, the electronic storage systems that manage bit-streams of digital information are not going to preserve digital culture.

Preservation in a digital world

Archival and records management has to manage records in almost 100 common digital formats including e-mail with attachments, audiovisual formats of all types, databases including the more complex relational databases, geographical information systems and compound documents that start as one format, but attach information in one or more of the other formats. This complexity of formats is what drives the suggestion that what is required for preservation is a flexible, modular framework of preservation action that can apply a wide set of tools to carry out the required actions based on the formats.

This is in itself not that different from the way a preservation programme normally addresses archival preservation. Each record represents some variation on a known type of material and requires examination and analysis, testing of various options, verification that changes will not cause harm or significant change and that the required actions will be cost-effective and sustainable. If we apply the known principles behind the practice of preservation there is a pathway that guides us. Electronic records are like other holdings with specific characteristics. There is a life cycle that begins with creation using known tools and technology. We know that, for preservation, we need to provide a secure environment, we need to assess and consider risks that might lead to either catastrophic or long-term loss and we must consider what will keep the objects safe and accessible in the most cost-effective and sustainable way. Our goal is always to provide authentic and trustworthy information that meets the needs of the public.

Providing the real thing is a familiar concept within preservation. We research how things work, why they don't work and what might

make them work again, or work better. These are essential preservation principles of action. Here are a few of the principles that remain the same.

Identification and observation

We begin by reviewing what is known about the digital object. The equivalent in the physical world is the analysis carried out to determine original composition and understand where in the life cycle the particular object exists: the condition. This action combines the analysis and research into material types and the observation and documentation that exist in a condition report. The goal is to have a documented understanding from which decisions can be made.

Another important concept refers to individual digital objects. These digital objects must be created or formed as intellectual entities with fixity. This means that the individual digital object has been wrapped with a context that describes it as a unique entity and which is documented and can be verified at any future point. This also has a corollary in the physical world as conservators use various photographic and chemical identification tools to identify specific objects and then document these for future identification. If the original is not known and documented, one cannot check that it has remained the same.

In both the physical and the digital world, it is the archivist's task to create the context that identifies unique entities; this creates fixity that supplies authenticity to the intellectual entity. Providing authentic intellectual entities is important to maintain trust, which is most important in a legal and governmental context. For the purposes of information for most common and daily purposes, authenticity is not as critical. For a daily conversation, we are perhaps satisfied with an approximation or a generally known fact. Authenticity becomes critical when there is a legal, economic or governmental decision in the balance.

In the digital world, we must learn all that is known about the format. As formats are introduced to the system, all the known technical factors can be documented and anomalies can be researched. For this effort there are now resources being developed internationally. The essential purpose of the identification and documentation is to ensure that decisions about appropriate systems, storage and future action are made based on information which is accurate and validated.

Risk assessment and risk management

The next stage in a preservation management plan is to explore the means and methods of ensuring the survival of the object. A part of the risk assessment process must take into account the environment in which the object is stored. For example, a film negative will have a

different risk profile and life cycle depending on the temperature of the storage container. Preservation actions may be needed on an object that is fragile if it is going to be exhibited or handled by researchers. The point of this is that the risk assessment and preservation action depend on other factors beyond the object alone.

The same is true in the digital world. Preservation and access planning for electronic records take place in the context of the larger systems and infrastructure which include the electronic storage environment and the public access system. These systems will have an impact on the decisions about risks and actions to take and will also have to be actively maintained. In addition, feedback from the public will be useful in determining which formats are no longer accessible in the most commonly used platforms.

There are many technological changes that must be monitored frequently in the risk assessment programme for electronic records. Some of the risks include that a format may no longer be accessible to the public; generational changes may cause older files to be inaccessible in the current version and formats may no longer be supported through business changes. So the questions that need to be asked regularly include whether to take action, what the urgency level is, and what the appropriate format is for the transformation.

Reformatting or transformation

In traditional preservation of archival materials, preservation reformatting is a standard action. In the past 50 years, this was often done by microfilming, retiring the original physical records to appropriate storage and making copies widely available. Other physical formats, such as magnetic media and film-based audio and visual recordings were recopied onto more stable forms of magnetic media or film for preservation and access.

For those digital objects requiring immediate reformatting to avoid loss, the pathway is less straightforward. For this action to be taken on archival records, a programme must be developed that ensures that the transformed record withstands the test of public trust. For this we will need to develop teams that include archivists to determine the essential characteristics, and information technology specialists to examine and document the characteristics in the new or target format.

If the digital object needs to be transformed in order to be preserved and remain accessible, this triggers an examination of alternatives that will preserve the characteristics needed to retain authenticity and meet the requirements of available resources. More than one tool may be required to reformat all aspects of the digital object including the metadata or context and linkages to related digital objects. We would need to verify the effectiveness of the transformation to maintain the essential characteristics. Archival and information technology validation would be needed.

The laboratory environment for this examination of alternatives would need to allow trial actions that can be examined and verified before the action is carried out on an entire group of records. This is no different from testing and evaluating new preservation tools in the physical world. The experimentation phase is also the time to ensure that the metadata of the transformed digital object correctly aligns with that of the original.

This is a relatively new set of preservation actions and will no doubt mature in coming decades. The question is how to manage something we cannot see, to ensure that information is not lost. It is the premise here that preservation professionals will want to engage with electronic holdings; they will be a normal part of our professional responsibility and a responsibility to the institutions we serve. We will need to form partnerships with archivists and information technology specialists to achieve the goal of providing electronic records to the public along with the traditional forms of holdings, digitized and in physical form. We would also want to recognize that there may be more than one preservation role. There will be those who analyze and develop strategies for reformatting and transformation that preserve essential characteristics and a role for the management of the systems and the risks, and professionals who implement the actions and validate and manage the records. There are skills common to both, but others are also distinct from one other.

Operational best practices/additional useful concepts

Ideally the creators of the digital objects would provide the metadata and select the most appropriate digital object for preservation. Does anyone regularly prune their digital photographic files, identify who, when, where and what the event was, and put them into a named folder?

There are a few concepts that also have corollaries in the physical world that lead to sustainable digital culture. The concept of sustainability begins with thoughtful, informed creation and follows every step in the electronic life cycle. Preservation begins, as in the physical world, by using materials and techniques of creation that are known to be stable and have proven longevity. It is no different in the electronic world.

The purpose of using principles defined as ‘open’ is to ensure that the structure of the encoding is transparent and documented. This means that this information is available for future preservation actions when required. The opposite would be proprietary formats and systems or changes that have been made to the system without documentation.

The effort of preservation of digital culture will require new skills, new backgrounds and programmes that integrate the work of archivists, preservation specialists and IT systems development engineers

and systems administrators. New and different formats will require a diversity of backgrounds where continuous learning is supported.

We will also need to be openly sharing information with other international institutions to sustain the digital culture which is global. Many institutions are now working on extending the model to maintain and preserve large volumes of information for both preservation and access. This is not a survey of all the effort that is currently going on. A couple of key resources include the Signal posting at the Library of Congress,[1] The Open Planets Foundation of the European Union[2] and the National Digital Heritage Archive of New Zealand.[3]

Conclusion

Our culture is being transformed by the connections made possible by the digital world. There is no set it and forget it in digital culture preservation, nor is there any way to neglect the significance of records that are created and managed in the digital culture. Together with all of our partners we will, I know, serve the public, develop solutions and preserve the records of the past, today and tomorrow for future generations. It is this purpose I believe we share.

Notes

1. *The Signal: Digital Preservation* is a blog from Digital Preservation at the Library of Congress that posts frequently on topics related to this essay. Available at: http://blogs.loc.gov/digitalpreservation/ [Cited 25 October 2017].
2. The mission of the Open Planets Foundation (OPF) is to ensure that its members around the world are able to meet their digital preservation challenges with a solution that is widely adopted and actively being practised by national heritage organizations and beyond. Available at: http://www.openplanetsfoundation.org [Cited 25 July 2017].
3. The National Digital Heritage Archive (NDHA) of New Zealand's National Library has developed a digital archive and digital preservation management solution to ensure the ongoing collection, preservation and accessibility of its digital heritage collections. Available at: http://www.natlib.govt.nz/about-us/current-initiatives/ndha/?searchterm=digital%20preservation [Cited 25 July 2017].

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Asking Specific Questions in order to Share Appropriate Responses for the Conservation of Contemporary Art

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ABSTRACT

This paper focuses on some specific aspects concerning the management of the care, mounting, displaying, restoration and conservation of contemporary art collections, as well as new bridges that we are building to improve relationships with the public, in order to achieve more understanding, interest and enjoyment of contemporary collections.

Through some real examples of masterpieces from the *Museo Reina Sofía* collection in Madrid, this paper shows the challenges faced as a result of the material and physical characteristics of modern art collections. It also deals with the evolution of criteria and knowledge of conservators and restorers of contemporary art, the exchange of information and documentation and the creation of working teams between museum professionals. Finally, it looks at how the demand for information by the public and their curiosity about specific aspects concerning the care and conservation of contemporary collections have inspired us to improve and promote new ways of communication through, for instance, temporary exhibitions, new websites and e-learning programmes in museums.

Introduction

The aim of this paper is to examine some of the characteristics and specific problems of contemporary art works using some real examples. In particular, some of the frequent dilemmas presented by complex and intricate objects, such as art installations, net.art or new media art, and the strategies that have been used to resolve these issues.

The development of alternatives and appropriate strategies to preserve the material and the conceptual meaning of these objects are based on an understanding of their sense and the technical needs. All departments and parts of the museum have to work together in order to show their collections in an adequate way and address conservation challenges. These themes can be represented by, or divided into, four principal aspects concerning the challenges of contemporary collections:

- The first is about the characteristics of modern art collections and the challenges presented by the material and physical complexity of some of these artworks.
- Secondly, coming from a classic education in art conservation, we have been acquiring new expertise to help us to respond to the additional needs of new artistic works.
- Thirdly, we have been using this practical knowledge and working together, in transversal teams, with all departments of the museum, in order to achieve an effective information exchange of new documentation.
- Finally, the increasing demand for information by visitors demonstrates a huge curiosity about our procedures and decisions in conservation and restoration, which helps to improve the level of comprehension and understanding of contemporary and modern collections.

This awareness increases recognition with regards to sharing responsibilities for the care of contemporary heritage between the museum and the public.

Characteristics of contemporary collections

The Reina Sofía National Museum (MNCARS) has around eighteen thousand art pieces and consists of a large collection of drawings, engravings, paintings and sculptures which could be considered as 'classic' contemporary works.

Moreover, in the last fifteen years, our collection has grown, with an important number of acquisitions of recent and multifaceted artworks, involving all kinds of complex materials which represent new expressions and references of our present time.

The enormous diversity of supports and materials, the technologies employed, their dimensions, and the multiplicity of elements that can be involved present significant obstacles for their security and/or movement.

Art installations, net.art, or complex art projects may be the means of supporting conceptual proposals and new ways of public participation, or perceiving various kinds of experiences.

Sensorial experiences may change our point of view about the importance of the material originality or the importance of the idea.

Moreover, museums are increasingly facing the challenge of how to manage a greater dependence on computer or electronic experts for the installation and ongoing maintenance of artworks, and the difficulties facing these aspects as part of new protocols in the museum.

Considering that our collections are mainly formed by 'classic' contemporary pieces that also have specific challenges due to their dimensions and weight, we are frequently faced with some of these specific difficulties.

Our most famous painting is Picasso's masterpiece "Guernica", which measures 3.5 x 7.77 m. This creates a complicated handling challenge for the team involved, not only because of its size and weight but also because of its condition and fragility due to its age, the multitude of journeys it made during the Spanish Civil War and previous restorations carried out before it arrived at our museum.

When we decided to close the Guernica exhibition in May 2006 for just one week to carry out some studies and improvements, we faced not only technical difficulties but also many complaints from visitors who were not able to see this masterpiece. This goes to show that this painting does not belong just to us, but to everybody, because it is recognized as an object of significance on a global scale.

During that week, we accomplished a large and complicated number of studies and technical procedures, such as complete X-ray, infrared and ultraviolet scans, and changed the hanging systems and improved the environmental control through better equipment. All the teams in the museum took advantage of this opportunity to check some special aspects relevant to their fields.

In some cases, we can take advantage of interventions concerning some famous pieces in our collection to improve contact with a new public. We can also show some of our conservation procedures in more depth through the documentation of the processes before, during and after any intervention.

The documentation and the discussion process, the evolution of some criteria employed, for example during the restoration of Calder's mobile Carmen, were shown at the annual congress of the Spanish Group for the conservation of contemporary art of the International Institute for Conservation of Historic and Artistic Works (IIC) and published after the meeting. The museum's website has a large and complete dossier concerning the study of techniques, the conservation condition and the documentation used during decision-making processes (MNCARS, 2017a).

The procedure used for moving one the heaviest sculptures in our museum, a piece by the artist Eduardo Chillida, demonstrates some of the aspects, specific difficulties and solutions that we have to find in dealing with contemporary objects (Figure 1).

This information was very impressive and was viewed by a large number of people. It was a good way of showing visitors that, in contemporary art, each piece demands different and creative solutions.

In my opinion, even considering these singular and sometimes spectacular challenges, our major problem is dealing with pieces that involve difficulties in the conservation of new materials, such as rubber, plastics, and their mixing and improper use; the use of electronic or electrical devices which become obsolete just a few months after they appear on the commercial market; and the related complications of preserving and communicating a piece's significance, which includes intangible or sensitive aspects.

Figure 1. Internal movement of Chillida's "Toki Egin". In March 2010, the rearrangement of the permanent collection made it necessary to move the piece called "Toki Egin (*Homenaje a San Juan de la Cruz*)" created by Eduardo Chillida in 1990. It had been situated on the fourth floor of the Sabatini Building and weighed over 9 tonnes, which made moving it a very complicated process. The transfer of the work was done through one of the windows of the museum building at night, to prevent a crowd of people (MNCARS, 2017b).

To support this view I would like to refer to complex or composite works like art installations, video installations and net.art, as well as other works intended to be much simpler, but which are in fact complicated by mechanisms such as slide projectors or mechanical motors. Their technology is becoming rarer and more fragile over time, which actually makes restoration, cleaning or even just regular maintenance more complex.

For instance, an emblematic piece of the artist Nam June Paik, entitled "Mirage Stage" has been part of our collection since 2005. At that time we presented it in a big exhibition with many videos, installations and electronic works. We had bought the piece directly from the gallery just after Paik's death, and we hired his assistant to mount the artwork in order to obtain all the information necessary to be able to re-install it again without him. In addition to the complications of assembling and mounting this large artwork, one of the most laborious issues was keeping the electronic devices that make up this piece working during the exhibition, and providing fast and effective answers when the DVD or TV monitors broke down. Problems were noted on the three DVD systems which provided the three different films and which were placed at the back of the piece, hidden behind the antique TV cabinet. There were also problems with the twelve monitors showing the films, which were placed at the front of the piece, slightly inclined and supported at the back. The problems arose because of the length of time the equipment was used during the museum's hours of operation, and also because the support on the back of the TV monitors was not strong enough to sustain their weight.

New expertise

All these new approaches test the level of development and adaptability of our profession. Most of us come from a classical training in conservation of contemporary or traditional art, but in our professional life, especially in modern or contemporary museums, we are facing new scenarios with each new installation or mounting. This is especially so during temporary exhibitions where we have to innovate and learn new ways and tools to resolve new situations. This is achieved through everyday experiences during the installation process and by solving problems related to mounting. It is also achieved by encouraging participation and sharing experiences with other museums and colleagues through research projects, conferences and symposia.

We often have the opportunity to work directly with the artist, their assistants or their relatives. Sometimes we help them to install their artworks. Many times though, we even help them to produce the actual piece from an initial drawing or conception to completion. This can include resolving some technical problems that they had not thought of during their creative process, or adapting the piece to a museum environment that is characterized by a large number of visitors for several hours a day and over a long period.

In the course of those relationships, we learn a lot from the artists, and many of them change their mind about conservation. Through artists' interviews we learn much about the conception and the meaning of each artistic proposal and in which way the artist wants to be understood. We consider all the details that have to be taken into account in addressing the perception or the experience. Keeping and reproducing this experience is a nice challenge for a conservator and restorer.

This has changed our position in order to achieve much more adaptable solutions to respond to the different problems that can appear even before the acquisition of the artwork by the museum. We are now much more able to modify and create new tools and new ways to resolve these situations, discarding the simple translation of criteria or protocols coming from more traditional conservation practice.

To improve our documentation, we have increased the exchange of information and the sharing of tasks and responsibilities that need to be implemented across all departments in the museum, in order to achieve better results on the understanding, preserving and exhibiting of our collections. This means that we share the responsibility to build together new and beneficial documentation in order to make the right decisions in each situation.

This collective exchange is making us more effective and productive, especially now that the evolution of art forms and their creative processes, particularly with young artists, are changing more quickly and dramatically than ever. This is thanks to the new facilities and their enlargement for public use. We have to consider each work as a different project with its own complexities, special characteristics and demands and relate it with its context, its creator and its time as a unique personal proposal.

Working together and sharing responsibilities to avoid any information gap that could hinder our comprehension or our knowledge has made us absolutely able to discuss and to propose the right solutions when problems appear, and be ready if any incident happens. We have also had to learn and know exactly what we have to do to regain, rebuild or restore the artwork with thorough documentation, which is also essential to respond to needs or gaps that can appear during loans, mountings, restorations and so forth, both now and in the future.

Another aspect which has changed during the evolution of these transversal teams is the way that we manage the information right from the very beginning. Now we are more efficient in collecting new information from the artists and his or her entourage, through interviews, technical questionnaires and creating instruction manuals during the time that we work together on the preparation of an exhibition.

The information and knowledge exchange that we are building throughout the artwork's life in the museum, from its acquisition until its exhibition or study, contribute to new, enlarged, practical and

tested documentation. Each time it is more common to include the cost of necessary technological upgrades, if the artwork needs it or the engagement of specific teams for mounting, maintaining, cleaning or substituting pieces.

Technical information is provided by the artist, most of the time through the gallery of origin. In some cases we insist on arranging an extra meeting with the artist to be sure that everything has been clearly understood in order to resolve any doubts or ask their point of view in case of a hypothetical restoration.

The quality and relevance of our documentation is often tested during loans to other museums all over the world with different mounting teams. If we notice that there are some difficulties in understanding our documentation we correct it as soon as we can in order to make sure that it can be easily understood by everyone.

Of course, one of the main difficulties is to be clear on how we pass on information concerning feelings, or the sense of the experience. This needs more attention when we are collecting the information directly from the artist, especially when we install a piece of art for the first time or if we have to carry out a restoration, a substitution of any element, etc. This helps the decision-making process, the restoration planning, the identification of problems and establishing the relative importance of any element in the piece in order to take into account the priority level for the conservation decisions.

Discussion

Nowadays, the evolution of artistic proposals requires the implementation of new procedures to answer the new challenges and resolve technical and conceptual questions. The creation of work teams with the participation of different kinds of professionals with different levels of expertise, knowledge and experience around the world would avoid the need to learn different models of protocols and procedures or find new ways or modify tried and tested manuals of good practices in order to deal with common needs.

Conclusion

Finally, the increasing demand for specific information from visitors has inspired us to organize and to show interesting examples in everyday language on our website in order to connect better with the public.

The *Museo Nacional Centro de Arte Reina Sofía* is committed to promoting universal access through continuously improving our visitor services as well as offering new educational programmes specifically designed to meet the needs of different audiences such those with a visual impairment or hearing disabilities. These programmes aim to provide equal access and integrated participation in any activity for

all museum visitors, allowing everyone to enjoy exhibitions and other cultural activities fully.

All the information concerning the artworks and their conservation process, as well as the research about the history that supports the decision-making process are now available on our website. Sometimes we use a short video sequence to show things in a simple way, taking advantage of the importance of our conscientious research.

The curiosity of the visitors and our relationship with them help us avoid the gap that sometimes exists between contemporary museums and their visitors. We believe it is necessary to overcome such gaps in order to get more recognition and enjoyment from the contemporary heritage as a reflection of today's history and life.

This is improving not only the level of comprehension and understanding of contemporary and modern collections, but also the connection with a new public to participate in sharing responsibilities in the care of heritage and in the valorization of cultural identities.

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Living Heritage

GAMINI WIJESURIYA

ABSTRACT

Defining heritage itself is a challenging task and it becomes even more challenging when a 'living' dimension is added to it. Nevertheless, the use of the theme 'living heritage' has become increasingly popular within heritage discourse in recent years. Debates on living versus dead monuments (the dominant terminology of the past regarding heritage) originated in the formative period of conservation discourse when emphasis and interest seems to have focused on the latter. Lately, particularly since the 2005 UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, the term 'living heritage' has been linked to 'communities' and the 'continuity' of traditions and practices. Furthermore, various countries use the theme to identify heritage that comprises living dimensions or the continuity of traditions, skills and even craftspeople (elaborated by Yasuhiro Oka in this volume).

For this discussion, living heritage is characterized by the concept of 'continuity'; in particular the continuity of a heritage site's original function or 'the purpose for which they were originally intended' and the continuity of community connections (continuity of a core community). In response to the changing circumstances of the core community, heritage sites continue to evolve or change with added tangible and intangible expressions (continuity of expressions). The core community is also responsible for the continuous care of the heritage through traditional or established means (continuity of care). In this sense, change is embraced as a part of the continuity, or living nature, of the heritage place, rather than something which is to be mitigated or kept to a minimum. Based on recent research and field activities of ICCROM, this paper will characterize 'living heritage' based on continuity and change as dominant concepts. Conservation is therefore about managing continuity and change for which new decision-making processes have to be developed.

Introduction

'Living heritage' has become a recurring theme over the last ten years. ICCROM launched a programme on Living Heritage Sites in 2003 as part of its Integrated Territorial and Urban Conservation (ITUC) activities. The rationale behind the programme was to emphasize the living dimensions of heritage sites; their recognition and relevance to contemporary life, including benefits and people's interests and capacity to engage in continuous care as true and long-term custodians of these sites. Retaining living dimensions which contain and support diverse sociocultural activities was considered as important as the material fabric. The goal of the programme was to promote awareness of the living heritage concept within the domain of conservation and management of heritage sites. Specific objectives included: the creation of tools necessary to develop a community-based approach to conservation and management; promotion of traditional knowledge systems in conservation practices and increased attention paid to living heritage issues in training programmes. In this way, it was hoped to increase awareness and sensitivity towards living heritage; by encouraging the use of local resources, traditional practices and know-how; strengthening efforts to retain local craft traditions; and increasing support for social and religious activities and functions promoted by sacred places.

The five-year programme started with a strategy development meeting held in Bangkok in 2003[1] and the Forum on Living Religious Heritage held in Rome in 2003 (Stovel *et al.*, 2005). The Mekong River Project emerged from the strategy meeting and aimed at carrying out several pilot studies in the region, with the main activity conducted in Phrae, a region in the northern part of Thailand. Interim results of this project and some of the ongoing research were discussed at a workshop on "Empowering Communities" held in 2005 in Thailand (Wijesuriya *et al.*, 2005). This was a theme which emerged from various pilot projects and experiences in other parts of the world. A number of internships, individual research projects and several fellowships were carried out at ICCROM to further develop and synthesize the results based on which, a workshop was held in Bangkok in 2009.[2] Since 2003, several PhD dissertations have been submitted to a number of universities on these themes and many of those candidates engaged in discussions with ICCROM staff.

Other recent developments in heritage approaches

While ICCROM initiated the Living Heritage Sites programme, UNESCO adopted the *Convention for the Safeguarding of the Intangible Cultural Heritage* (ICH) in 2003 and it came into effect soon after. This became an increasingly popular instrument and soon incorporated the theme of living heritage into its activities. However, the intangible heritage approach has also been criticized for its lack of a holistic view on heritage by only emphasizing the intangible aspects (Wijesuriya, 2010). There are many parallels between the ideals being promoted between intangible heritage and the 'living heritage approach' but no formal links have been established. The focus on living heritage, which is also acknowledged in the intangible heritage, can in fact effectively address the above-mentioned criticisms of intangible heritage. Community as a central theme is the most obvious aspect of the two approaches.

Conservation as the 'management of change' is another view that has become increasingly popular over the last two decades. The central theme of continuity is invariably linked to change, and therefore conservation is about the management of continuity and change and there is little or no contradiction with the new idea.

It was also during this time that the UNESCO programme on historic urban landscapes was born and developed, with some input from ICCROM. The final result came in the form of UNESCO recommendations, which also have some parallels to what has been developed in the Living Heritage Sites programme.

Hence, the Living Heritage Sites programme has evolved in response to some major criticisms of conventional heritage conservation and management approaches (Wijesuriya, 2010) and it also incorporates some of the recent developments in heritage discourse. It should be mentioned here that the Living Heritage Sites programme was developed within the context of immovable heritage, indeed it advocates avoiding compartmentalization between tangible and intangible and movable and immovable. The 'living heritage approach' therefore, is not necessarily a substitute for earlier approaches,[3] but it is a complementary development to contemporary heritage management approaches. As the participants of the Bangkok meeting in 2009 agreed, the 'living heritage approach' is an improvement on the two existing approaches, namely, fabric-based and values-based, and can be adapted to deal with any category of heritage. Indeed, it was the experience of the Living Heritage Sites programme that generated the interest for ICCROM to develop a general programme for promoting a 'people-centred approach to conservation' in which the beneficiaries are both the heritage and the community.[4]

Continuity as the key to living heritage

There is a risk to trying to define heritage. The World Archaeological Congress (WAC) has an e-mail server for its members. In 2008 one of the members proposed to form a group to define heritage. This was resisted by the majority. As one scholar put it, "I think heritage is too important a field of enquiry to be left to 'experts' who wish to fix it and thereby kill it stone dead!" (John Carman, in a WAC e-mail) another scholar endorsed this and said, "It strikes me that all such 'definitions' are (and should be) contingent, context-sensitive, and fluid" (Carol McDavid, in WAC e-mail). However, throughout the Living Heritage Sites programme, it was abundantly clear that there was a need to expand the way we think about heritage that will capture the significance of living dimensions just as we do for the material remains of the past. This was necessary for professionals and practitioners to reorient their approaches to conservation. Most importantly, this helps to convince communities that they have a role in the conservation and management of heritage and indeed could be the main beneficiaries.

At the strategy development meeting mentioned above, it was concluded that continuity is the key to characterizing living heritage and, since then, all our work carried out within the programme has reinforced this conclusion. The Intangible Heritage Convention also recognizes continuity as a key element in defining living heritage. Continuity is therefore the basis on which to characterize living heritage. Indeed, all heritage places (as we call them today) have continued to survive and change. Some adapting to the times and needs of society but still performing some function, others abandoned by the people. Of the former, some functions (uses) are the same for which the heritage places were created and such places are characterized as living heritage which will be discussed below. In many ways, heritage which 'continues' to perform functions for society has not been divorced from present society, has not been isolated by the 'museumification' process that many Western management systems have created. The need for new approaches to conservation and management continuity is therefore a need of the day.

The conventional conservation approach, which is the legacy of the modern conservation movement, was built on some assumptions and with some knowledge gaps.[5] In particular, it has overlooked the living dimensions of heritage places by placing greater emphasis on the fabric. This often results in the suppression and even the breaking down of communities' connections to heritage and the marginalization and exclusion of communities from heritage conservation and management, with long-term negative consequences for the heritage itself (Ndoro *et al.*, 2003). We have argued elsewhere that the conventional conservation approach has overlooked three key

elements of heritage, namely diversity, continuity and community (Wijesuriya, 2010). One reason for overlooking the continuity relevant to this discussion was the assumption that the historical continuity between the past and present in heritage has been broken. This led to the development of conservation principles that advocate freezing heritage in a given time and space, thus eliminating the idea of continuity within the discourse. But let me highlight why continuity is important.

The link between the past, present and future is not always broken or unconnected and cannot be always considered as linear. The fact that time was considered as a linear concept was well established in western society and not surprisingly, conservation principles were influenced by this. Philippot explains that, "The past has been considered by Western man as a complete development, which he now looks at from a distance, much as one looks at a panorama […]" (Philippot, 1996, p. 268). In other words, this makes it easier to draw a line between the past, present and future.

However, different societies have different views and maintain different links with their past and some considered time as a cyclical concept. For instance, Hinduism views the concept of time in a different way. Hindus believe the process of creation moves in cycles and because the process of creation is cyclical and never ending, it "begins to end and ends to begin". This is true for Buddhism (Wijesuriya, 2010) as well, which includes the concept of *samsara*, or the wheel of life, which consists of cycles of birth and life and which explains vividly that time is cyclical.

The fact that there is an unbroken link between the past and the present is evident in many other non-western societies as well. Anyon explains that for American Indians,

> Time is often not the linear concept it is to most Americans […] To the Zunis, the present does not have to look like the past because the past lives on in the everyday actions of the Zuni people. The essential cultural difference is that non-native Americans want to see the past to know it, whereas to American Indians the present embodies the past and thus they do not necessarily have to see their past to know it (Anyon, 1991).

Matunga from New Zealand explains the view on time for the indigenous Maori community, "The past is viewed as part of the 'living present'. This is at odds with the view that there is a firm line between the past and the present, and which often results in the relinquishing of obligation to the past in favour of the present" (Matunga, 1994, p. 219).

All this leads to the conclusion that there is a historical continuity between the past and the present and therefore heritage has to be understood from this point of view as well. The principle of continuity applies to all places we identify as heritage including those abandoned by societies and which have become ruins. More importantly, these have many implications for their protection. Anyon has

articulated this vividly, "While the protection of the past appears to be a simple concept, both the 'past' and the nature of its 'protection' are culturally defined" (Anyon, 1991).

Historical continuity has already been recognized at international level within the Intangible Heritage Convention. It says that intangible heritage "is transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity" (UNESCO, 2003). This is also true for living heritage and will be further discussed below.

Continuity of use (function)

Having concluded that continuity is a key feature that helps to characterize living heritage, we have further surmised that the use (or the function) for which it was originally intended is an important element for defining continuity. This should not be confused with the fact that all heritage places have some form of function or use for present society. Use or the original function is also a key component of the cultural contents of a heritage which is linked to the identity of a people and establishes strong bonds or connections (Wijesuriya, 2007). It is also well established that the challenges for conservation and management are greater when the heritage under consideration maintains its original function (including contested issues and even destruction).

Use or the original function was a key theme within the heritage discourse debated for nearly a century, although it was eclipsed by concerns for the emphasis placed on the fabric. The Resolutions adopted at the Madrid Conference (1904)[6] divided monuments into two classes, 'dead monuments', i.e. those belonging to a past civilization or serving obsolete purposes, and 'living monuments', i.e. those which continue to serve the purposes for which they were originally intended. Key to the difference was the purpose or the function for which they were originally built. Implications of conservation of such places were also elaborated in the same resolution as follows:

- Living monuments ought to be 'restored' so that they may continue to be of use, for in architecture utility is one of the bases of beauty.
- Such restoration should be effected in the original style of the monument, so that it may preserve its unity, unity of style being also one of the bases of beauty in architecture, and primitive geometrical forms being perfectly reproducible. Portions executed in a different style from that of the whole should be respected, if this style has intrinsic merit and does not destroy the aesthetic balance of the monument.

The following quote reflects the continuing debate in Great Britain, as far back as 1913, on the same lines as above. Charles Peers, Chief Inspector of Ancient Monuments wrote in 1913 (Emerick, 2003):

> There is a great distinction between buildings which are still occupied and buildings which are in ruins. Buildings which are in use are still adding to their history; they are alive. Buildings which are in ruin are dead; their history is ended. There is all the difference in the world in their treatment. When a building is a ruin, you must do your best to preserve all that is left of it by every means in your power. When you come to a building which is being used as a dwelling house or a church [...] you have a different set of problems. You have to perpetuate it as a living building, one adapted to the use of the present generation, but which has a history to be preserved (Forsyth, 1913, p. 135).

When John Marshal wrote the famous conservation manual in 1923 for the Archaeological Survey of India, he also recognized "living monuments" and gave guidance saying, "in the case of living monuments it is sometimes necessary to restore them to a greater extent than would be desirable on purely archaeological grounds [...]" (Marshall, 1990, paragraphs 25, 26).

With regard to restoration of religious buildings in use in Sri Lanka, Paranavitana wrote in 1945, "restoration of ancient shrines [...] has to be carried out without hurting the religious susceptibilities of the people [...] that intervention by the Department does not affect their vested interests and traditional rights [...]" (p. 43).

However, at the time of writing the Venice Charter, which emphasized the protection of the fabric or the material remains, the use or the function for which they were built was not a major concern. In fact the assumption was that it was the duty of the heritage professionals to find a suitable use for heritage under consideration, hence recommendations to "use of them for some socially useful purpose". At a later stage, when the values-led approach was introduced, 'use', was one of the values that stakeholders also considered when assessing significance, without making a distinction between the original and current use which may be different. This was called "user value" and was established in the assessment process although it was not given any degree of priority.

Today, however, we do not consider any heritage as 'dead'. While some heritage places continue to be used for the purpose for which they were originally built, others have acquired new functions or use mainly assigned by heritage professionals. New functions may be touristic, economic or social such as converting buildings to museums. However, as will be illustrated below, there are greater implications for the conservation and management of heritage where the continuity of the original function is evident. Recognizing or characterizing

such a category of heritage was foreseen by Philippot at least 30 years ago. He indicated that,

> a concern for the conservation of the particular values of a historically transmitted and still living milieu [...] indeed requires a new definition of the object to be restored; this definition will have to be broader and more comprehensive than the traditional one (Philippot 1996, p. 218).

Here he refers a new category of heritage. There may be many ways of approaching this but we would argue that the continuity of use or the 'original function' or the purpose for which particular heritage was established is the most relevant to our discussion and to characterize heritage as envisaged by Philippot.

One can argue that original function has been replaced by new functions in some heritage places. However, there are many heritage places, for which the original function is clearly identified and varying attempts are made either to reintroduce the original function or to maintain the core status. For instance, some of the ruined Buddhist sites in Sri Lanka are being restored and reused for religious functions while some remain as archaeological sites. This is true for movable cultural heritage as well. Some objects whose original function is known are protected as museum pieces while others are being used for the purpose for which they were created. Buddhist statues displayed in the National Museum of Thailand are allowed to be worshipped by the people. Even within this complexity, there is a need to manage continuity of heritage places where the original function remains or has been reintroduced.

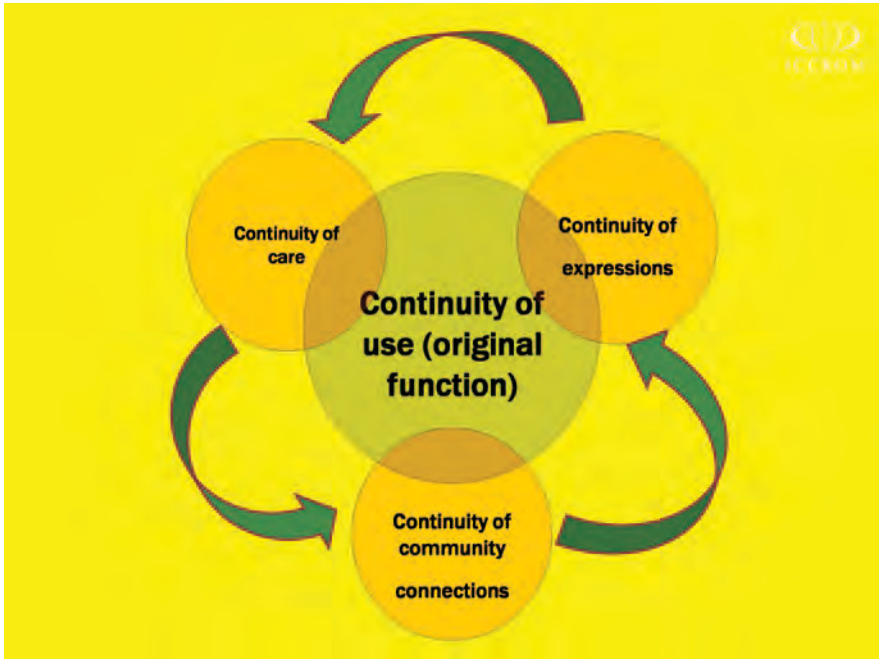

Figure 1. Continuity of community connections.

Other elements of continuity

The Living Heritage Sites programme identified that, where continuity of original function is evident, one can also identify three other supplementary elements of continuity. They are:

1. Continuity of community connections;
2. Continuity of cultural expressions (both tangible and intangible);
3. Continuity of care (through traditional or established means).

In fact, as illustrated in the diagram below, these connections to living heritage require different approaches to their understanding, conservation and management.

If the original function continues into the present, there is an association or connection to a certain community for whom such places were created. We call them 'core communities' or the core decision-makers who (should) have more power within the decision-making process than others, e.g. practitioners, state authorities. The contemporary life of the core community is influenced by and influences such heritage.

In fact, this community connection has been recognized in the ICH Convention while defining intangible heritage as "expressions, knowledge, skills – as well as the instruments, objects [...] that communities, groups and, in some cases, individuals recognize, as part of their cultural heritage". Interestingly, the Nara Document refers to community in somewhat similar terms to a core community, as having "responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently, to that which cares for it" (ICOMOS, 1994). In the process of identification, conservation and management of heritage, this link has to be understood and the expectations of communities have to be respected.

Continuity of cultural expressions

As mentioned before, all places that have been in continuous use to date, and which are now called heritage have been subjected to change. When a heritage place maintains its original function and has a connected community, it does not remain static but continues to change/add various tangible or intangible expressions. Changes can occur to existing tangible and intangible components. Indeed, their purpose is not conservation as material manifestations but to facilitate the function. Additions or changes to tangible expressions can be new construction, expansion of existing structures and renewal of buildings. It can also be changes to layout in order to facilitate the proper functioning and better serve users in response to changing circumstances, including population growth. Similarly, the character of intangible expressions, such as festivals, practices and pilgrimages may change or even add new items. In other words, there is a constant evolution of tangible and intangible expressions. What is relevant to intangible heritage as quoted above is relevant here as well.

This means that change has to be recognized as an inevitable phenomenon and the purpose of such heritage is not to be frozen in time and space but to have a function in the lives of communities. Indeed, communities do not compartmentalize heritage as tangible/intangible or movable/immovable and it is in this context that the 'living heritage approach' hopes to integrate the perceived dichotomies by relating everything to community.

Continuity of care

Core communities have been conscious of the continuity of their heritage and guaranteed the long-term care (within their own definitions) and management with traditional or established means. For this purpose, they possess knowledge systems for maintenance, interventions, extensions and renewal of buildings and their overall management. For instance, Pali literary sources reveal many types of terminology to suit different interventions: *patisankharam* – restoration; *puna karayi* – renovation of a section to its original form; *navakamma* – replaced anew; *pinnasankari* and *navamkamankaryi* – replacing sections that have been decayed; *parkathika* - replacement of unit as it was previously.

Some of these traditional management systems are well recorded while others are still in oral forms. An Indian treatise on architecture, *Mayamatha*,[7] dating from the sixth century CE devotes an entire chapter to the restoration of monuments. A ninth century CE inscription from Sri Lanka (Wijesuriya, 2005) outlines that,

> [There shall be] clever stonecutters and skillful carpenters in the village devoted to the work of [temple] renewal […]. They all [...] shall be experts in their [respective] work […] the officer who superintends work […] his respective duties, shall be recorded in the register […]. The limit [of time] for the completion of work is two months and five days. Blame [shall be attributed to] […] who do not perform it according to arrangement.

In addition to the knowledge systems for care, there are traditions, skills, techniques and materials that continue to be used and are utilized even today. Until recently, all these were disregarded by the heritage sector as a result of the tenets of the modern conservation movement. They could still be used if adequate attention was paid. Some of these are relevant not only as knowledge systems but can also contribute to people's livelihoods.

Characterizing living heritage

With the above understanding we can now try to characterize living heritage as heritage characterized by the continuity of the original function or the purpose for which it was originally established. Such heritage maintains the continuity of community connections, which continues to evolve in the form of tangible and intangible

expressions and is taken care of through traditional or established means. This would mean that living heritage is strongly linked to a community (core community) and the sense of change is embraced. This has profound implications for the very definition of conservation and the decision-making process. These connected communities can take the responsibility for maintaining the heritage by traditional or established means. Furthermore, such heritage is linked to, or has relevance to, the contemporary life of the community which endeavours to draw different benefits from it. These are essential elements that should be given due consideration when assessing values and identifying attributes that manifest them. Value assessment should go beyond the 'expert's' frameworks of introducing regular categories such as historic and scientific, and allow those emerging from the communities through innovative processes such as cultural mapping. When undertaking condition assessments, both positive and negative impacts should be considered and the outcomes or outputs of the conservation and management process should be based upon such results. Outcomes and outputs should aim at benefitting both heritage and communities (Wijesuriya *et al.*, 2013).

That said, it is not the intention to establish or campaign for a special category of heritage. Although some heritage places have lost their original function, they still continue to serve society with different functions. Indeed, as mentioned above, all heritage places have survived, with diverse changes, up until the moment when society identifies them as heritage. The intention here is to establish an improved version or approach to conservation and management of living heritage which is to be led by people or people-up approach. The 'living heritage approach' described below could be used as one of the tools in the process of conservation and management of heritage.

Living heritage approach

Having characterized living heritage, attempts were then made to develop an approach that would help communities who are the guardians of such heritage, and practitioners and policy makers to reorient their attitudes. Continuity of the original function being the core concept, this approach aims at empowering the core community and their needs to dictate the conservation decision-making process. In other words, this approach is about managing all aspects of continuity mentioned above. As much as the assessment of values is challenging, identifying the core communities and defining original function may also pose challenges. Nevertheless, there are many heritage places that people have identified as living heritage and research has shown that they are linked to the continuity of original function. The most challenging task is to deviate from the current philosophical and practical approaches to conservation and recognize continuity as being key. The expectation therefore is that this approach would bring a

paradigm shift in characterizing living heritage and in approaches to their conservation and management.

This approach has developed by comparing and contrasting the currently popular fabric based and values based approaches. While it is recognized that the application of any given approach is based on a given context and that it is up to the policy makers, practitioners or the communities to make conservation decisions, the intention is to highlight the key elements. These are summarized as follows:

- As a philosophy: it emphasizes continuity which invariably brings change as the primary driver for the definition, conservation and management of heritage.
- As a process: it facilitates a community-led (bottom-up), interactive approach to conservation and management by: emphasizing a core community and its values (recognizing the hierarchy of values and stakeholders); recognizing change as inevitable; utilizing traditional or established management systems (in terms of knowledge, practices and materials) for the long-term care of heritage and to bring reciprocal benefits.
- As a product: long-term sustainability in safeguarding heritage with an empowered community engaged in decisions made for them and their heritage.

Conclusion

The 'living heritage approach' addresses some of the gaps in the other approaches, such as diversity, context dependency and community in decision-making processes in defining, conserving and managing heritage. This approach can be primarily applicable to living heritage as characterized above, but is also easily adaptable to heritage in general. Indeed, while much of the early work on the 'living heritage approach' came out of research and pilot projects in Asia, it can be readily adapted and adopted for heritage in other contexts. In particular, living heritage is proving to be a useful framework for conservation globally where there is still a clear living heritage tradition with continuity of use (e.g. religious buildings, urban landscapes, London underground, etc.). It is also useful where communities have been cut off from their heritage by modern heritage management systems and where attempts are being made to reinstate the heritage/community relationship.

Application of the 'living heritage approach' and its implications for issues such as authenticity has been discussed and developed. These applications and implications deserve a separate paper-length discussion, but here it will suffice to highlight that approaching issues like 'authenticity' in relation to 'continuity' and 'community' (as discussed above) helps to resolve many tensions between heritage practitioners and local communities. It is hoped that this people-centred approach to conservation and management which has emerged as a result of

the living heritage programme will serve as a useful approach for all since it aims to respect the voice(s) of communities, recognizing their identities, sense of heritage ownership/custodianship and capturing benefits that can be delivered. Heritage may be tangible or intangible and its protection is paramount, but is meaningless unless it is linked to people and their well-being. The Living Heritage Sites programme and the 'living heritage approach' have revealed the potential for a community-led, interactive and inclusive approach to heritage management, which will certainly be refined and developed through its application in practice. It is crucial to continue extensive discussions based on the application of the 'living heritage approach' in field projects along with the dissemination of information and methodologies through workshops.

Notes

1. Living Heritage Sites programme – first strategy meeting, SPAFA Headquarters, Bangkok 17–19 September 2003. Summary report prepared by Kumiko Shimotsuma, Herb Stovel and Simon Warrack in 2003. Unpublished ICCROM document.
2. A number of interns/consultants have compiled the results in their papers: Tara Sharma 2006, Britt Baillie 2007, Ioannis Poulios 2008 & 2010, Jagath Weerasinghe, 2008. Unpublished ICCROM documents.
3. Which we have defined as fabric-based and values-based approaches (Wijesuriya *et al*., 2013).
4. See ICCROM's 2014–2015 Programme and Budget.
5. Which Laurajane Smith refers to as "Authorized Heritage Discourse" (AHD), see: Smith, L. 2006. *Uses of Heritage*. London, Routledge.
6. Recommendations of the Madrid Conference in 1909. Available at: http://www.getty.edu/conservation/publications_resources/research_resources/charters/charter01.html
7. *Mayamatha* – For example, one excerpt says: "Those (temples) whose characteristics are still perceptible in their principal and secondary elements (are to be renovated) with their own materials. If they are lacking in anything or have some similar type of flaw, the sage wishing to restore them, (must proceed in such a way that) they regain their integrity and that they are pleasantly arranged (anew); this (is to be done) with the dimensions – height and width – which were theirs, with decorations consisting of corner, elongated and other aedicule, without anything being added (to what originally existed) and always in conformity with the advice of the knowledgeable".

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‘Living Heritage’ as a part of Japanese Painting Conservation: the Role of ‘Selected Traditional Conservation Techniques’

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ABSTRACT

Traditional Japanese paintings are mounted in various kinds of formats, for example a hanging scroll, hand scroll, folding screen, or book and so on. Most of these formats are constructed using auxiliary parts, such as paper for lining, decorative golden brocades, metal ornaments and lacquer frames. These mainly employ production techniques and materials that have been designated as ‘living heritage’ by the Japanese government.

In Japan, 158 paintings have been identified as national treasures and 1 969 paintings as important cultural properties. The primary concern of Japanese painting conservators and restorers is to preserve the painting itself, but at the same time, if the additional parts are also fine artworks or carry important historical meanings, these should also be preserved. However, sometimes during previous treatments certain components have been exchanged for others of inferior quality. In such situations, conservators try to select more appropriate replacement parts for mounting the paintings in consultation with curators or art historians. Consequently, there is an ongoing need for high quality traditional components made by skilled artisans for conservation treatments.

However, the changing lifestyle in Japan has resulted in a significant decrease in demand for these traditional materials, and as such their production is in decline. To preserve Japanese paintings as fine artworks using the correct mounting and auxiliary materials, conservators need to communicate with artisans in order also save these important components. The Japanese government, in cooperation with a number of conservators, is currently surveying the situation of this field to identify how best to preserve this ‘living heritage’. In this paper, the Japanese living heritage system and the current situation of this field is introduced and illustrated with case study examples.

Introduction: Japanese painting conservation

Most traditional Japanese paintings are executed on paper or silk using inorganic pigments, such as *sumi* (Japanese ink) and mineral substances which are applied with *nikawa* (animal skin glue) as the fixing agent, or organic dyes. The paper or silk is supported from the back with layers of lining paper. Starch paste is used to apply the lining papers, which are made from the bark of the *kozo* tree. The painting is then finished using a variety of mountings.

There are many kinds of mountings, for example hanging scrolls displayed in the *tokonoma* (the alcove in a traditional Japanese room), or simply hung from a hook attached to a beam on a wall. Hand scroll paintings are opened and rolled out from right to left so that a series of pictures telling a story can be viewed. Alternatively, paintings are also mounted as folding screens that are used as interior dividers to partition one space from another.

These various kinds of mountings enable the painting to be rolled and unrolled, or folded and unfolded, such that the painting is protected from direct exposure to light, air and hand contact.

However, this rolling and unrolling, folding and unfolding, inevitably causes wear to the object such that flaking pigments and horizontal creases, which together with wormholes, and other natural deterioration from ageing, at some point necessitate conservation treatment as a matter of course. Many of the preserved paintings have repair records of past treatments inscribed on their storage boxes or on documents stored with the preserved paintings. Close examination also reveals that quite a number of these paintings were made with the same the types of lining papers and gluing techniques that are still in use today, indicating an unbroken tradition that has spanned several hundreds of years.

Today the conservation of paintings in Japan employs modern analytical instruments, such as microscopes, X-rays and infrared radiation. Even many of the hand tools currently employed, such as magnifying glasses and tweezers, were almost unavailable a century ago. Nevertheless, while utilising modern technology, it is important as

much as is possible, to avoid exchanging the mounting materials such as lining papers, and to select handmade materials produced using traditional methods.

This is particularly important since we can generally predict how these materials which have been used for centuries will deteriorate in hundreds of years from now. As such, the safety of these traditional materials can be considered time proven.

The structure and materials of hanging scrolls

Hanging scrolls are traditionally constructed using lining papers made of plant fibre from the *kozo* tree. Typically, four lining papers are applied to the back of the support on which the painting is executed, using starch paste.

For the first lining, handmade *Mino* paper made from 100 percent *kozo* tree fibre is used. This is considered the ideal first lining layer and is made by a traditional method without chemical treatment. For the second and third linings *Misu* paper is used. This is made by mixing *kozo* together with *gofun* which is ground oyster shell pigment. For the final lining, *Uda* paper is used. It is made by mixing *kozo* and *hakudo* which is white clay produced in the southern part of Nara Prefecture.

The manufacturing method, as well as the area of production and the artisan producers are unique for each of these three types of traditional lining papers. Moreover, there are only a certain number of official producers for each paper type. These artisans are designated as holders of 'selected traditional conservation techniques', a category of intangible cultural property that is recognized by the Ministry of Education, Culture, Sports, Science and Technology.

In addition to lining papers, the mount may also comprise gold and brocade decoration around the painting, which if damaged or deteriorated may require replacement during conservation. Especially in the treatment of national treasures and other important cultural properties, gold and brocade made using the traditional method should be used. At present, there is only one artisan in Kyoto who is designated as a holder of selected conservation techniques and can reproduce the traditional patterns.

Other auxiliary components that also require consideration include the pull-tab metal fittings of the *fusuma* (sliding doors), decorative metal work used to ornament Buddhist paintings, wooden lattice supports used to construct screens, and also the paulownia wood boxes used to store hanging scrolls and other works of art. For all these artefacts, conservators must use the same materials and techniques as those used originally to produce traditional art works so that Japanese aesthetics can be passed on to the next generation.

When considering Japanese paintings, we tend to focus on the artisan, however for the conservation of these art works, various techniques, materials, and tools for traditional arts are indispensable in order to undertake necessary treatments in a correct manner.

With their complex and highly specialized mounting and auxiliary components, traditional Japanese paintings are in effect an aggregation of traditional arts that were originally centred in Kyoto. These various mounting and decorative components that surround the painting or the main aspect of the work of art, not only serve to protect but to complement and enhance its aesthetic properties. Although these parts do not stand out individually, as they were never intended to be the focus of the art work, each has its own distinctive quality, and is an integral component of the whole. As such it is no exaggeration to say that this is where the Japanese aesthetic feeling comes alive.

Crisis of traditional art works

Over the last 30 years, the decline in the number of artisans in these traditional fields and the shortage of successors has been significant. Economic development and the shifts in social structure and lifestyles in Japan have had profound impact on this situation. However, excellent creators of traditional arts are protected by the Ministry of Education, Culture, Sports, Science and Technology, and successors are being nurtured, although their number remains small.

A recent survey carried out by Japanese painting conservators revealed that the human resources that support the producers of such traditional arts are severely lacking. For example, while traditional papermaking techniques are being passed on, the techniques for making bamboo-woven duckboard which is used as part of the paper production process are not. At present, only three artisans in Japan are considered able to produce high quality duckboard and all three are more than seventy years old.

Also, only one specialist in Kyoto produces the traditional brush used to apply paste. Although he himself is a designated holder of selected conservation techniques, it has become clear that the hair used in the traditional brush will soon become difficult to obtain as the demand for traditional brushes has decreased.

Most of these specialists do not necessarily work full-time at their crafts and have other work to support themselves, having simply inherited their specialty at home or in their community while continuing to work in agriculture or forestry as their regular job. As such it is institutionally difficult to recognize their work as a selected conservation technique.

Recognizing this situation in December 2010, the Association for Conservation of National Treasures, a group of conservators

specializing in paintings conservation, established the Traditional Art Conservation Association to encourage the nurturing of successors.

The Association is planning a three-year investigation of the various traditional art fields that support the conservation of paintings, including paper, fabric dyeing, metal and wood work. The Association's goal is to identify if there are successors, as well as the current quantity of products produced annually. At the same time, the Association is scheduling a project to order products considered to be difficult to produce for technological reasons. This is for the purpose of nurturing successors in these traditional techniques and to assist technological inheritance.

Efforts of the Imperial Household Agency

The Imperial Household Agency is also stimulating the passing on of traditional techniques through incorporating copying and restoration works of auxiliary components within conservation projects. For example, in the treatment of the *Kasuga Genki* hand scroll painting created in the fourteenth century, the woven silk cover and *raden* (mother-of-pearl) work applied at the ends of the roller knob were also restored.

The restoration required very high quality craft techniques as well as superb materials. The silk cover was restored with a deep blue dye and hand woven, using silk threads produced by the *koishimaru* silkworm which is an old domestic variety that is bred by Her Majesty Michiko. The *raden* work at the ends of the roller knob was finished by Mr Shosai Kitamura and his successor, Mr Shigeru Kitamura, and thus the *raden* technique is being passed on to the next generation.

Conclusion

Japanese painting conservation projects can provide a much-needed impetus to reinvigorate related traditional arts and reinforce the need for high quality materials and craftsmanship. This will trigger the revitalization of the Japanese market and promote the passing on of traditional techniques to the next generation. It is the author's sincere wish that this be achieved.

2

The Community in the Present and Future: Beneficiaries or Partners?

Integrating Community Cultural Values in the Conservation and Management of Archaeological Resources

NONOFHO MATHIBIDI NDOBOCHANI

ABSTRACT

The past two decades have been characterized by a growing interest in the involvement of non-scientists and non-professionals in scientific research and the reassessment of research methodologies. Of interest to this paper is the participation of non-professionals, especially communities, in the decision-making processes regarding conservation and management of archaeological resources. There are several reasons advanced for involving non-archaeologists in archaeological interpretation and management, and these revolve around issues of identity, history, national unity, ownership, power and control of resources. What this immediately brings to mind is that stakeholders have attachments to archaeological resources and place values on them, and this should be considered when formulating conservation management policies, principles and methodologies. Based on MPhil studies in Botswana, this paper presents the results of research that set out to demonstrate how communities can be involved in conservation management of archaeological resources, using impact assessment as a tool.

Introduction: community participation in archaeological conservation and management

The development of the Middle Range Theory and post-processual[1] archaeological theories paved the way for multivocality in interpreting and presenting the past to the world, and this has influenced archaeological research agendas in recent years. The twentieth century has seen an interest in understanding both the archaeological material and the meaning behind the creation of the material. Based on recent research in Botswana, and with reference to case studies from elsewhere, this paper argues that while involvement of local communities in archaeological research and heritage management is indisputable, it is what to incorporate, how much to incorporate and how to incorporate it that remains a challenge to professionals. Research undertaken in Botswana focused on four villages in proximity to archaeological resources, found that the communities attached diverse values to archaeological resources, and also had other cultural values attached to the landscapes which harbour archaeological sites. These findings indicate that such community values should be considered when formulating conservation and management strategies. The research also showed that communities consider archaeological resources to be part of cultural and historical landscapes that they interact with regularly, both at individual and community level. This interaction, which is evidence of human-environment relationships that have existed since time immemorial and continue to exist, should be considered in conservation decision-making processes.

Why community participation?

While some may argue that archaeological research does not necessarily need input from non-archaeologists, sustainable conservation and management of archaeological and cultural resources requires consideration of how local communities interact with such resources on a daily basis. Besides consideration of the values that communities may place on archaeological resources, communities often have information on site post-depositional processes and how the conservation status of sites has changed over time. As an example, when conducting surveys and condition reporting exercises for stone

walled sites, communities may provide valuable information on a record of heights of stone walls and if they had decorative motifs that have been lost as walls collapsed.

Research elsewhere has shown that integration of non-archaeologists in research is critical. Meskell (2007) argues that the historical depth of monuments and objects and their iconic value must be considered when dealing with archaeological material. Marshall (2002) has demonstrated that community archaeology is not new since people establish meaning in the present by always engaging with the past (see also Atalay, 2007, p. 252). This approach is believed to benefit both communities and archaeology (Layton, 1994; Marshall, 2002; Meskell, 2007; Atalay, 2007). Benefits of archaeology, and heritage in general, are countless and varied, and as such community-based archaeology not only empowers communities, it also contributes to the construction of their identity (Greer, 2002, p. 268). Jameson (1997, p. 11) noted that archaeology as a profession can "no longer afford to be detached from the mechanisms and programs that attempt to communicate archaeological information to the lay public". In laying the foundation for stakeholder engagement, Layton (1994, p. 12) argued that consideration of the values, aspirations and knowledge of indigenous people in archaeological research is beneficial to both archaeological theory and practice. Irrespective of the definition of community or the category of engagement, the object of community engagement in archaeological conservation and management is to allow contemporary society access to the past, and to embrace their opinions in redefining the methods and practices of archaeology as a discipline.

Who is the community?

In defining community, Marshall (2002, p. 216) states that it can be people living on or close to archaeological sites, or people who trace their descent to archaeological sites.[2] This paper utilizes the definition of community by Marshall (2002), as the four villages used in the research were 'communities' by virtue of their proximity to the development projects and archaeological sites, and that they traced their descent to the archaeological and historical resources in the project area. Review of the literature shows that community participation can be threefold:

- relinquishing partial control of projects to communities, or community archaeology (Marshall, 2002);
- engaging communities at all stages of research projects or community-based archaeology (Greer *et al.*, 2002, p. 268);
- consultation where archaeologists – recognizing issues of land rights – negotiate with communities for their consent to already identified research projects (Greer *et al.*, 2002, p. 267).

Challenges in community participation

Stakeholder engagement is not without challenges. Berggren and Hodder (2003) have highlighted that research designs often have to

be revised to accommodate the concerns of stakeholders, who include sponsors, government agencies and local communities. The involvement of multiple stakeholders often leads to the alteration of research designs, management strategies for sites and even access to these sites (Flood, 1989; Creamer, 1990; Pwiti, 1996; Berggren and Hodder, 2003; Chirikure and Pwiti, 2008). In an example given by Berggren and Hodder (2003), foreign archaeologists in the Andes are required to hold rituals to appease the spirits and ensure the success of the project, especially during the exhumation of human burial sites. In Australia, Creamer (1990) has shown how research designs and access to sites were altered after pressure from Aborigines, while Chirikure and Pwiti (2008) have illustrated how community involvement at Old Bulawayo in Zimbabwe had led to wrong site interpretation and presentation. In Botswana, the discovery of human skeletal remains during archaeological research at Bosutswe resulted in conflict between the research team and the local authorities of a neighbouring community (Denbow *et al.*, 2008). This paper however, argues that these challenges are not a sufficient deterrent to warrant lack of stakeholder (especially the community) involvement in archaeological conservation and management.

Integration of community values

Based on research carried out in Botswana, this paper argues that integration of community values into archaeological research is as important as in archaeological conservation and management. As communities consider archaeological and cultural resources to be part of the landscapes they interact with, this can be sustainably beneficial to safeguarding these resources for posterity. During ethnographic surveys undertaken as part of the research study, the communities surveyed clearly stated that they wanted to be consulted in the research and management of archaeological and cultural resources, as they are knowledgeable about these resources and they own them. Through cross-analysis of the responses given during the surveys, it became apparent that knowledge of resources was aligned to archaeological resources while ownership was related to historical resources. Contrary to the fear heritage professionals may have that local communities claim knowledge they do not possess, knowledge in this case included aspects such as, "We know where they are"; "We know how it used to be"; "We know how high this stone wall was and that it had decorations that collapsed". Having responses such as these is testimony to the need for community engagement in archaeological conservation. Communities traverse landscapes replete with archaeological and cultural resources, and, as such, they can provide information on the location of sites, the processes that might have affected sites over time and on the potential threats to such sites.

Besides the knowledge and ownership of resources, the four communities outlined other cultural values and activities that take place across landscapes that harbour archaeological resources. They also insisted on the need for consultation regarding resources that sit on

their land, and they wanted to have access to these resources since they utilize them for spiritual activities, as grazing areas and as places where they go to enjoy the creations of ancestors. This means it is necessary to engage them in the formulation of conservation and management strategies as a way of ensuring the sustainability of such measures. See Figure 1.

Incorporating community values requires multidisciplinary research methodologies that facilitate the integration of archaeology with local memories and traditions, thereby creating a platform for a harmonized presentation of contested narratives about the past. Certain aspects need to be considered with regard to integrating communities into the process. These include:

1. What are the community cultural values as they relate to archaeological and cultural resources, and what other community cultural and traditional values can be integrated into the conservation and management plan?
2. Why should communities be involved in archaeological research and heritage management – from the emic point of view of communities? What are the communities' views regarding the archaeological resources and how can this be exploited to enhance the sustainability of conservation strategies?
3. How can communities be involved and what methodologies are relevant for integrating communities' concerns in archaeological research and conservation? The research carried out during this study demonstrated that issues of interpretation and the meanings communities attach to heritage resources can best be accommodated through the adoption of both quantitative and qualitative research designs that borrow from science and social sciences. Luxen (2001, p. 25) is of the view that even conservation and management of monuments and sites should now consider the ethical values, social customs, beliefs or myths as they may be expressed

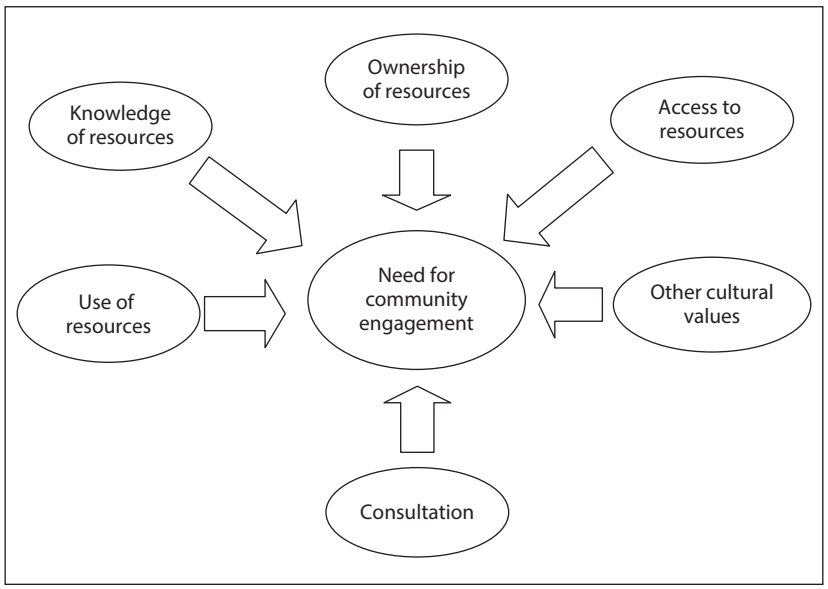

Figure 1. Reasons for integration of community values into archaeological research and conservation.

through physical heritage. The research in Botswana demonstrated that all these aspects must be researched, their indicators noted (for example what constitutes social customs, etc.) and research designs and management strategies consciously formulated to accommodate this.

Conclusion

Continuity should not only be considered as the continuous occupation of sites by prehistoric societies, but should also be seen as the continuous consumption, utilization and attachment to the environment by different generations, both temporally and spatially. Archaeological conservation and management should consider the relationship local communities have with such resources, and regard these as integral to conservation decision-making processes. According to Layton (1989, p. 12) the main concern in their work, *Politics in the Archaeology of Living Traditions*, is the extent to which indigenous communities' concerns are not met by outsiders' research interests. It is necessary to continually investigate mechanisms to ensure transparent and effective ways of integrating local communities' values into broader archaeological conservation and management principles.

There is a need for a more relevant archaeology that incorporates communities' values and their relationship to archaeological resources. There should be an exchange of knowledge between professionals and non-professionals, and conservation management plans should consider this. This can be at the site location, during the making of the inventory, and during the formulation and implementation of conservation strategies. As noted by Given (2004, pp. 13–14) people continually create their interpretations and identities by making reference to the past, and this should be fundamental in decision-making processes regarding archaeological conservation and management.

There should be consideration of communities' desire to understand and protect the past. As highlighted by Preucel and Meskell (2004, p. 16) archaeology is not just a source of knowledge about human evolutionary processes, it is also used "in a developing counter-hegemonic discourse by indigenous peoples throughout the world as they seek to control the presentation of their pasts as a means of reclaiming their presents". As such, conservation and management strategies should respect this attachment.

Notes

1. Post-processual archaeology is a theoretical approach that argues for reconstructing the past in a way that considers social aspects (Tilley, 1989). This paves the way for considering the views of non-scientists in the interpretation of material culture.
2. See also Chirikure and Pwiti (2008) for a detailed discussion on how other researchers have defined community.

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Acknowledgements

To ICCROM for providing an opportunity to share the results of research carried out in Botswana. Thanks also to the reviewers of this paper who provided valuable input and comments.

The former Coordinator of the African Archaeological Network (SIDA/SAREC Research Fund), Professor Felix Chami is thanked for funding of the MPhil research (on which this paper is based) and its associated fieldwork from 2007-2008. The success of the MPhil programme is a result of the support and guidance from Professor Gilbert Pwiti, who was my supervisor, and Professor Innocent Pikirayi and Dr Alfred Tsheboeng who examined the thesis.

Strategies for Sustaining Thousand-Year-Old Monuments in India – the Great Living Chola Temples

SATHYABHAMA BADHREENATH

ABSTRACT

In India, a large number of 'living heritage' monuments, such as temples that are in active use by devotees, are under the direct care of the government. Despite the fact that such monuments are of increasing interest to audiences other than devotees, from the art connoisseur to the casual tourist, they continue to be managed in traditional ways that essentially cater to the needs of the devotees. In an attempt to ensure that all types of visitors to living heritage monuments can have their desired experience, new strategies are being adopted. This paper explores the actions undertaken by the Archaeological Survey of India (ASI) in implementing a conservation management plan and specific conservation interventions on a group of three World Heritage Hindu temples known as the Great Living Chola Temples. As these temples are a living heritage, it was necessary to take into account the needs of all stakeholders during the execution of conservation interventions.

Introduction

Throughout its lengthy history spanning nearly 5 000 years, India has shown itself to be a nation that has sustained itself during periods of turmoil and invasions by adopting the best practices of other peoples and religions. It is this rich and diversified background that has also resulted in the construction of countless secular and religious structures that can be found scattered across all regions of the country. Historically, in the Indian way of life, religion and kingdom were intertwined and the temple building was considered to be one of the most pious deeds; hence, many temples were constructed and dedicated to different cults.

In India one can see many temples, from big to small, which are still being used for worship, as indeed they have been since the time of their consecration. The continued upkeep of these temples is made possible because of factors such as their manner of construction, continuous usage, the dynamic roles they play in the sociocultural activities of the communities, and monetary donations.

Today, India's general situation is similar to that of other developing populations across the globe: on the one hand the growing population places intense pressure on land use and basic sustenance, and on the other hand there is the opening up of the country to globalization and the influence of Western culture and values. Together, these variables make it extremely difficult to maintain the delicate balance between traditional cultural values and their associated heritage, and new trends. As a result, India's rich and varied heritage, including its temples, is facing serious threats.

The Cholas

The Cholas were an Imperial dynasty that ruled over most parts of southern India between the ninth and thirteenth centuries CE. The greatest Chola Emperor, Rajaraja I's (985–1012 CE) indelible contribution to India is undoubtedly the *Brihadisvara* Temple at Thanjavur - conceived, planned and executed with great attention to detail. His son and successor Rajendra I (1012–1044 CE) is credited with the construction of a second *Brihadisvara* Temple at Gangaikondacholapuram, which became the new capital during his reign. Another ruler, Rajaraja II

(1146–1173 CE), was the builder of the *Airavatesvara* Temple at Darasuram. All three temples were planned and created through a deliberate act of royal will in the heartland of the Chola Empire.

Thanjavur lies about 322 km to the southwest of Chennai, while Gangaikondacholapuram is about 85 km from Thanjavur to the northeast. Darasuram lies midway between these two temple towns, approximately 40 km east of Thanjavur.

The temples have been in use for the last thousand years and follow established traditions – religious, ritual, cultural and social – which have been integrated into the everyday life of the people. Together, these three temples have been inscribed onto the World Heritage list as the Great Living Chola Temples (Figure 1).

History of the Great Living Chola Temples

The three Chola Temples are architectural masterpieces of southern Indian (Dravidian) architecture. An integral part of these structures is their rich decoration with sculpture works representing the finest artistic tradition of the Cholas. The Thanjavur Temple is further embellished with fresco paintings. Constructed within a time span of 150 years, all three sites display similarities as well as differences. The three centres were consecrated as places of religious worship with a well-defined practice of ritual and worship that is still followed to this day.

The temples were constructed by the Cholas in their capital cities and were endowed with land grants for their upkeep and maintenance. Despite falling into neglect due to conflict and a lack of

Figure 1. The location of the three Chola Temples in the southern Indian state of Tamil Nadu.

Figure 2. Entrance to the Thanjavur Temple – now and then.

Figure 3. Temple at Gangaikondacholapuram – now and then.

maintenance, daily worship in the temples continued. Vegetation was removed and leaks in the tower (*vimana*) over the main temple were repaired by the local Nayak rulers around the fifteenth/sixteenth centuries. They also ensured that the main sanctum was saved from Muslim forces. Subsequently, in the eighteenth century, the French and the British used Thanjavur Temple as their barracks (Figure 2). The temple at Gangaikondacholapuram was less famous and the stones of the temple were utilized in the nineteenth century by British engineers in the construction of a nearby dam. Hence, the temple was left in a poor state of preservation (Figure 3). By contrast, the temple at Darasuram suffered less damage than the other two (Figure 4).

Background

Religious practice is a way of life in India and religion plays an important role in the minds of the public. Patronage for maintenance and religious practices is undertaken by several agencies including the government, both at local and national level, and by various groups of people, including the erstwhile royal descendants and several communities.

Figure 4. Entrance to the Darasuram Temple.

The temples and monuments under the control of the ASI are, for the most part, preserved in their original forms and with their significant attributes in tact. Other temples, outside of the Survey's jurisdiction, have been built or restored according to modern requirements and therefore present challenges to the ASI.

The stakeholders

A temple in India is considered 'living' when it is used for worship and religious activities and rituals are performed in accordance with the *Agamas* (codified sets of rules governing the practice of religion in temples). Historically, for the smooth functioning of temples, committees of people from various fields were appointed by the king. In addition to its religious role, the temple also acted as an official institution directly controlling the welfare of the state. This system continued until the beginning of British rule in India. Subsequently, temple administration was taken over by the government based on various laws.

Currently the stakeholders of the Chola Temples can be summarized as follows:

1. The Archaeological Survey of India – the three temples were declared "Monuments of National Importance" in accordance with the Ancient Monuments Preservation Act of 1904 (now the Ancient Monuments and Archaeological Sites and Remains Act of 1958 and Rules 1959) in 1922, 1946 and 1954 respectively.
2. Hindu Religious and Charitable Endowments – as the three temples enjoy 'living' status with regular traditional religious activities, they are also governed by the Tamil Nadu Hindu Religious and Charitable Endowments Act 1959.
3. Palace *Devasthanams* – the temples of Thanjavur and Darasuram are owned by the erstwhile Maratha royal family of Thanjavur under an autonomous body, the Palace *Devasthanams*, while the one at Gangaikondacholapuram is owned by the state.

4. The temples at Thanjavur and Darasuram have a tripartite management structure – the Central Agency, the state and hereditary trustee; the temple at Gangaikondacholapuram is managed by the Central Agency and the state.
5. Visitors to the monument – the pilgrims, local devotees, and casual and interested heritage tourists are the present and future stakeholders.
6. The last stakeholder is the World Heritage Committee, being the representative of humankind.

Management issues

The various management issues to be addressed in these monumental temples include their conservation, religious use, the provision of tourist facilities, visitor management, environmental context, risk preparedness, and other factors.

Conservation

As centrally protected monuments, the structural and physical management of the temples is monitored by the ASI through a series of well-established procedures, such as routine inspections and scientific investigations. This is substantiated by condition mapping, photo documentation and survey work. Based on this analysis, conservation works are implemented with funds allocated by the government.

The main conservation issues at Thanjavur were mainly due to years of neglect and lack of maintenance and included the following: growth of vegetation on the temple towers (*vimana* and *gopuras*); leaking towers and terraces; blockage of rainwater drainage systems; and lack of proper approach pathways.

The ASI has worked hard to return the temple to its original state and appearance. By removing new structures built during later periods, the original structures and spatial layout of the Thanjavur Temple were restored with minimal intervention. The leaks in the temple towers (*vimana* and *gopura*) and terraces stopped after the removal of vegetation. The sunken corridor (*mandapa*) on the north side was repaired and protected, and broken or cracked stones replaced as the temple is in everyday use. The earth that had accumulated in and around the temple complex has been removed; the original rainwater drainage system restored and inscriptions have been revealed.

Landscaping the open area around the temple and periodical chemical cleaning of the stone surfaces is also carried out.

The Chola paintings in the passageway around the sanctum (*garbhagriha*) of the temple were exposed by removing the later Nayak paintings which had been superimposed on them.

All these efforts have resulted in the grandeur of the temple being restored, strengthening its foundations and vastly improving its environment and approach ways.

At Gangaikondacholapuram, the entrance tower (*mahadvara*) of the temple, which was in ruins, has been conserved with the available stones. The fortification wall has been strengthened and the temple complex has been cleared of debris and landscaped. The tower (*vimana*) was treated to prevent the infiltration of water.

At Darasuram, unevenness in the floor of the corridor (*mandapa*) was rectified and the entrance (*gopura*) doorway of the temple was restored to its original height. The high water table in the temple courtyard is now controlled by pumping and draining the excess rainwater.

A careful balance had to be maintained during the scientific conservation process so as to respect the continuity of worship. Meanwhile the routine and daily maintenance of the temple and its environs are attracting more tourists to the temples.

Religious use

The religious activity of any 'living' temple involves daily, weekly, monthly and annual cycles of worship. Important festivals attract a large number of devotees and also a wide range of associated cultural activities.

The religious management of the temple is administered by the Tamil Nadu Hindu Religious and Charitable Endowments Department and follows a set of well-thought-out principles that are a tradition in such temples. They include accounting for income, the appointment of priests and other staff, and interacting with the public on the functioning of the temple and its various festivities. In the temples at Thanjavur and Darasuram, the hereditary trustee is the owner of the temple and is the decision-maker for all aspects of the rituals and festivals connected with the temple. However, the trustee is bound by agreement with the ASI. Apart from the daily observances, all special *pujas* (festivals) require prior permission from the ASI.

In the past, even if temples were actively used for religious purposes, such activities were restricted to daily *pujas* only. Annual festivals were a mere formality (Figure 5). However, thanks to the wide-reaching conservation efforts of the ASI and the grand ritual consecration (*mahakumbhabhishekam*) of the temple at Thanjavur in 1980 and 1997, participation is continually increasing. This has resulted in the revival of special *pujas* on a very large scale:

1. *pradoshapuja* for the *Nandi* (the vehicle of *Siva*) enshrined in front of the main temple once every fortnight;
2. special worship for *Dakshinamurthy* (an aspect of *Siva* as a guru) every Thursday;

Figure 5. Gigantic *nandi* and *linga* in workshop – Thanjavur.

3. burning of ghee lamps;
4. periodical performance of *kumbhabhisheka* (reconsecration);
5. *sadaya vizha* (birthday of Rajaraja I).

The *pradoshapuja* entails the anointing of the *Nandi* with various liquids, including nearly 1 000 litres of milk. The idol is then bedecked with flowers. This new religious event is witnessed by 50 000 to 60 000 devotees each year.

As this *puja* was confined to the *Nandi* in front of the sanctum, no special drainage provision had been made near this *mandapa*. The ASI analyzed the situation and made provisions for a new concealed underground drain to provide drainage for the sacred anointed liquids. However, permission for the erection of permanent structures for the priests to perform the anointing was denied because of the presence of paintings on the ceiling of the *mandapa* and the impact of such a structure on the aesthetic appearance of the building. The paintings are constantly monitored by the ASI.

The image of *Dakshinamurthy* is enshrined in a niche in the southern wall of the sanctum at a height of 6 m. This popular special puja is held every Thursday. To increase the available approaches, another temporary structure was provided to facilitate access. An approach way was also provided to improve access to the *Sarabesvara* image in the niche of the southern wall of the Darasuram Temple. These minor alterations have been carried out to meet the needs of the changing functional aspects of the living temple.

In ancient times, the practice of burning ghee lamps to illuminate dark areas of temple interiors was considered to be a pious deed. This has now become a social and religious practice, though its functionality has been lost. The burning of ghee lamps has resulted in various

problems for the maintenance and management of temples. The lamps are lit wherever the devotee feels like doing so. At Thanjavur lamps are lit next to the sanctum in the narrow passageway adjacent to exquisite sculptures, on small ledges and in the corridor with paintings. When they are lit in large numbers within a confined space, excessive polluting smoke is emitted, causing severe inconvenience to the other visitors. At Darasuram, lights are lit at the feet of the image of *Sarabesvara* such that the deity is engulfed in smoke. Moreover, the damage caused by oil spillage from the lamps and the excess oil smeared by the devotees on the architectural features is beyond manageable limits. As a solution, in the corridor (*mandapa*), the sculptures and wall paintings have been protected to prevent visitors from smearing oil on them.

The ASI, in consultation with the temple administration and the trustee, has identified specific places where lamps can be sold and lit. In the recent past, this has paid rich dividends. In addition, chemical cleaning of the stone surface is done periodically, but this has to be reviewed as it may cause irreparable damage to the stone surface. The ASI has started an awareness programme by which devotees are informed about the negative effects of burning lamps at various places in the temple. This is, however, a continuous process.

The renovation and repair of temples have always been recognized as important factors of temple use and are given consideration from the moment of a new temple's construction. In fact, the principles of upkeep, maintenance, conservation, restoration and re-use are all enshrined in the codified texts (*Agamas*). The culmination of the conservation/renovation process is the reconsecration (*kumbhabhishekam*) ritual (Figure 6). Though this ritual was performed rarely in the past, probably due to lack of funds, it has now gained momentum with many devotees willing to contribute financially. This results in a large gathering adding to the crowd management issue.

Figure 6. The *Kumbhabhisheka* (consecration) at Thanjavur in 1997.

The provision of free food is an important part of the festivities in the temple and is a regular practice. On such occasions additional staff are engaged to oversee distribution and cleaning. However, as the number of devotees has increased, arrangements for this practice to be performed in adjacent areas is being worked out in a way that will not offend religious sentiments.

The *sadaya vizha* is a big event, but is well controlled. The important festival (*annaabhisheka*) at the temple at Gangaikondacholapuram is performed with great enthusiasm, but the event is well managed.

Tourist facilities

Even though they are living temples that are actively used for worship, the Great Living Chola Temples still attract a large number of tourists/visitors, who come to experience the spectacular buildings created by a single dynasty within a span of 150 years. To cater to this class of visitors, basic facilities such as drinking water, clean and well-maintained toilets, and approachable pathways have been provided. At Thanjavur, a small structure blending harmoniously with the temple complex provides a place for the safekeeping of footwear, a cafeteria, a souvenir centre, a cloakroom and a shop for the sale of articles required for worship. In addition, there are small, informative panels outlining the importance of the various structures.

A thousand years since its construction, the temple of the Chola Emperor Rajaraja I still fascinates visitors (Figure 7). An Interpretation Centre helps visitors understand the temple, its architecture and the activities of the ASI. Entry to the exquisite Chola murals painted in the narrow circular passage around the sanctum (*garbhagriha*) is restricted, bearing in mind the fragile nature of the paintings (Figure 8). It is also difficult to appreciate them in the dark humid narrow passageway. Photographic reproductions of the paintings are displayed in their original dimensions in the interpretation centre so they can still be appreciated by the general public. The dance reliefs (*karanas*) found in the upper circular passage are also exhibited here as fibreglass reproductions. A touch screen providing detailed information on the Cholas and a bookstore will be provided soon. A sound and light show (*son et lumiere*) is also planned at Thanjavur.

Figure 7. View of the temple from the south east – then and now – Thanjavur.

Figure 8. Chola painting – Rajaraja I and his preceptor – Thanjavur.

Visitor management

Every temple in India has a particular approach way (*parikrama*), which generally follows a clockwise direction. The deities in the temples are planned and arranged in the manner codified in the texts (*Agamas*). All devotees are aware of the path they should follow once inside the temple. For the benefit of visitors, an information board provides details of the movement plan. To regulate and manage crowds, temporary barricades are put in place, which can be removed when not required. Vehicle parking is available opposite the temple entrance.

Environmental context

The protected or core areas of the temples are well maintained and are not immediately susceptible to environmental problems. The ground levels around the monuments have risen alarmingly and most of the storm water drains are clogged due to unplanned development. The temples are situated in the midst of towns, where rampant and haphazard development is ongoing. The traditional landscape is being replaced with concrete structures. The piling foundations adopted for these structures may affect the foundations of the monuments. The original ambience of the monuments has been lost. To mitigate the environmental issues of unplanned development around monumental areas, the government has prohibited any further structural development within 100 m of monumental areas and regulates any development in the next 200 m.

Threats from natural events such as floods, earthquakes and chemical factors such as pollution are minimal as far as these properties are

concerned. Lighting conductors have been fixed to all the temple towers (*vimana* and *gopura*).

Risk preparedness

The combination of easy accessibility to the monuments, the interest on the part of visitors to understand and appreciate the ancient heritage, and religious fervour has placed the heritage under tremendous pressure and creates severe security risks.

A number of special festivals are organized in these temples, coinciding with important days in the Hindu calendar. The ASI requires that a risk assessment study is made before any such event. Permission is granted upon approval and a plan is developed that must be followed: visitor movement is not to be restricted, precautions are to be taken to prevent damage to the monuments, and adequate firefighting equipment is to be kept ready in case of emergency. Police security is also deployed. In addition, visitors can enter the temple at Thanjavur only after a security check. By adopting these measures, risk factors are mitigated.

Other factors

Cultural activities have always been a part of a temple's use, and still today, music and dance programmes are organized in the temple. As part of the educational programme, students are involved in the regular maintenance of the monument. Public awareness programmes are organized, highlighting various facets of culture and heritage in which young people, especially students, are the major beneficiaries. Students are also permitted to make sketches and drawings of the monuments as part of their studies.

Conclusion

The management strategies adopted by the Government of India have evolved, requiring a delicate balance between the needs of traditional practices and the priorities of all stakeholders.

Today, heritage management of these temples is a combination of the technical management of the structures, ensuring the maintenance of all the *Vedic/Agamic* principles of a 'living temple', allowing visitors to enjoy the 'experience' of the site, and finally cultivating and promoting the arts which are an inseparable component of the temple. Taking all these factors into consideration, a balance has been achieved, but it remains an ongoing process.

The Myth of Value: the Preservation of Street Graffiti

EVITA S. YEUNG AND CHIN-WING CHAN

ABSTRACT

The Government of the Hong Kong Special Administrative Region preserved a piece of Tsang Tsou Choi's street writing in 2009 in order to meet the request of a particular group of people, including some local artists, individuals in the cultural sector, commentators and Tsang's admirers. However, the value of the piece is controversial and a dichotomy exists between the views of professionals or specialists, such as art historians, scholars and museum curators, and those of the stakeholders who own Tsang's pieces which were either free commissioned work or acquired free before Tsang's death. Similar debates also exist in many countries when dealing with graffiti or old buildings. This paper discusses how this group of stakeholders won the government's support for the preservation of Tsang's street writing. Prevailing social and political conditions are also examined.

Introduction

In June 2009, the Hong Kong Special Administrative Region Government (Hong Kong Government) decided to preserve a piece of street writing on a latex painted concrete pillar at the infamous Star Ferry Pier in the Tsim Sha Tsui area. A transparent, water-repellent alkyl alkoxy silane (Funcosil WS) coating was first sprayed onto the surface to slow the effects of ageing and weathering and to help consolidate the flaking surface. Then a purpose-designed polycarbonate case was built to house the graffiti *in situ* to protect it from vandalism and the effects of ultraviolet radiation. A caption was also mounted on the side to introduce the street writing. It is the first modern graffiti officially preserved in Hong Kong (Figure 1).

The writing (Figure 2) was produced by a man named Tsang Tsou Choi (1921–2007). For more than half a century, from 1956 onwards, he wrote inscriptions using a brush and black ink on the walls of properties and structures, such as retaining walls, lamp posts and utility boxes in public places. His actions did not stop even though he was charged with vandalism a few times. His writings covered Hong Kong with the same content: his genealogy with a list of names of his family members, his claim that he was the rightful owner of Kowloon and the slogan "Down with the Queen of England" (Wikipedia, 2017). The preserved piece was no exception.

The decision to preserve an object or relic in the built environment may be easier if it has obvious value or meaning to society but what about the case of Tsang Tsou Choi's graffiti?

Artistic value?

From a philosophical point of view, the intrinsic value of something is said to be the value that thing has "in itself", or "for its own sake" (Zimmerman, 2014). In other words, a work of art may be considered to have an intrinsic value purely in its own right, which does not need to be justified in any other way nor can be valued by assessors. However, before discussing artistic value, one might first ask, "Can Tsang's street writing be considered art?"

The definition of art is controversial in contemporary philosophy. According to William Rubin, director of the Museum of Modern Art

in New York, "There is no single definition of art" (Witcombe, 1997), while the art historian Thomas McEvilley states that, today, "more or less anything can be designated as art" (Witcombe, 1997). Nevertheless, scholars might be in greater agreement with the belief that, "Traditionally, artworks are intentionally endowed by their makers with properties, usually perceptual, having a significant degree of aesthetic interest, often surpassing that of most everyday objects" (Adajian, 2007). Britannica Online describes art as "The use of skill and imagination in the creation of aesthetic objects, environments or experiences that can be shared with others" (Online Encyclopedia Britannica, 2017). Alexander Brouwer wrote in his Extended Essay on Visual Art that,

> Visual art is a subjective understanding or perception of the viewer as well as a deliberate or conscious arrangement or creation of elements like colours, forms, movements, sounds, objects or other elements that produce a graphic or plastic whole that expresses thoughts, ideas or visions of the artist (Wiktionary, 2017).

Figure 8.1. Graffiti produced by Tsang Tsou Choi: the first modern graffiti to be officially preserved in Hong Kong.

Figure 8.2. Unpreserved example of graffiti by Tsang Tsou Choi (1921–2007).

Two important elements of art stand out in these definitions: creativity and aestheticism.

It is doubtful that Tsang meant to create an art piece or a form of calligraphy when he produced his writing in the street. He painted on almost any structure he came across on his way from his home, in the Sau Mau Ping public housing estate in the east of Kowloon, to Tsim Sha Tsui along bus route number 1A, and later the cross-harbour bus route number 101 to reach Kennedy Town on the Hong Kong side. The arrangement of the characters and the content are more or less the same in all of his street writings. They are Tsang's individual markings in his unique style of handwriting (in the same way all of us have developed our own handwriting over the years) complaining

about the supposed misappropriation of his crown land. Tsang simply painted his statement in hundreds of different places. It is arguable whether he had any aesthetic interest related to his graffiti, which do not seem to portray a sense of imagination and planning. Virtually no new and creative elements are shown in his street writings which are scattered in various places.

It seems that Tsang's street writings were merely a means to publicize his convictions. While it is the speed of a person's movement, the turns, the strokes and the stroke order that give spirit or style to one's hand writing, it is hard to conclude that Tsang's street writings stand out because they are particularly stylish or unique.

Cultural value

If Tsang's graffiti is to be identified as cultural property in accordance with the definition of cultural property in Article 1 of the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (UNESCO, 1970) it could be examined and assessed under category (b) as a property relating to history or social history.

As Appelbaum stated (2007, pp. 95-96), "Historical value recognizes objects as bearers of information about history"; and "because of the shared public nature of history, historical value is a cultural value". Tsang's street writing is not associated with a specific historical event or period; however, the issue of whether or not it is significant to a broad segment of the population in the course of time, generally described as 'collective memory', will be the subject of further deliberation.

Sharing decisions

Tsang has left his writing at approximately 80 locations around Hong Kong over the course of 51 years. Though some people would see it as graffiti and others as trash, it is undeniable that many people of Hong Kong are familiar with his strange acts and his writings. The death of Tsang in July 2007 was widely covered by the media. Some people, including some local artists, individuals in the cultural sector, commentators, Tsang's admirers and stakeholders missed this peculiar character and thus advocated keeping Tsang's street writing. They attached a monetary value to Tsang's street writing in the tertiary art market. In 2004, the auction price of one piece of Tsang's writing was HKD 50 000 (about USD 6 400), while in April 2009, writing produced by Tsang dating from 2004, together with a photograph capturing the moment in which he was writing it, in 1997 under the Lion Rock, sold for HKD 212 500 (about USD 27 200) in an auction. The significance of Tsang's work was readily played up by the media whenever the auction price of his 'invited'

works surged. The stakeholders further urged for the preservation of Tsang's street writings.

It is not surprising to professional dealers in the trade that the commercial or market value of an artwork is subject to the intervention, if not the orchestration, of people at the prevailing time. Whenever there is a relatively high degree of value ambiguity because the goods cannot be related easily to a standard market or a standard accepted formula for evaluation, auction comes into play to establish values, using whatever means it can (Smith, 1990). What happened with Tsang's writings was the same. Prior to the art auction, a presale catalogue was published with information on the individual items up for sale. The catalogue is the script of the sale, the place where provenance is consolidated and photography manipulated in order to create a strong and memorable identity. It is also where a piece gains a reputable description (Geismar, 2004). Thanks to 'packaging' and marketing, the price of Tsang's piece soared theatrically in the auction.

Newspapers also catered to the claim of the stakeholders. Mass media is very effective as a means of communication and is fast, flexible and relatively easy to plan and control (McQuail, 1979). It can influence opinions and behaviour in society widely and easily.

With globalization and advances in technology, there are more channels than before, such as the internet, for individuals or groups to express their views and cascade information. Decisions on many issues concerning environmental protection or heritage preservation, whether they are political or social in nature, are no longer left to a closed field of professionals – in this case museum curators, conservators and heritage professionals – but are bound to be expanded to include a more diverse group of citizens, or stakeholders. As a result, public participation in the course of the debate increases, which heightens the appeal to preserve Tsang's street writings.

Conclusion

The stakeholders' interest may only be realized within a particular space over a specific period of time under favourable conditions that have been purposely created. Though Tsang Tsou Choi was definitely not an artist, his street writing was a visual medium designed to express his rage against perceived injustices and to chronicle events in his own life (Swire Island East and Hong Kong Creates, 2011). To some of the local people, the preservation of Tsang's street writing is seen as a memory of this interesting and eccentric person, though he is neither a hero nor a significant figure in Hong Kong's history. Perhaps preservation efforts may serve as a testament that Tsang Tsou Choi co-existed with his street writings in Hong Kong in the past decades, notwithstanding concerns over their artistic, cultural and market values, should any remain.

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3

From Multi-Disciplinary Voices to Interdisciplinary Dialogue

Changing Decisions

DINAH EASTOP

ABSTRACT

This paper demonstrates that conservation can change objects and sites, both in their material form and in their social significance. It introduces four case studies to show how these changes arise from conservation decisions informed by views of authenticity.

Introduction

The following paper summarizes the PowerPoint presentation I made at the Sharing Conservation Decisions Seminar in Rome on 7 July 2011 on the theme of decision-making. The title of my presentation, "Changing Decisions", was chosen to highlight 'change' and 'decisions' because I wanted to explore how we "change our views and decisions, and how we make changes to cultural heritage" through the decisions we make.

The presentation was based on the chapter I contributed to *The Routledge Companion to Museum Ethics. Redefining Ethics for the Twenty-First Century Museum, edited by Janet Marstine* (2011).[1] I argued in my chapter, "Conservation as enacted ethics", that conservation interventions can change the material form of objects and sites, and the uses of objects and sites, and what they mean to us and others (Eastop, 2011). The strategy I adopted for my chapter was to select four published accounts of interventive treatments, illustrating a wide range of approaches, and to analyze how conservation ethics were applied[2] and to what effect. I selected case studies that covered a range of object types and settings, which were undertaken by respected teams and where the interventions were well documented. The case studies are listed below, under headings which highlight key conservation decisions. I hope the following very short statements about the case studies will encourage you to read the conservators' detailed, illustrated accounts listed in the references.

Deciding on re-establishing presumed original form

Upholstered, wooden chairs with silk top covers, displayed in the matching silk-lined room, for which they were commissioned in c. 1765 as part of the decorative scheme for a historic house in Britain (Gill, 2010).

Deciding on reconstruction

A bodice and skirt of nineteenth century cut, made of seventeenth-century silk embroidered with gold and silver, acquired for a museum's costume collection in the United States (Knutson, 1991).

Deciding on repainting

A monumental metal sculpture of the first king of Hawai'i, made in Europe in 1880 for Hawai'i, where it is an important local landmark in a regional town far from heritage professionals in the state capital, Honolulu (Wharton, 2008).

Deciding on refabrication

"Transparent Tubes", a plastic sculpture designed in 1968 by the British artist William Turnbull (1922–2012), who was consulted about preservation issues by its custodians in a London art gallery (Willcocks, 2002).

My observations were that the four case studies exhibited the same principles, e.g. a commitment to documentation, preventive conservation and to reversibility. Each conservation intervention had the goal of preserving and presenting what was considered significant, but very different decisions were made. Each intervention (whether the conservative *in situ* upholstery treatment, the radical reconstruction of the seventeenth century garments, the stabilisation and repainting of the sculpture or the refabrication of the plastic sculpture) sought to achieve similar goals of preserving and presenting what was considered significant and 'authentic'. In each case the interventions aimed to meet current needs while acknowledging future needs by thorough documentation and, in three cases, the use of reversible methods.

Authenticity?

My presentation at the SCD seminar extended the argument in the *Routledge Companion to Museum Ethics* by asking questions about authenticity. I argued that conservation is dependent on the interaction of material and social change mediated through decision-making processes. The privileging of original form (materials, structure, and appearance) is usually taken for granted in conservation. This 'taken for granted' presumption is opened up for debate when a different option is proposed. In the four case studies listed above, three privileged the original appearance of the works, in the presentation of the upholstery (although some later repairs were retained), in the reconstruction of the embroidered garments and in the refabrication of "Transparent Tubes". A different option was adopted for the monumental sculpture in Hawai'i because the local community privileged the repainted form of the sculpture over the original unpainted finish. In this case, current views of local social significance took precedence over an art-historically informed view of authenticity vested in original form. The issues explored by Wharton in this case study provide a vivid example of cultural heritage as a site and process for negotiating identity (see Smith, 2007; and Wijesuriya, 2011, as below).

Each of the four examples were analyzed to show that conservation decision-making highlights different views of 'the real thing', i.e. that which is authentic. Definitions of authenticity were presented: "as being authoritative or duly authorized" and "as being true in substance". Recognizing that the word authenticity shares its roots with 'author', 'authority' and 'authorization', leads one to ask: who is the author of the conservation intervention; who decides and on what basis

(Bülow and Eastop, 2013)? One outcome of such questions is the concept of "authorised cultural heritage" (Smith, 2007), which highlights dominant views in order to encourage exploration of alternative views. The conventional approach to conservation is bound up with ideas of inheritance and custodianship for future generations. Smith has argued passionately that cultural heritage is "the intangible process of negotiating cultural identity, value, and meaning in and for the present" (Smith, 2007, pp. 169-170).

Conclusion

When conservation interventions are made, decisions have to be made about what is important and, thus, what features should be prioritized in an intervention. A conservation intervention arises from a desire to conserve an object, with conservation understood as investigation, preservation and presentation. The decision to conserve will lead to a social process and discussion about what is to be conserved and how.

> As the conservation intervention proceeds, it may change in response to the results of materials' investigation and differences in opinion. At these times conservation principles and practices may need to be questioned, tried out and elaborated in a social process of consultation (Eastop, 2011, p. 427).

This results in a circular process of material and social change over time, providing vivid examples of Gamini Wijesuriya's core argument at the SCD Seminar that "conservation is a *process* not a fixed project".

Notes

1. The second edition of the *Routledge Handbook of Museum Ethics* contains two chapters on conservation: Eastop, 2011 and Brooks, 2011.
2. Or, to use the term employed by Caroline Castellanos at the SCD Seminar, "to make policy operational".

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Acknowledgements

I thank Catherine Antomarchi for inviting me to SCD 2011 and Katriina Similä for advice on my presentation.

Conservation of Fourteen Medieval Icons from the Town of Nessebar in Bulgaria

STEFAN BELISHKI

ABSTRACT

This paper presents a project on the conservation of fourteen medieval icons from the town of Nessebar in Bulgaria. The icons were planned to form the central part of an exhibition in Thessaloniki devoted to the Byzantine cultural heritage on the Black Sea coast. A number of ethical problems arose during the project related to later materials added to the icons. Another issue of debate was the approach to the integration of losses. In the course of the presentation of the project, this paper also raises questions on the management of conservation, relations between the different parties involved, successful communication and the relevance of planning.

Introduction

The Sharing Conservation Decisions seminar held in Rome in 2011 was a wonderful opportunity to meet colleagues once again, to share experiences and discuss problems, to raise questions and to look for alternative solutions to some problems we may have faced in our work.

The seminar also provided a good chance to challenge our own positions and understandings (or misunderstandings), the decisions we have made and the results we have achieved in the field of heritage conservation. This encouraged me to present a project which I had the opportunity to follow from the very beginning, with all its problems, achievements and consequences.

Background

The fourteen medieval icons from the town of Nessebar in Bulgaria, whose conservation is the subject of this paper, formed the central part of an exhibition presented at the Byzantine Museum in Thessaloniki in the autumn of 2011. The exhibition was devoted to Byzantine art on the Black Sea coast. The number of icons displayed was much larger. They were selected by experts at the European Centre for Byzantine Studies in Thessaloniki and curators at the National Art Gallery in Sofia. After the preliminary selection, the condition of the icons was examined by the conservators at the National Art Gallery and the curators at the Byzantine Museum in Thessaloniki. The conclusion was that fourteen of the icons (the fourteen discussed here) could not be displayed at the planned exhibition for two reasons:

1. their physical condition did not allow the icons to travel safely;
2. the curators found they were not attractive enough for public viewing in their current condition, or disapproved of previous conservation treatment. Some of the icons had been conserved more than three decades ago and some elements of the intervention looked ‘old-fashioned’ and unacceptable.

The conservation project

The conservation of the fourteen icons in question was an important prerequisite for the successful organization of the exhibition in Thessaloniki. A new project on the conservation of the icons was initiated. The project started in 2008 and was planned to be completed in 2010. Several partners took part:

- The National Art Gallery in Sofia, which was responsible for the icon collection as owner or custodian of most of the icons.[1]
- The Municipality Museum in the town of Nessebar, owner of some of the icons.[2]
- The Byzantine Museum in Thessaloniki, which held the exhibition on its premises.[3]
- The European Centre for Byzantine and Post-Byzantine Monuments (EKBMM) in Thessaloniki, which initiated this project and was responsible for the preliminary investigation and technical examination of the icons.[4]
- A team of Bulgarian conservators, who were in charge of the conservation work on the icons.
- The A.G. Leventis Foundation, which supported the conservation financially.[5]
- The Association of Conservator-restorers in Bulgaria (ACB), whose experts were members of an external supervision commission.[6]

At the very beginning, the conservation project was faced with the need for substantial funding. The overall budget of the project received strong financial support from the A.G. Leventis Foundation.

Four major stages of the conservation project were defined:

- technical examination and analysis, necessary for successful conservation treatment;
- conservation treatment;
- presentation of the icons to the Bulgarian public prior to the exhibition in Thessaloniki;
- publication of the results of the conservation project.

Technical examination

At the start of the project, only very limited data were available on the materials and technology of the fourteen icons. The previous conservation treatment had not been fully documented photographically and the few photographs available were mostly B&W. The conservation reports from the National Art Gallery archives provided very little information. Some, but not all, of the icons had been subjected to X-ray investigation. No results of chemical analysis were available. A new examination and analysis of the icons prior to the treatment was imperative. The Director of the Byzantine Museum in Thessaloniki

proposed carrying out the study at the museum's newly equipped laboratory. The Greek experts suggested the use of non-destructive techniques. All fourteen icons were transported to Thessaloniki. The study was non-destructive, but it was limited to photographic images taken in different wavelengths of the spectrum; photographs in UV luminescence, in visible spectra, infrared reflectography (IRR) and X-ray images.

After receiving the results, the conservators prepared detailed complementary graphic documentation: schemes visualizing the stratigraphy and condition of the different layers of the icons.

No instrumental analyses, such as XRF, FTIR, Raman, SEM or GC-MS had been carried out to investigate the materials. No data were provided on the composition of the pigments, the binding media and varnishes.

After the technical examination, a small team of conservators from the National Art Gallery in Sofia prepared a treatment proposal for each of the icons. An external commission was formed to verify and approve the compliance of the treatment proposal with professional requirements and with the objectives of the exhibition, and to supervise the process of conservation. The commission consisted of experts at the Association of Conservator-restorers in Bulgaria and curators at the National Art Gallery. Upon completion of the conservation treatment, another commission, composed of curators and conservators from the Byzantine Museum in Thessaloniki, was to formally approve that the icons were in a suitable condition to be exhibited.

Challenges to the conservation treatment: ethical and technical

The conservators involved in the project were faced with different challenges both prior to and during the treatment process. Some were of ethical concern, while others were purely technical.

We, as conservators, are directly involved in the processes of safeguarding cultural heritage and it is our duty to take care of the physical integrity of objects so as to make them available to the next generations in the best possible condition, with minimal loss of material. Heritage objects, however, have not only physical aspects but also intangible ones. Thus, in the conservation process, we are not just technically skilled persons but also have to judge whether one procedure or another might change the intangible character of the objects concerned.

An interesting dilemma arose from the fact that the icons had multiple paint layers. They had been overpainted several times over the centuries. Even though the practice of over-painting icons is not routine or traditional, it is not exceptional. The reasons for overpainting are diverse. An icon may have been overpainted because it had been

blackened by candle soot, or because the paint layer had been seriously damaged. Amongst other reasons are changes in the iconographic schemes over the centuries or, in some cases, political considerations. The earliest paint layer of the icons under consideration has been dated by curators to the thirteenth-fourteenth centuries, the precise age varying from icon to icon. The second layer was painted in the sixteenth to seventeenth centuries and the third layer (present only on some of the icons) in the eighteenth century. The team of conservators was faced with the question: should the overpaintings be removed in order to reveal the earliest paint layer, or should they be kept intact? One of the biggest challenges was to evaluate all additions to the icons' structure, not only the overpaintings, but also changes in the shape of the wooden panel, later-added constructive and decorative elements, etc. – in order to build a successful strategy for the conservation treatment. Unlike many other cases, the conservators were allowed to take part in the discussions during the decision-making process. The final decisions were made after an extensive discussion with the external commission, in which I was privileged to take part. Three options were available: one was to strip all the later additions in order to reveal the oldest paint layer; another was to keep all the later additions intact as evidence of the history of the icons; and the third was to assess the value of each added element and to decide whether to keep it or remove it. The members of the commission were unanimous that the changes made on each icon over the centuries had to be assessed on a case-by-case basis in order to judge whether they brought any value to the object in question. They agreed that not all the later paint layers should be regarded as 'non-original overpaintings'. In some instances, later layers were found to have their own significance as they had become an integral part of the icons and added cultural value to them, providing, in addition, important historical evidence. In other cases, the upper paint layers were found to have no significant value as they were either too fragmented, or had been seriously destroyed in previous conservation treatment, or simply did not carry any important information.

As a result, specific decisions were taken for the treatment of each icon. In the case of the icon of the Virgin Blachernitissa[7] and the double-sided icon of Christ Pantocrator and the Crucifixion for example, it was decided to remove the upper/later seventeenth-century paint layer in order to reveal the earliest paint layer dated to the thirteenth-fourteenth centuries. In others, such as the double-sided icon of the Virgin Eleusa (Figure 1) and Christ Pantocrator, the paint layers from the sixteenth to seventeenth centuries were kept intact over the thirteenth- and fourteenth-century layers. In this particular case, the decision was motivated by the fact that the icon of the Virgin Eleusa was very well known to the public and specialists in its current form and was a much too famous and significant work of art to make any changes to it. Only the additions made during the previous conservation treatment were removed (e.g. gesso fillings and retouches).

Figure 1. The Virgin Eleusa, fourteenth-century paint layer coexistent with eighteenth-century fragments (the faces of the Virgin and Jesus Christ). © Nadejda Tsvetkova.

Another question that arose during the conservation process was how to treat the elements that were to be removed. These were later paint layers, constructive elements of the wooden support, or elements of metal decoration added later. The most challenging turned out to be the later paint layers (overpaintings). The first consideration was to check whether it was possible to separate and transfer the different paint layers. In some cases this proved to be possible, as with the double-sided icon of Christ Pantocrator of the twelfth-thirteenth, seventeenth, and eighteenth centuries (Figure 2) and the fourteenth century Crucifixion (Figure 3). The conservator in charge was faced with the technical challenge of finding an appropriate technique and procedures for the separation of the layers (Figure 4). She also had to plan the transfer of the separated paint layer onto a new support along with all the subsequent operations, including the integration of losses. Although, as with every transfer, there was a risk that part of the authenticity of the transferred elements would be lost, they would thus be preserved for posterity. As a result, after the conservation of the icon, we now have three objects

Figure 2. Christ Pantocrator before conservation, seventeenth-century layer with eighteenth-century painting on the face of Jesus Christ. © Dana Decheva.

instead of one: the double-sided icon with the earliest paint layers from the twelfth-thirteenth and fourteenth centuries (Figure 5), a panel with the transferred seventeenth-century layer with decorative metal relief application (Figure 6) and a panel with an eighteenth-century fragment.[8] Of course, in order keep the integrity of these objects, they should be presented together and supported with additional information about the history and technique of the icon.

Unfortunately, it was not always possible to separate and transfer the upper paint layers. In some instances, when the decision was to reveal the earliest paint layer, this meant destroying the upper layers. Sometimes, however, it proved possible to save some 'evidence' of the destroyed paint layer. One such example was the icon of the Virgin Blachernitissa. The seventeenth-century layer had been painted over the layer from the fourteenth century (Figure 7). When the fourteenth-century painting was uncovered (after destroying the seventeenth-century layer), some areas of the seventeenth-century painting remained as they were painted in the lacunae of the destroyed first layer.

Figure 3. The Crucifixion, fourteenth century from the double-sided icon. © Dana Decheva.

Here we addressed another interesting professional issue, which at some point resulted in an extensive discussion between some of the parties involved in the project. The colours of the fragments left from the upper layer did not match the colour scheme and overall style of the earlier painting, which gave a rather fragmented appearance to the icon (Figure 8). Hence, those areas had to be retouched in order to achieve an integral perception of the icon. Some of the stakeholders were not concerned with the preservation of these seventeenth-century fragments of painting and proposed that they be destroyed so as to facilitate the process of loss compensation. The commission recommended preserving the fragments and using them as a preparatory conservation ground for the retouches. These recommendations were accepted and, although they are invisible, the fragments of seventeenth-century painting have been

Figure 4. The process of layer separation: still visible, part of the sixteenth-century painting (right) and, uncovered, part of the twelfth-thirteenth-century painting (left). © Dana Decheva.

Figure 5. Christ Pantocrator after conservation. © Dana Decheva.

preserved intact under the retouches. This allows possible further study and/or research in the future. This approach to the integration of losses reminded me of the case studies presented by Andrea Rothe at the Personal View Points seminar held at the Getty (Leonard, 2003); although our decisions were different, our line of reasoning was the same.

Part of the conservation project involved some structural work on the wooden panels of the icons, but I will not go into that because it was the least controversial or debatable part of the treatment procedures.

In fact, most of the discussions throughout the course of the project were concerned with the integration of losses, the 'aesthetical part' of the job, as some colleagues call it. Indeed, this is an eternal debate of opposite points of view. While trying to be objective, we sometimes

Figure 6. The new panel with the transferred seventeenth-century paint layer. © Dana Decheva.

pay too much attention to the latest fads in our profession, and do not take into account the specific characteristics of the objects to be conserved (icons in our case). With this project, however, a specific approach to the retouches of each icon was found. Nevertheless, at certain points there was some misunderstanding between some of the partners in the project as to the character of the executed retouches.

Management, planning, communication

A delicate issue arose at the end of the conservation work, when the results had to be approved by the commission appointed for the purpose and presented to colleagues from the Byzantine Museum

Figure 7. The Virgin Blachernitissa. The fragment during the process of the removal of the seventeenth - century paint layer. © Nadejda Tsvetkova.

Figure 8. The Virgin Blachernitissa after the fourteenth-century paint layer was revealed. The arrows show fragments from the seventeenth-century painting. © Nadejda Tsvetkova.

in Thessaloniki. The Greek colleagues were surprised by the conservation team's rather minimalist approach to retouches on some of the icons. They also completely disagreed with the loss compensation on one of the icons, claiming that it would hardly be acceptable to the general public.[9] The parties involved, however, showed a genuine willingness to cooperate. The commission was then sent to Thessaloniki to discuss this issue. This was followed by a visit to Sofia by the Director of the European Centre for Byzantine Studies. A common point of view was eventually reached.

Big projects like the one under discussion are tightly related to planning, but keeping strictly to schedule in this project was not always easy. Several months after the start of work, the commission encountered a delay in the scheduled conservation operations for some of the icons. In the case of two of the icons, the delay was caused by the need to conduct extra tests in order to guarantee the successful transfer of the paint layers. The conservators found new possibilities for intervention, which required more time than planned but ensured a more ethical approach. In another case, the delay was because insufficient time had been allocated for the conservation work.

The Director of the National Art Gallery in Sofia, who was quite closely involved in the project implementation, was replaced during the project. The conservation studios were moved to a new building. All of these facts had a negative effect on the coordination of the project. The deadline for completion of the conservation work was postponed. With hindsight, it is easy to see that the delay was also partly caused by the lack of sufficient equipment at the conservation laboratory. Although there was some improvement when the conservation studios moved to the new premises, part of the planned equipment was still lacking.

Project management was another underestimated element in this project. In order to ensure a smooth overall process, a proper management scheme should have been worked out in advance. It would also have been advisable to appoint a general manager of the project: it would have been much easier for a person in this position to plan, communicate with the partners, minimize possible conflict situations and to coordinate the project activities more successfully. The role of proper conservation planning and conservation management is still underestimated in Bulgaria (and not only in Bulgaria). This is probably related to some people's outdated perception of conservation as purely a craft. Nowadays conservation is a complex set of activities which requires university-level education,[10] proficiency in different scientific disciplines and wide theoretical knowledge, along with refined practical skills. This complex aspect of the profession requires permanent interaction with many other professions and a specific approach to planning. One of the positive elements of the project is the fact that conservators were actively involved in the decision-making process through open discussions and dialogue. This is a modern approach and it shows an advance in the understanding of the role of the profession.

Results

The project on the conservation of the fourteen medieval icons from the town of Nessebar was successfully completed in spite of the delay. The icons were presented to the public in Sofia at a temporary exhibition in the Crypt of the Alexander Nevsky Cathedral in the autumn of 2010.[11] This was before the major exhibition in Thessaloniki. Although it ran for a relatively short time, the intermediate exhibition in Sofia was a big success. It presented the newly conserved icons and the discoveries made in the course of conservation work to the general public. Last but not least, the exhibition of the fourteen icons was important to publicize our practically invisible and anonymous profession. An analysis of the problems raised by the project will allow better practice in the future. A bilingual publication of the results of the conservation project is due to come out with the support of the A.G. Leventis Foundation.

Conclusion

Projects like this sometimes raise controversy and conflicts; professionals often face unexpected problems which have to be solved as we go along. We, as conservators-restorers of paintings, are deeply committed to serving the art created by great masters, regardless of whether the paintings are religious or secular. Although we still work mostly 'behind-the-scenes' our profession is less anonymous than it was, say, a decade ago. Yet, even so, it still remains quite unknown and 'mysterious' to the general public. Better publicity and understanding is one of the prerequisites for raising awareness among the general public (and among relevant specialists) of the challenges and importance of heritage conservation.

As conservators of cultural heritage, we, too, have to learn constantly in this young and fast developing discipline: learn to develop the theory and rules of professional conduct, to raise the standards of practice, and to communicate more successfully with other stakeholders. Sharing views and experiences is an important instrument for achieving this target.

Notes

1. http://www.nationalartgallerybg.org/, last accessed 28 Aug 2012.
2. http://www.ancient-nessebar.com/, last accessed 28 Aug 2012.
3. http://www.mbp.gr/html/en/, last accessed 28 Aug 2012.
4. http://www.ekbmm.gr/, last accessed 28 Aug 2012.
5. http://www.leventisfoundation.org/, last accessed 28 Aug 2012.
6. http://arbbg.org/, last accessed 28 Aug 2012.
7. Also known as "Panagia Blachernae (Blachernitissa)" (Gr. *Παναγία η Βλαχερνίτισσα*), or "Vlahernitissa", or "Virgin Vlahernae (Blachernae)".
8. Information on the transfer technique and materials will be provided in a forthcoming bilingual publication about the conservation project.

9. No one suggested a total reconstruction of the paint layer. While, in some cases, total reconstruction with retouches might be acceptable for liturgical reasons, in this particular case a more moderate and discreet approach was adopted. The questions of where to stop with the retouches, or to what extent to continue with reintegration interventions, have always been the subject of debate among conservators (as well as with other stakeholders).
10. The Department of Conservation at the National Academy of Art in Sofia was established in 1973. The course is five years long and students graduate with an MA in Conservation. It is the only officially accredited full five-year university programme on conservation in Bulgaria to date. This course focuses on painting and wall painting conservation. The Department plans to start two new programmes: on paper, book and photograph conservation; and on stone and ceramics conservation.
11. The Crypt of the Alexander Nevsky Cathedral in Sofia is used as an exhibition hall for the Medieval Department of the National Art Gallery. Its permanent exhibition features more than 200 icons and ecclesiastical objects.

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Acknowledgements

I would like to thank the conservators involved in the project for allowing me to present their work before they have published it. I also wish to thank them for the permission to publish the photographs. Without the deep involvement of the representative of the A.G. Leventis Foundation in Bulgaria and the partners' willingness to cooperate, the successful implementation of this project would have been impossible.

Stakeholders in Heritage Preservation and Sustainable Strategies of Building Renewal: the Cekovica House Case Study

MILIJANA OKILJ

ABSTRACT

This paper discusses the issues of research and the implementation of sustainable strategies in the preservation and protection of building heritage seen as part of urban renewal strategies. It examines the special features of the treatment of heritage in the Bosnian social and cultural context. The issue of strategies has allowed a reflection on sustainability, which is of particular importance for the survival of heritage in a society that is poor, and also on the issues of architectural and urban renewal. It analyzes the actors in the process of restoring sites: architect-planners, citizens, planners, investors and protection services.

The paper further analyzes the case of the renewal of Cekovica house in Pale, which is a positive example of conservation practices, where restoration is in progress and the actors, architect-engineers, owners, investors, protection services, and the local community are actively involved in the decision-making process.

Introduction

> [...] spirit from which form arises from a common beginning, which means that it does not begin until one day, in a particular generation, but it reaches a distance from the historical, from small beginnings [...] (Hartmann, 2004).

In international theory and practice, the evaluation of architectural heritage gradually developed to become not only cultural heritage but an important component of modern life. Over time, conservation-thought further developed so that the emphasis on tradition as a living legacy expanded frameworks. The consequence is that not only preservation but also continuity and change are considered as important. Saving buildings and physical structures in historic urban areas is not enough. It is necessary to recognize that these objects should also be developed, which is an important part of preserving their cultural identity (Jokileto, 2001). History and traditions have inspired architecture throughout its existence. "The old architecture bears in its internal spatial structure the possibility of new spatial relations in any future revitalization and new spatial relations come from the existing architecture, from its soul" (Premerl, 1976).

Attitudes towards heritage and history are a complex and changing problem. They speak of the value systems of society because it is a legacy that is identified and evaluated as significant for the entire community. It is linked with identity and is important in the collective mental map and spatial representations.

The views and links with the past are seen in many ways in architectural practice. Today, a number of themes that are associated with memory and local characteristics are important in many areas, including architecture, as a counterweight to global trends.

Bosnian-Herzegovinian society is unique, as it carries the burden of war from the 1990s and is in transition. A useful step is an introduction to the strategies of other, more advanced countries, and their adaptation to local conditions in order to overcome identified problems gradually. Tax benefits relating to cultural property were defined by law in the former Yugoslavia, but do not exist under current legislation in Bosnia and Herzegovina. Italy, where the privatization of

cultural heritage is practised in order to ensure its maintenance and accessibility, can serve as a positive example. The cost-effectiveness of buying such property is assured through tax breaks for the new owner. Another good example is the United Kingdom, where the involvement of cultural heritage monuments in contemporary life is well planned and the monuments themselves represent a significant source of funds for intervention and maintenance. English Heritage operates on several levels at the same time: research, conservation, awareness, facilitating access and activation of heritage in modern life.

Stakeholders involved in the process of restoring architectural heritage are architect-engineers, owners of cultural property, investors, protection services, local communities and the public. There are a number of architects in international practice who base their approach on the application of laws by which traditional architecture was built. On the other hand, there are a large number of architects who completely ignore traditional architecture, even when it comes to projects in old urban centres. In Bosnia and Herzegovina, in the mid-twentieth century, Juraj Neidhardt and Dusan Grabrijan spoke of the need for a new architecture required by new lifestyles, but advocated "cultural continuity" in shaping and realizing a connection with the past in the field of architecture.

The owners of cultural assets, who in most cases are also investors, primarily aim at achieving greater profits and see heritage as an obstacle to be removed rather than as a resource. However, there are private owners who are emotionally tied to cultural property (family heirlooms) and take all necessary measures to protect it. Citizens are involved in the process of adopting spatial planning documents through public inspection and verification. Further opportunities are limited and there is a need to examine the requirements, capabilities, desires and attitudes regarding both the spatial planning documentation and individual public buildings. Protection services in Bosnia and Herzegovina are defined by entities and there is a state-level Commission for the Preservation of National Monuments. The jurisdiction of the protection services is defined by law but there are many more stakeholders involved in the process (Ministry of Spatial Regulation, urban planners and municipal departments of urban planning) and there are conflicts in the legislation, so satisfactory results are not always achieved.

The Cekovica house restoration case study

Unfortunately, today it is possible to find a number of examples of complete devastation or destruction of cultural property. Different factors contributed to this, but the end result is the same: the objects are irretrievably lost. But if all the stakeholders in the process of restoration of architectural heritage actively participate in decision-making, the end result can be positive. Cekovica house in Pale is a positive example, where the joint work of all the stakeholders produced a favourable result for both cultural heritage and community interests.

The joint efforts of the Office for Protection of Cultural-Historical and Natural Heritage of the Republika Srpska, the local community and municipality of Pale, the owner (the Serbian Orthodox Church), the Metropolitan of Dabar-Bosnia and the Government of the Republika Srpska found the best solution. The result is that care services funded by the Government of the Republika Srpska, the Serbian Orthodox Church and the local community carried out conservation and restoration work and that the owner assigned part of the building to the community. Cekovica house – a residential building which had been donated to the Serbian Orthodox Church by the former owner (Figure 1) – was adapted to new purposes.

History and description

Cekovica house, one of the most valuable architectural heritage buildings in Pale, was built in 1902 as a summer house for a prominent Serbian family (Figure 2). It is situated on the southern side of a slope, and the house is an integral part of the building. It was built in the autochthonous style in wood with elements of imported alpine architecture. It consists of a basement, a ground floor and an attic. The most distinct part of the building is the wooden porch on the southern side, facing towards the street, with its upper part richly decorated with wooden profiles and secondary elements. Two wooden entrance porches are located on the west and the east sides.

The basement was built of stone blocks of irregular shapes, using lime mortar as bonding. The foundations are made of smaller pieces of stone laid in lime mortar, which follow the configuration of the terrain. The first floor is constructed in timber framing with adobe filling. The floor consists of wooden boards placed over wooden beams. The basement ceiling is made of wood and the ground, or first floor, ceiling consists of treated cane placed over wooden coverings. The roof structure is wood, made from double joggle joined beams with spars and crown tiles as the roof covering.

Cekovica house was listed as a national monument of Bosnia and Herzegovina in 2004. It is considered a part of cultural heritage because of the date it was built; the composition and proportions of the building; its formal value; and what it tells us about the typical lifestyle of the period, meaning the structure and layout of the town. The last owner,

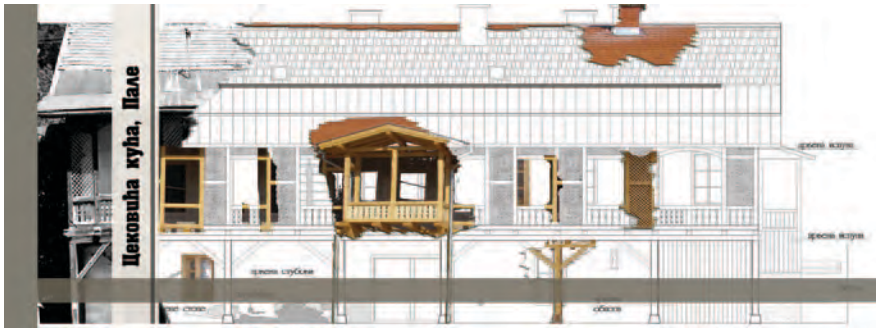

Figure 1. A poster for the opening of the house, designed by Vanja Sotra Dursun.

Figure 2. Old photograph from the 1950s.

Milojka Cekovic gave all his property in Sarajevo, Mostar and Pale to the Serbian Orthodox Church. The first female primary school in Sarajevo was in Cekovica house. From 1984 until the end of her life, Ms Milojka Cekovic donated 80 items from the legacy of her family to the National Museum of Bosnia and Herzegovina. The objects are arranged in collections: women's costumes, men's and children's costumes, jewellery and textile furnishings.[6]

The building was badly damaged and only one basement and one first-floor room were in use. It did not meet even minimal conditions for normal use. Longstanding neglect, different external influences and the age of the building were all factors that contributed to its poor condition. The most visible structural problems were in the northeast corner of the building, with the collapse of timber and the adobe filling, which was visible on the facade as well as in the interior of the building, where the floor construction had collapsed in the same place. Earlier repair work had included using reinforced concrete over the existing wooden structures but it had been badly executed. The basement premises were dilapidated, with evident presence of moisture in the walls. Structural and secondary elements of the porch were partly rotten and damaged by woodworm. The roof was seriously damaged and was leaking in several places. As a result of the long-term negative effect of atmospheric conditions, the rafter ends and the boarding of the eaves were decaying.

Project of constructive stabilization, restoration and adaptation

After becoming owners of the property, the Serbian Orthodox Church and the Metropolitan of Dabar-Bosnia contacted the Institute for the Protection of Cultural, Historical and Natural Heritage of the Republika Srpska in 2005 with a request to save this endangered

cultural property. At the same time, they began negotiations with the local community and the municipality of Pale about a possible investment in the restoration of the building. The experts of the Institute carried out an investigation. They traced the history of the monument, paying special attention to the most important phases of construction. The task was not just a constructive rehabilitation, restoration and adaptation of the property. It had to be done in a way that would best express its value without compromising its character. The project was also to be used as a training exercise. It was necessary to take into account that Cekovica house and the town of Pale are tourist attractions situated between Jahorina, an important winter centre, and Sarajevo. In cooperation with the local community, the needs of local organizations and citizens were sought. After comprehensive surveys, it was decided that the owner would give part of the building to the local community to be used as a museum and gallery (Figure 3).

Traditional building techniques and materials were used in the restoration and conservation of this house, as the intention was to adapt the building to a new use with minimal intervention (Figures 4 & 5). The total usable basement area was 54.85 m^2, which was not sufficient for the proposed future needs. The clear height of the northern part was from 1.70 to 2.00 m. To take full advantage of the basement area, it was necessary to widen a part of the basement. This was done by underpinning the northern, eastern and western basement walls, which made it possible to install proper waterproofing and increase the usable area by another 65.80 m^2. This created enough space for an exhibition area of Art Colony Pale and for a coffee shop, washrooms and a storage boiler. In the central part of the basement there was a 1.30 metre-wide corridor. Its position and size meant it could not be used for exhibition purposes. However, perforating the corridor walls allowed alternating niches to be built on both sides. This allowed the use of both sides of the interior walls for exhibition purposes.

The existing layout of the ground or first floor was not suitable for hosting the museum, so it was relocated to the entrance hall. This has improved access. Storage areas and conservation workshops are located in the attic. Originally, the plan was to establish the Museum of the Metropolitan of Dabar-Bosnia. Subsequently a decision was made to display exhibits of the Cekovic family legacy in part of the museum, which would testify to the culture and lifestyle of society of the nineteenth century. The decision took a whole year, which shows that the process of deciding on architectural heritage is a long one. The project planning and design of museum exhibits were carried out and implemented in 2010. The Serbian Orthodox Church provided funding for this project. Exhibits in the museum include a series of paintings done by famous artists of the late nineteenth and the first half of the twentieth century, icons from the church in Nišići that was damaged in the war, and valuable furniture and items for everyday use (Figure 6).

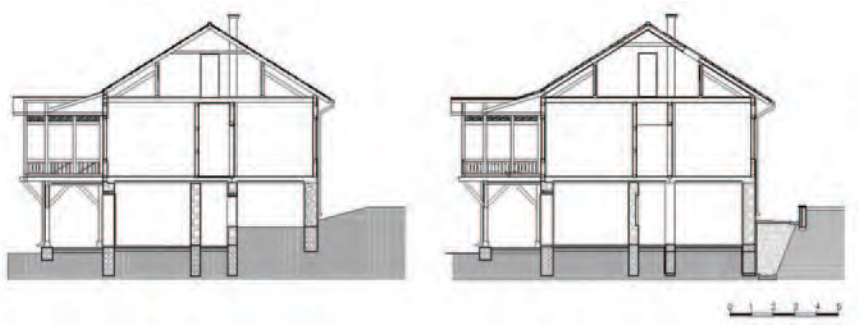

Figure 3. Cross-section before and after reconstruction.

Figure 4. Basement (a) before, and (b) after restoration. Photo Milijana Okilj.

Figure 5. Eastern facade before restoration. Photo Milijana Okilj.

Figure 6. Museum area. Photo Milijana Okilj.

The behaviour of the relevant stakeholders was analyzed and is summarized in the following table:

Stakeholders	Activities
Serbian Orthodox Church, owner, investor	Realizes situation and the importance of the property. Through the institutions responsible for the protection of cultural property, seeks help of local communities and the Government of the Republika Srpska.
Pale municipality, the local community	Accepts the offer of the owner to cooperate. Participates in financing the reconstruction. Proposes Art Colony of Pale as a future user of the building's basement.
Heritage authorities	Institute for the Protection of Cultural, Historical and Natural Heritage of the Republika Srpska conducts investigative work, works on project documentation and monitors the conservation work. Prepared a project on restoration work on museum exhibits and interior design of the museum.
Government of Republika Srpska	Sets aside funds from the national budget needed for the reconstruction for cultural and historical heritage, following the proposal from the Institute for Protection of Cultural, Historical and Natural Heritage of the Republika Srpska.
Tourist board	Website of the winter tourist centre Jahorina incorporates Cekovica house as one of the five major attractions in the area.
Citizens	Participate in making decisions about cultural property through surveys. Today, they participate actively.

The final results and difficulties in the reconstruction process are summarized in the next table:

Benefit	Problems
Reconstruction and adaption of building to current use	Slow implementation
Increasing tourist awareness of building	Creating a web page of the house is possible but needs better presentation
Cultural events with the active involvement of the local population	Irregular use and varying attendance levels

In addition to the building, the natural environment was included in the project, as it forms an indivisible whole with the house. Project planning and landscaping was carried out and a small amphitheatre was located in the garden on the natural slope, east of the building. The step-shaped construction of the amphitheatre was made of local hresa stone with wooden seats.

The best place to establish the main entrance involved common decision-making which led to solutions that combined the preservation of the property and its use by the local community. Today, Cekovica house is an important cultural centre and tourist attraction. At the opening of the tourist season in Jahorina, Cekovica house organized an exhibition of work created during the 14th Pale International Art Colony. For the last three years, the municipality of Pale has organized New Year receptions in the Cekovica house

and, during the traditional song festival, participants always visit the house. In the Pale Art Colony gallery, in addition to the works of the Art Colony, many other exhibitions have been organized. Of course there are problems, such as the lack of better publicity and irregular use during the year.

The project was organized in cooperation with the Institute for Protection of Cultural Historical and Natural Heritage of Republika Srpska and "Gradjenje" from East Sarajevo which carried out the work. It is one of three projects for which the author won the Grand Prize of the First Salon of Architecture and Urbanism of the Republika Srpska (Figures 7 & 8).

Figure 7. Cekovica house today. Photo Milijana Okilj.

Figure 8. Opening of the Art Colony of Pale, 2009 - Concert of National Dance.

Figure continues on the next page

Figure 8. Opening of the Art Colony of Pale, 2009 - Concert of National Dance. *(continued)*

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Would you Love your Historic House if we Restored it? Restoring the Owner's Relationship with their Historic House rather than just Restoring the House

ELENITA ROSHI

ABSTRACT

This article is a brief narrative of a GCDO project in Gjirokastra, Albania from 2008 to 2011. GCDO is an Albanian Foundation, set up in 2001 to work for the sustainable development of Gjirokastra based on its culture heritage.

The project's initial goal was to restore a monumental house (established as such by Albanian heritage law) in the Bazaar of Gjirokastra. During the process of 'sharing' the decision to restore the house, the focus and the aim of the project shifted towards re-establishing the house owners' relationship with their monumental house and with the community living in the Bazaar quarter of Gjirokastra.

The house was expropriated during the communist regime in Albania (1945-1991); the family had thus left the house 35 years before the project and moved away from Gjirokastra. After the fall of communism, the house owners regained ownership of the building, but their natural connection with their house had been lost. Currently, the family lives in the capital of Albania and has grown in numbers so there are more members than there were 35 years ago.

Through the process of sharing conservation decisions, the house owners and the community where the house is located re-established links with each other and the house. The project provided a social mechanism: the Gjirokastra Foundation and the owners of this monumental house at risk united forces and raised funds to restore the house. The owners agreed to 'pay back' the restoration costs by granting the Gjirokastra Foundation the right to use the house rent-free for a predetermined time and for a jointly predetermined usage. It would be an "Arts and Crafts Incubator and Centre" for the training and education of young people in arts and crafts in Gjirokastra, also raising awareness about artisanship issues in Albania. GCDO had the task of running the Centre. It was opened in 2010 and has trained and supported around 50 artisans and craftspeople from Gjirokastra and has inspired more house owners to ask for the implementation of this mechanism.

Introduction

During the months that I struggled to write this article, I realized that attending the Sharing Conservation Decisions course of 2008 had upgraded my mindset on conservation.

Today, I no longer work for the Gjirokastra Conservation and Development Organization (GCDO), which allowed me to attend SCD 2008. In July 2012, GCDO changed its name to the Gjirokastra Foundation. I will always be grateful to my former colleagues for funding this training course. It transformed my perspective on the practice of heritage management and helped GCDO shape a turning point in the way it works in Gjirokastra (a UNESCO World Heritage Town in southern Albania). It also motivated the creation of a participatory mechanism of conservation decision-making, which this article is about.

The World Heritage Town of Gjirokastra in Albania

The World Heritage Town of Gjirokastra, in Albania is an extraordinary example of the long and difficult survival of a late medieval town where local and Ottoman architecture blend masterfully. Gjirokastra has some 2 200 typical stone houses and about 600 cultural monuments (monumental houses) constituting 22 percent of Albania's listed monuments. Gjirokastra was declared a Museum City by the Albanian Government in 1961. This was quite unusual for a radical communist country, which Albania was at the time.

Out of 600 monuments, 54 are first category houses (the most valuable ones) in which no changes or alterations of any type can be made. While first category houses were restored by the state during the communist regime, many were expropriated and their owners were forced to live elsewhere. During the first years of democracy (1992 onwards) a Special National Commission was formed to address the requests of former owners to have their confiscated properties returned. Before communism, generally, there was no de jure legal transfer of property

rights from one generation to the next. The house was de facto bequeathed to the youngest man of the family. The Special National Commission decided to give the property rights to the oldest person in the family who had an old legal document proving property rights (this could be a document from the time of the dead great-grandfather of the family); once produced, all his descendants were held to be owners (the old owners were mostly men). This reinstated ownership created a situation of multi-ownership (one first category house had 72 owners). This factor, combined with the long-term physical separation from their properties caused 'the big families' to lose interest in their monumental houses.

To make matters worse, as things stand, the state no longer has the power or money to take care of the monumental houses and families have neither the money nor the will. As a result of neglect and abandonment, the most endangered monumental houses in Gjirokastra are the first category ones, the most refined examples of vernacular architecture in Gjirokastra.

The Gjirokastra Foundation (GCDO) approach

The Gjirokastra Foundation strategy is based on the belief that heritage has to be a means of development for the local community and not just an 'object' of pride. Since Gjirokastra's heritage mainly consists of vernacular houses, GCDO has adopted the philosophy expressed in the ICOMOS Charter on Built vernacular heritage, ratified by the ICOMOS 12th General Assembly in Mexico in October 1999, which states the following:

> The built vernacular heritage occupies a central place in the affection and pride of all peoples. It has been accepted as a characteristic and attractive product of society. It appears informal, but nevertheless orderly. It is utilitarian and at the same time possesses interest and beauty. It is a focus of contemporary life and at the same time a record of the history of society. Although it is the work of man it is also the creation of time. It would be unworthy of the heritage of man if care were not taken to conserve these traditional harmonies which constitute the core of man's own existence (ICOMOS, 1999).

The Gjirokastra Foundation has also embraced the Getty Conservation Institute's conclusion on historical cities and the challenges they are facing today:

> At a time of rapid urbanization and globalization, the conservation of historic cities is one of the most urgent and difficult challenges facing the field of heritage conservation. The task extends beyond the preservation of the architecture and landscape, and requires the careful management of change through adaptation of historic buildings and urban fabric to new forms of living, evolving land uses, and consideration of intangible heritage that contributes to the city's cultural significance (Getty Conservation Institute, 2015).

The project steps

Prior to this project in Gjirokastra, and in Albania generally after the fall of communism, there were no known cases of collaboration (or even opinion gathering) of the house owners with restoration specialists prior to or during the restoration process. The inertia of communist days had reinforced the behaviour that conservation and restoration were tasks that do not need to be discussed; they just have to be done.

Initially, the Gjirokastra Foundation started a dialogue with the house owners so that both parties could raise funds together. The involvement of the house owners increased the chances of successful fundraising. The beginning of this dialogue incentivized a whole new approach to the restoration of a monumental house called Omari House. Omari House was restored and transformed into the "Artisan Incubator", which trains and supports artisans and craftspeople.

From the conceptualization of the project to the current status of Omari House, the project passed through the following six steps:

1. The first task was to identify the house to be restored, in consultation with the Institute of Monuments of Culture in Albania (this is the primary institution responsible for the protection of cultural monuments in Albania). Some of the criteria for selection were: (i) priority - whether the house was in real danger; and (ii) its location and impact on the urban ensemble of Gjirokastra. The Gjirokastra Bazaar (where Omari House is located) was quite a well-known bazaar in the Albanian territories of the Ottoman Empire. At the beginning of the twentieth century, the Bazaar had some 300 shops.

   The Bazaar has transformed greatly in the last 50 or 60 years. As entrepreneurship was blocked during communism, the craftspeople and artisans working in the Bazaar shops were put to work in new factories built in the new part of town. They mainly made products for export. Unfortunately, the handicraft tradition was broken with the fall of communism and subsequent emigration!

   Another important issue was considered during the inception phase of the project; the Gjirokastra houses are big and they require much funding and labour for maintenance and restoration. During communism, 100 to 250 daily workers and masters used to maintain Gjirokastra's monumental houses. After the fall of the communist regime, most of the craftspeople emigrated to Greece. At the time, Greece was at the peak of its development and the skills of Albanian masters were in demand and cheap. In 2007, there were only five masters (all over 55 years old) able to construct the difficult slate stone roofs of Gjirokastra (Figure 1).
2. After selecting Omari House, the Gjirokastra Foundation identified and gathered the house owners (there were 25 co-owners mostly living away from Gjirokastra) and presented them with the

Figure 1. Aerial view of the Bazaar of Gjirokastra. © Gjirokastra Foundation.

state of decay of Omari House which some of them had never seen. The communication with the owners was made easier because the Gjirokastra Foundation had just opened an artisan shop in the house. However, that had only saved a small part of the house; the rest of it was deteriorating rapidly.

3. The Gjirokastra Foundation explained to the owners that the restoration of the whole house would be more feasible if the Foundation and the owners raised funds together and the house 'used' for a public purpose. The Foundation introduced its project idea for an "Art and Crafts Incubator and Centre" (ACIC) in the Bazaar of Gjirokastra. The owners agreed enthusiastically to have the ACIC created in their house after it was restored. The ACIC would occupy almost all of Omari House, which would be given to the Gjirokastra Foundation, rent-free for three years (to 'pay back' restoration costs). The Foundation had the right to manage the ACIC and prove that the ACIC benefitted the community of the artisans and craftspeople.
4. The Gjirokastra Foundation contributed by providing the restoration proposal, which was prepared in collaboration with local heritage institutions in Gjirokastra and the capital Tirana.
5. The Gjirokastra Foundation and the owners lobbied hard and provided the funding for restoration. It took two years to raise the funds. Meanwhile, the Foundation had started to organize the National Heritage and Artisan Fair in Gjirokastra's Bazaar as an alternative way to increase Gjirokastran and Albanian interest in arts and crafts training and products.
6. The house was fully restored by May 2010. In July 2010, the ACIC was launched and the training and education programme started. Five more house owners in Gjirokastra have requested collaboration with GCDO using the same method (Figure 2).

Figure 2. The second floor of Omari House, before and after restoration. Photos by E.Roshi and A.Zaretsky (2010), © Gjirokastra Foundation.

The costs of the project, at the end of 2011, was EUR 210 000.

Project initiatives

a. ACIC had two shops on the ground floor, which were given for free to two of the best Gjirokastra craft masters in wood and stone carving. The masters' 'payback' was that they would accept apprentices and teach them the wood and stone carving skills needed in house restoration. The young apprentices 'payback' for their free training was to work for free, as practice, on a monumental house (Figure 3).
b. In the training room on the second floor of ACIC, ten young men were trained for six months in wood and stone carving and restoration. A curriculum was developed to provide the best local advisers in wood and stone carving and restoration. This in-depth training involved practising in a monumental house in Gjirokastra (Figure 4).
c. In the same training area of ACIC, 14 young artists (from 10 to 16 years old) were trained in singing iso-polyphonic songs of Gjirokastra. Albanian folk iso-polyphony has been proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.
d. Women artisans used the training area and its facilities for quite some time; the first training was carried out in November 2010 on creativity and new products. In September 2011, the training area was used to produce new textile products based on Gjirokastra's traditional themes.
e. At the start of 2011, the Gjirokastra Foundation organized an awareness-raising campaign, with workshops in Gjirokastra and Berat (another Ottoman town listed as a UNESCO World Heritage Town in Albania), targeting around 1 000 families with monumental houses in both towns. A book explaining the role of the house owners in revitalizing their houses was published.

Figure 3. The master stone carver training a young man in his new shop. Photo by A. Zaretsky (2010). © Gjirokastra Foundation.

Figure 4. Training in wood carving for the decorative ceilings of Gjirokastra houses in the Incubator at Omari House, 2011. © Gjirokastra Foundation.

This project and its activities were initiated thanks also to the Omari family and, in particular, Manush Omari and Fatos Omari, who teamed up and negotiated this project with the GCDO. Unfortunately, they died before the house was restored. A wholehearted thank you to both of them and their families.

Project results

The project had a great impact with the following main achievements:

1. Omari House in Gjirokastra is fully restored.
2. Revitalization of the house is guaranteed; the two masters using the ground-floor shops are continuing to rent their shops, even though the rent-free period finished in 2013. The two masters and a woman artisan have contributed financially to the creation of an arts and crafts cooperative in Gjirokastra. They pay USD50 a month and hope to obtain some funds which will enable the registration of the cooperative. This is the first and very important sign of self-organization.
3. Ten young wood and stone carvers were trained (they were previously unemployed) for a period of six months under a carefully prepared curriculum. Two of them are already employed. All the trainees are thinking of working together to restore another house in the Bazaar, using the same method. They, the house owners and the Gjirokastra Foundation are lobbying for funds as we speak.
4. Women artisans of Gjirokastra have taken many training and skills development courses. Recently they produced new textile products with the help of a professional designer and have also made 14 traditional costumes for the young iso-polyphonic group (Figure 5).
5. The National Artisan Fair has been organized in Gjirokastra for seven years in a row by the Gjirokastra Foundation - the last one in September 2013. When a cooperative is created it will be in charge of organizing the fair and the Gjirokastra Foundation will supervise its work (Figures 6 & 7).
6. The young group of iso-polyphonic singers has recorded a CD and now performs at several local and national events. They were trained by a very well-known Gjirokastra iso-polyphonic singer (Figure 8).
7. The above method is already in its second very important and successful implementation; two houses – Babameto House I (a first category house in Gjirokastra) and a category two house – are being used by the Gjirokastra Foundation for a five-year, rent-free period. After the restoration, in collaboration with Cultural Heritage without Borders, one of the houses will be transformed into a heritage centre and the second one now hosts the ACIC. After restoring Omari House, ACIC will continue to work on Babameto House I where it has trained women in recycling and making souvenirs.
8. The project has a spin-off in Berat, another Albanian UNESCO World Heritage Town.

Figure 5. Women artisans of Gjirokastra producing new products on the second floor of Omari House, 2010. © Gjirokastra Foundation.

Figure 6. View of the National Artisan and Heritage Fair, 2008. © Gjirokastra Foundation.

Figure 7. View of the National Artisan and Heritage Fair, 2009. © Gjirokastra Foundation.

Figure 8. The young iso-polyphonic singers of Gjirokastra, 2010. © Gjirokastra Foundation.

9. Two publications have been prepared: one for house owners, reflecting the research and discussions held in two workshops (Gjirokastra and Berat), and one which promotes the young craftsmen trained at ACIC.
10. The Bazaar of Gjirokastra is attracting more artisans and craftsmen; ten new artisans have opened shops since the GCDO opened the first artisan shop in the Bazaar.

Instead of a conclusion

By the beginning of November 2011, the GCDO was officially informed by the European Commission that it would receive 270 000 Euros for the implementation of a project for the creation of the Monumental House Owners Association, training, and the restoration of the roofs of ten abandoned monumental houses in Gjirokastra and Berat.

Prior to the restoration, the house owners 'shared' with their communities their ideas on how their houses (once restored) would serve the communities. Sharing is done on a bigger scale now! The scale on which the 'sharing phenomenon' is being implemented in Gjirokastra (and lately in Berat) has led me to believe that, once you start sharing conservation decisions, partnerships for heritage conservation and development will be created.

Omari House raises another important issue: the Gjirokastra Foundation is now working so that all stakeholders are involved when conservation decisions are taken. Moreover, they are also organized better. The Gjirokastra Foundation supported the creation of the house owner's association and is also supporting the creation and growth of the association of the artisans and craftspeople of Gjirokastra, the association of the young friends of the heritage, the association of tour guides of Gjirokastra, etc.

From my knowledge of the social capital paradigm, I consider all these activities a way to increase the social capital of the town. So what started as 'sharing', has now transformed into 'partnering' for heritage conservation and social development.

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Acknowledgement

This article would not have been completed if not for the patience of Catherine Antomarchi and the lovely team at ICCROM.

Decision-Making Based on Dialogue: Preservation of Danish Churches under the Consultancy of the National Museum

KIRSTEN TRAMPEDACH

ABSTRACT

Danish churches are not protected monuments and a democratically-elected church council is responsible for the protection of church buildings, the furniture and decorations. Decisions about any intervention are based on the opinions of consultants, for which the National Museum provides experts in archaeology, art history, cultural history and conservation. The decision-making process is an interaction between the users, the authorities and their consultants. This process most often leads to agreements, and sometimes to compromises, but can also end without agreement and irreversible loss of values. The diocese and the councils have a great deal of freedom to make decisions on their own. However, they also have confidence in the system. This attitude, combined with a tradition of consensus in decision-making processes, benefits cultural heritage. Case studies will illustrate the aspects mentioned above.

Introduction

In 1806, a medieval crucifix in the Cathedral of Roskilde was put on sale for firewood. Fortunately, a precious reliquary (a gold enamel cross) fell from the head of Christ. This became the direct reason for the establishment of the National Museum in 1807. One of the purposes was to establish an antiquarian authority in order to protect the churches' cultural heritage.

In 1536, the Danish Church passed from Catholicism to Protestantism and the King became the nominal head of the church authority. The Church of today is an established organization with its own formal, economical and legal structure.[1] The formal head of the Danish National Church is the Minister of Ecclesial Affairs. About 1 800 of the 2 500 parish churches are medieval (Figure 1) and most of them were built in the twelfth century. They are not included in the national heritage building conservation programme, as protection of churches is part of the national church legislation. Each parish is an independent entity with an everyday 'board of trustees' in the form of a church council democratically elected for a four-year period, which, according to the law, is responsible for the preservation of its cultural heritage "to ensure that a reduction of the cultural values does not take place" (Kirkeministeriet, 2001, p. 68). All repair work and any change in the church building or any item of furniture more than 100 years old must be approved by the local diocesan authority. The diocese comes to its decisions after conferring with its consultants – i.e. in the final analysis, the Ministry of Ecclesial Affairs - and these include experts from the National Museum (Kjær *et al.*, 1998, p. 169). None of the consultants has the authority to do more than make recommendations for or against a proposal. The finances are provided by taxes paid by members of the church; approximately 80 percent of the population.

The church councils consist of laymen without any professional insight and, in some cases proposals, and decisions have to be confirmed by the church authorities. The decision-making process emanates from the church council, which represents the parish church, it then

Figure 1. Brarup Church. A typical Danish parish church. The nave and chancel are Romanesque. The tower and porch are Gothic additions. ©National Museum, 2008.

passes to the deanery and, from there, projects are handed over to the diocese, the head of the administrative system, which refers directly to the Ministry of Ecclesial Affairs. The dioceses consult a number of advisers. The National Museum acts as a consultant in all cases concerning antiquarian, architectural and cultural values, and provides expertise on archaeology, art history, cultural history and conservation. Besides its recommendations to the dioceses, the National Museum's work with churches consists of consultancy services for the country's churches and archaeological investigations in connection with restorations that are carried out. In addition, proposals are drawn up for the uncovering and restoration of wall paintings and the restoration of furniture. Finally, the National Museum functions as a consultancy for limewashing, the so-called limewashing service (Trampedach, 1996). Its job is to ensure that aesthetically and historically valuable limewash and plaster layers are preserved, and to prevent unjustified uncovering of wall paintings.

As the dioceses are the sole authority, and the churches, their furniture and decorations are not protected by the Heritage Agency, the National Museum's role as adviser is essential to protect the churches' cultural heritage. This demands an ongoing dialogue with dioceses as well as church councils and church communities in general (Brajer, 2008). During this process, it is fundamental to know the National Museum's position as presented by art historians, historians, archaeologists and conservators acting as its as advisers and what the aim of the advice is. The purpose is not, according to the law, to change churches into museums, but to find solutions where present needs can be implemented, while respecting historical values. This process most often leads to agreements, and sometimes to compromises, but also can end, as mentioned above, in no agreement

and an irreversible loss of values. After an amendment to the Act on Churches and Churchyards in 1992, church councils have been given greater freedom with regards to installations and decorations in churches. This means that it is even more important to maintain good relationships with, and cooperation between, the users, the authorities and the authorities' consultants.

The Church has constantly undergone changes and cultural heritage has consistently been threatened. But it is remarkable that buildings, artefacts, furniture and decorations have survived for centuries. There are no records of how much has been lost but the numbers must be immense. One often has to take conflicting interests into consideration while working with objects, which, like the churches, their decorations and their furniture, have both historical value and utilitarian functions. It would be truly unfortunate if the otherwise highly laudable wish to make the churches appear as appealing as possible meant that they were transformed into standardized buildings. As mentioned above, the National Museum has no wish to convert churches into museums. The main reason for this position is that it is the use of the churches that justifies the preservation of both buildings and furniture. Therefore, every age must be allowed to add something of its own, even if it is something that happens through necessity. Furthermore, the objects that are found in churches should have a function, even if this, in practice, means employing an often useful 'fall-back clause', whereby permission to replace an item of furniture is granted, providing the old item is safely stored in the church, so it can, if necessary, be put back in its former position or reused in other ways.

The role of the Church in modern society is the subject of debate, and cultural heritage is an important issue. Alterations are a necessity and are not only linked to fashion and liturgical modifications, but are also a response to demands for comfort. Furthermore, the level of general maintenance can frequently be a threat to heritage. Finally, the preservation of existing historical evidence, in the form of furniture and decorations, is given a lower priority for economic reasons, and these objects are in danger of neglect. These four above-mentioned issues – fashion, comfort, maintenance and preservation – are the most frequent subjects of discussions between church councils, the dioceses and consultants. Often, meetings are arranged to exchange ideas before projects are formalized. In this way, time-consuming administration can be avoided when the final project has to be approved by the authorities. The church council usually has no intention of neglecting cultural heritage and is proud of what previous generations have left under its protection. However, as they are also responsible for the church as a spiritual centre of the community with its daily demands, they are often forced to decide on priorities for economic reasons. Therefore as a consultant, one must understand present needs and be able to help the congregation implement their wishes or, if necessary, find a compromise. The following case studies exemplify the strengths and weaknesses of a system where the

advisers have no authority, and where the protection of heritage is based on dialogue between the local church councils, or vicars, and the church authorities – the bishop.

Case studies[2]

Between 1980 and 1982, important Gothic paintings dating from 1425–50 were uncovered in Rørby Church, situated on the western part of the island of Zealand. The paintings were of high artistic value and attributed to the workshop of Undløse[3] (Figure 2). From the very beginning, the church council was enthusiastic and, supported by authorities and consultants, the work was financed. The uncovering and restoration was carried out by the National Museum Conservation Department.

Unfortunately, shortly after the restoration was finished, the paintings began to deteriorate as a result of salt efflorescence. As early as 1983, the National Museum drew attention to the hot-air heating system, which needed to be changed to create a suitable climate. As the church did not have the finances for this solution, the situation grew worse, and the museum frequently made the church council aware of the situation. Not until 1998 was a new heating system introduced, but no funding was provided for the preservation of the paintings. In 1999, the church council agreed to the installation of a climate chamber under the vault, which has reduced the speed of the deterioration. Since 1983, there had been several negotiations between the church council, the church authorities and the National Museum but all efforts broke down, not only due to the lack of money, but also due to the lack of understanding of the heritage value. In this case,

Figure 2. Rørby Church. Wall painting in the nave. Condition before restoration. © National Museum, 2006.

arguments could not break through the resistance formed by a church council who had not understood their role as custodian of the heritage. Basically, they did not take the responsibility for protecting the paintings, but rather assigned it to the National Museum. Several meetings did not change their attitude and, with no support from the diocese, the Museum had no chance of changing the situation.

The climate chamber is still in place and a happy ending has just recently become a reality after a private foundation, Augustinus Fonden, donated the money for the conservation. Irretrievable loss occurred because of local incompetence/ignorance, the authorities' different priorities, and our – the National Museum's – fault in communicating the heritage arguments. The saving of a national treasure ended up being dependent on a private grant.

Open-minded church councils, on the other hand, can lead to unexpected and controversial results. This proved to be true in Vrigsted Church, situated in the eastern part of Jutland. The parish church was subject to an extensive restoration in 1999, and, during the process, it was necessary to remove plaster from the walls and vaults. Traces of wall paintings from eight periods, from the twelfth to the nineteenth centuries, were revealed as fragments or weak traces of figures and ornamentation. In cooperation with the National Museum, the architect responsible for the project proposed to leave all surfaces as found in a ruinous state without any restoration interventions, but with conservation measures, where necessary (Trampedach, 2005, pp. 167-168).

From the beginning, there was strong resistance to this decision on the part of the congregation, with the exception of the chairman of the church council, who decided to fight for the cause. A dialogue was established between all parties, public meetings were arranged and opponents were gradually converted. In the end, a vote among the board of trustees showed a majority for the project. The compromise leading to this agreement was a renewal of the pews, which were designed for the church, and a cross as altar decoration, which was acceptable to the National Museum (Figure 3). The church was given a 'modern-day appearance', harmonious with its archaeological traces. Additionally, the restoration pays testament to a parish with the courage to think and act unconventionally. Furthermore, the advisers were able to convey their message well (Trampedach, 2002).

When confronted by currents of fashion, the various points of view are affected by emotions. The Church is a mirror of the changes which have occurred over the centuries, and, as the Church is first of all a living house, we all are a part of this process and leave our mark. The challenge is to let it happen, with respect for historical values. Each change, big or small, has to be considered and seen in a larger context. A way of presenting the problem is illustrated by a present trend to reopen bricked-over east windows in apses or chancels. From a historical point of view, we do not want to open the windows as they were usually closed when new altarpieces were

Figure 3. Vrigsted Church. Interior after restoration looking east. © Roberto Fortuna, National Museum, 2000.

introduced after the Reformation, or even earlier. Nowadays, parishes sometimes wish to remove the altarpieces, to have the light from the east and establish contemporary altars. The following example deals with this aspect.

In Lyngby Church, north of Copenhagen, this request was put forward and the National Museum rejected the proposal. The displacement of the existing valuable Renaissance altarpiece would destroy the appearance of the church interior as a unit (Figure 4). Apart from historical aspects, the practical consequence of creating backlight results in a silhouetted vicar, which usually convinces church councils to change their minds. However, in the case of Lyngby, the local vicar had an uncompromising attitude from the very beginning. Several meetings between the church council, the parish vicar and the architect did not lead to an agreement, and in the end the National Museum was 'overruled' by the bishop and the window was opened. The altarpiece was kept in the church building, moving it to the side nave (Figure 5).

Figure 4. Lyngby Church. Interior before the removal of the Renaissance altar. © National Museum, 2009.

Figure 5. Lyngby Church. During the removal of the altar. © National Museum, 2009.

In most cases, however, the consultants are able to convince the local church council and church authorities to follow their suggestions, or at least to find compromises. Often the experience is that the parish has not realized the full consequence of large interventions and, when they understand the historical points of view, they end up following the advice. Achieving compromises also means finding new ways, for instance, of redecorating an altarpiece or pulpit without eliminating the cultural value and assuring a reversible treatment. Such compromises were achieved in Elling Church (Figure 6).

Figure 6. Ellinge Church. A contemporary painting by the artist Sven Havsteen-Mikkelsen inserted into the altar frame in 1994. © National Museum, 2008.

Since the nineteenth century, when heating was introduced in churches, the conditions for the preservation of objects of cultural heritage have changed radically and the growing demand for comfort has become a serious threat to both furniture and wall paintings. Not only is the average temperature during ceremonies rising (climate change), but also the occasional heating of parish churches is often changed because of continuous heating.

Heating is a necessity, and our mission is to support systems which can be installed with minor interventions and adapted to the preservation of the cultural heritage. Research excavations, as well as the uncovering of wall paintings, are usually limited to work done for technical reasons. Floor heating systems might, therefore, be rejected to avoid extensive archaeological excavations. Usually the expenses connected with archaeological works deter church councils from such action. However, in a few cases, funding is found, as was the case in Hedensted Church, in eastern Jutland. The church council insisted

Figure 7. Hedensted Church. The image shows the excavation, during which a posthole, wells and coins were found. © National Museum, 2008.

and the bishop supported the idea of installing floor heating in spite of conservation objections. This entailed a full-scale excavation, and investigations provided important knowledge about the history of the church. In this case, cultural evidence could have been preserved for the future and this was the wish from the historical point of view. However, the church placed more value on present needs, even though the alternative choice would not have involved destructive solutions and would have been possible (Figure 7). When local wishes are strong, money is available and the bishop supports the community, conservation arguments fail.

Discussion and conclusion

Preserving the cultural heritage of churches in Denmark is closely connected to financial support from the church itself. Both too little and too much money in the hands of church councils can be a threat to cultural heritage, as huge renovation or redecoration programmes often tend to conflict with the National Museum's aim of protecting entire contexts, i.e. church interiors. As economic resources are growing, preservation can be threatened. The preservation of cultural heritage is of no liturgical significance. Therefore, the conservation treatment of wall paintings can become dependent on private grants, and, in the worst case, this can be a reason for a church to abandon its responsibility. Leaving the protection of church heritage in the hands of church authorities could mean that some decisions, in theory, could be fatal to the heritage. However, the experience of the National Museum shows that, apart from a few cases, the church administration accepts its responsibility. It is not an easy position, as the bishop fundamentally has a theological approach and therefore

has to weigh many considerations. However, having bishops with the final authority might be an advantage, if their professional limitations ensure their use of consultants before final decisions are made. The cooperation between the consultants and the dioceses has become closer and many initiatives have been introduced to extend the relations.

Frequently, informal meetings are arranged by the National Museum. During these sessions, problems are discussed and information is exchanged between the church authorities, project-leading architects and the consultants. Moreover, most of the dioceses organize what is called *konsulentrunder* – consulting tours. Together with the diocese administration and the royal architects,[4] experts from the National Museum visit a chosen number of parish churches. The choice of churches is dependent on an actual practical problem related to general maintenance or greater heritage issues, and most often is treated as an initial discussion of projects that local communities wish to implement. The establishment of good dialogue before a project is finalized makes the administrative process easier because the arguments can be discussed thoroughly before decisions are made.

The National Museum also participates in meetings held at the initiative of church councils who wish to present ideas and to know in advance what can be, and what cannot be, accepted from a heritage preservation point of view. It is often a challenge to meet with church councils who no longer just accept arguments, but most often are educated people who are equal partners in exchanging points of view (Brajer, 2007). It is important to sustain the feeling of ownership and support the requests as far as possible in order to maintain local enthusiasm.

The role of consultants is to identify the historical, artistic and sociocultural significance of the specific church and its furniture and decoration. It is not their purpose to fight against any change, but to select their 'battles' with care, and to ensure that any change, maintenance or preservation is done with quality. Change is the nature of the church, and therefore preservation has to be adapted to this process, which implies making choices.

In Denmark, the everyday preservation of cultural heritage is actually left in the hands of church councils. In spite of the risk of neglecting their responsibility, experience shows that the communication between users, advisers and authorities is generally working very well. First of all, because exchanges of ideas are based on respect for each other's point of view and all parties involved want to arrive at an agreement and are willing to make compromises. In this process, it is important to be open-minded, respect the role of the Church in a modern society and accept criticism from an often very knowledgeable community.

The greatest threat, however, is when lack of funding limits initiatives and less attention is focused on preservation, which becomes

low priority. Or, when the power of money overrules conservation aspects and disagreements end up in favour of the church. In these cases, the conservation advisers have no tools to direct or force the church to live up to its responsibility. If the future makes preservation dependent on private foundations, or the church's own priority, the most valuable objects might still survive but the continuity of the cultural history will probably disappear, and, in the worst cases, unique cultural heritage will be lost forever.

Notes

1. In Denmark there is no separation of Church and State.
2. Information regarding these case studies was found in unpublished documents in the archives of the National Museum.
3. A group of wall paintings already known in Denmark and named as the "Workshop of Undløse" after the first paintings were found in 1920. This workshop is connected to Swedish wall paintings, e.g. in the Cathedral of Stängnäs (Unionsmesteren).
4. The country is divided into five inspectorates, with one architect, who carries out the supervision of protected buildings and consultancy for churches, appointed by the state for each inspectorate.

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Acknowledgements

The author thanks Isabelle Brajer, Henriette Rensbo and Karin Vestergaard for their helpful advice and comments.

Linking Emergency Decisions with Long-Term Sustainable Recovery Process: the Case of Post-Earthquake Reconstruction in Marathwada, India*

ROHIT JIGYASU

ABSTRACT

Emergency situations are special since they present a decision-maker with a context that is characterized by extraordinary constraints on resources, the need for urgent action and a critical psychosocial state that is markedly different from the norm. However, actions taken under these extraordinary circumstances can have a profound bearing on the long-term recovery of a community and its heritage. This paper discusses critical aspects of decision-making in emergency situations with reference to case studies of post-earthquake reconstruction in the Marathwada region in India, and assesses the long-term impact of rehabilitation policies formulated in the immediate aftermath of the earthquake.

Patterns of adaptation and change in these areas since the 1993 earthquake demonstrate how small decisions taken during an emergency can have wider socioeconomic and physical implications. These cases also show the importance of understanding the local context when making decisions, especially with respect to local vulnerabilities as well as capacities, skills and resources. They also emphasize the necessity of engaging various stakeholders, especially the local community, not as passive recipients but as active participants in the decision-making process. These considerations are significant for conservation professionals making decisions during emergencies, especially with regard to immediate protection, repairs, and long-term recovery of cultural heritage, even if we largely remain at the periphery of the reconstruction process.

Background

A crisis or emergency is a threatening condition that requires urgent action. Effective emergency response can avoid the escalation of an event into a conflict or disaster. However, emergency response does not exist as an exclusive phase. Rather, it is part of a continuing process that is closely linked with pre-disaster preparedness and post-disaster recovery, meaning not only restoring normality, but also reducing the vulnerabilities that led to the disaster in the first place. It is important to understand the context within which emergency decisions are taken, because it is markedly different from normal situations: it is characterized by fear and stress, urgency and unpredictability. Moreover, in such situations, limited resources are available, which calls for prioritization. Also, many new stakeholders such as international donor agencies and NGOs come into play during an emergency.

To understand the nature of decisions taken during an emergency, it is useful to consider the following questions:

- Which actors were involved in decision-making? Who had the final authority?
- What were the predominant constraints?
- What priorities were set by the decision-makers and on what basis?
- What process of implementation was decided on and how was it put into practice on the ground?

Based on the findings of a research study on the long-term impacts of post-earthquake reconstruction in the Marathwada region of the western state of Maharashtra in India, this paper will investigate how decisions taken under such extraordinary circumstances can have far reaching consequences for the cultural heritage of the area concerned. These impacts extend well beyond the emergency phase and, if

* This paper is an adaptation of the following work by the same author: Jigyasu, R. 2013. Long-term Cultural Impacts of Disaster Decision-making: The Case of Post Earthquake Reconstruction in Marathwada, India. *ArchNet-IJAR: International Journal of Architectural Research*, 7(3): 14-23. Special Issue: Post-Disaster Reconstruction. Reproduced with permission from Archnet-IJAR.

long-term consequences are not taken into consideration, the results can be catastrophic, turning a natural disaster into a cultural one.

The cultural heritage of Marathwada

The cultural heritage of Marathwada is predominantly rural and is characterized by traditional settlements with local or indigenous housing as an important component. Village structure is organic, punctuated by public and semi-public open spaces used for collective activities. The village entrance is marked by a temple and a gateway. Some of the villages also had fortified walls, many of which have disappeared.

Local housing has traditionally been built using the most easily available local materials, including stone and wood. Typically, the walls are made of stone masonry, sometimes more than 600 mm thick with mud or lime mortar (Figure 1). In villages where there are large deposits of white clay soil nearby, walls are predominantly made of adobe bricks produced from that soil. The most commonly found type of roof construction consists of timber with a thick heavy layer of soil to provide waterproofing and insulation. There is a distinct typology of housing based on the economic and social status of the household. Houses of wealthy people are characterized by a courtyard surrounded by a colonnaded veranda off which the rooms are arranged. A front wall with dressed stone cladding and a massive doorway are also characteristic features of these houses. Other important elements of the built heritage are stone temples with typical pyramidal roofs (Figures 2 and 3), cave temples, fortresses, and wells and water tanks representing a well-developed traditional water system. The region also abounds in

Figure 1. Traditional houses in the region are characterized by massive stone masonry walls, punctuated by large gateways.

Figure 2. Very sophisticated dry stone masonry can be found in some historic temples in the region such as this one near Killari town.

Figure 3. Stone temples with a typical pyramidal roof made of corbelled masonry are typically found at the entrance of every traditional village.

movable heritage in the form of sculptures and inscriptions, most of which are still part of religious use (Figure 4).

Another important aspect of Marathwada heritage is that it is living and dynamic. The building crafts in stone and wood have survived over generations. These included *Sutars* (carpenters, who make the unique roof construction called *Malwad* (Figure 5), as well as agricultural tools), *Wadars* (who are involved in extracting and breaking the stones from quarries and play a vital role in stone masonry work) and *Patharwat* (who decorate house entrances and do stone carving).

Figure 4. Ancient artefacts found at every corner of the village are still worshipped by the community.

Figure 5. Unique traditional roof construction seen in local houses of the region, built using sophisticated joinery devoid of nails.

Heritage is also very much part and parcel of people's lives, surviving through rituals and traditions.

Earthquake strikes Marathwada

A devastating earthquake hit Marathwada in the early morning hours of 30 September 1993. Its magnitude was 6.3 on the Richter scale and it left nearly 9 000 villagers dead and around 16 000 injured. In the 52 villages that were most severely affected, some 30 000 houses were destroyed or badly damaged (Jigyasu, 2001).

The loss of life and property was particularly high in rural areas, where many traditional buildings, which had already become weak and vulnerable, were unable to withstand the shock of the earthquake.

Vulnerability and capacity of cultural heritage at the time of earthquake

Traditional construction techniques have several features that contribute towards good earthquake performance. These include good stone masonry with good corner joints and through-stones, timber under-structure with flexible tongue-and-groove joinery capable of absorbing earthquake forces, as well as wooden columns resting on stone bases that help isolate the base during ground motion. However, in spite of these features, most of the traditional structures performed poorly during the earthquake, causing many deaths.

There were several reasons for the high vulnerability of these structures, which are linked to the overall development context. Increased poverty of agrarian communities meant that these structures were not regularly maintained, e.g. the traditional application of kerosene oil to wooden beams and columns had been discontinued, thereby accelerating the deterioration of the wood. Some other traditional practices had also been discontinued due to ignorance or loss of knowledge. For example, the practice of periodically replacing the mud layers covering roofs was substituted by simply adding successive mud layers, thereby increasing the dead weight of the roof. The quality of stone masonry had also degenerated to a great extent; rather than building consolidated stone constructions employing through-stones, rubble masonry held together by a mud mortar was merely faced with properly cut stones. For several reasons, craftsmen had lost significant knowledge that had given rise to such a fine cultural heritage in the region.

Emergency decisions for post-earthquake reconstruction

In the emergency phase following the earthquake, the government took several crucial decisions for reconstruction that would change the destiny of Marathwada and irreversibly impact the rich living

heritage of the region. These decisions were based on the following assumptions:

- People are helpless victims. They need to be provided with cash and kind. The government thus decided to take a soft loan from the World Bank worth millions of dollars.
- Permanent shelter is the main need of the victims. Other needs can follow.
- The 52 villages that were heavily damaged are located on land which is not safe from earthquakes. Therefore they should be relocated.
- Traditional construction methods and materials (namely wood and stone) are the main culprits. Therefore modern earthquake resistant materials and technologies using concrete should be introduced.
- Post-earthquake reconstruction is an opportunity to modernize 'backward' rural villages and provide them with 'city-like' house designs and villages.

According to the Maharashtra Earthquake Emergency Rehabilitation Programme (MEERP), the first of its kind in India, conceived and executed with the help of a soft loan from the World Bank, the affected villages were divided into three categories based on pre-defined criteria,[1] namely (Government of Maharashtra [GoM], 1993):

1. Category A – Villages to be relocated.
2. Category B – Villages to be reconstructed *in situ*.
3. Category C – Villages where repairs and seismic strengthening and a retrofitting programme would be implemented.

Most of the ground plans for relocated villages were prepared by engineers in the local town planning office. The layouts of these villages were mainly 'city-like', with wide streets forming a grid pattern, and row or cluster housing. This is contrary to traditional settlements, which were characterized by narrow streets, a hierarchy of public and private open spaces used for religious and other activities, and clusters of housing with distinct typologies influenced by traditional occupation patterns (Figure 6).

The houses were again divided into three categories on the basis of land tenure of the family.[2]

Housing was given first priority in the rehabilitation process. Accordingly, 52 villages were to be relocated with essential services and infrastructure. New standards were set for housing construction that advocated the use of 'earthquake-resistant technology'. The government managed to arrange the participation of a large number of non-governmental agencies in the programme, including commercial firms, international donor agencies, religious groups, political parties, etc. These agencies came up with a variety of building technologies to demonstrate seismic resistance. These included precast concrete panels, geodesic domes with ferrocement, *in situ* reinforced concrete, hollow concrete blocks, etc. It is worth noting that almost all the agencies advocated the use of concrete.

Figure 6. City-like grid layout of the relocated villages designed by the engineers had no relation to the spatial pattern of traditional villages.

Most of the relocated villages were adopted by various public and private agencies. The entire reconstruction activity was primarily contractor-driven, where contractors and labour were hired by donor agencies from outside the region to undertake reconstruction.

Initially, there were ten category B villages that were supposed to be reconstructed *in situ* (GoM, 1993), but due to social and political pressure and lawsuits filed by *panchayats* (village assemblies), the number rose to about 22 villages. Ultimately the GoM decided to relocate these villages to new sites (Nikolic-Brezev *et al.*, 1999). As a result, by 2001, the number of relocated villages increased from 52 to 74. In fact, only two category B villages – Tembhe and Pardhewadi – were reconstructed *in situ*.

In category C villages, strengthening and retrofitting of existing houses was undertaken by the government with the support of NGOs. In these villages, a publicity campaign for 'model houses' was launched by the government, which advocated the use of reinforced concrete bands at plinth-, lintel- and roof-levels. It is noteworthy that in these villages, where households were to have retrofitted local buildings, over 99 percent of the work was in the form of new concrete and brick additions (Nikolic-Brezev *et al.*, 1999).

Impact of reconstruction: increasing vulnerability (1993–2011)

In relocated villages, people have undertaken extensions to their houses, but very few extensions have been carried out using the materials and technology that were originally promoted in the reconstructed houses because they are neither affordable nor available.[3] Wall materials include tin sheets, thatch, ferro-cement sometimes with bamboo posts, and stone and brick in cement mortar.

While stone was the predominant building material of traditional houses in the region before the earthquake, it is now used only to a very limited extent, mainly for the construction of boundary walls. This is because of a perceived fear of stone as an unsafe building material (Figures 7-10).[4]

Figure 7. The local people have made additions to the relocated houses using locally-available materials, such as thatch.

Figure 8. Stone in random rubble masonry is only used for making boundary walls.

Figure 9. Stone in random rubble masonry is only used for making boundary walls.

Figure 10. In many cases, people have used cheap corrugated tin sheets to make additions to their reconstructed houses.

The nature of the material and construction system employed varies according to economic group. The lower economic groups tend to use tin, ferro-cement, thatch and stone, while higher economic groups use brick and concrete blocks. In many cases, walls are constructed using hybrid materials such as stone and brick. Tin sheets are mainly used for roofing because they are perceived as earthquake-safe due to their light weight, although these get oven-hot during daytime causing health problems.

Ironically, many of these extensions, regardless of economic groups, are vulnerable to damage during earthquakes due to poor construction practices, such as hybrid constructions built using incompatible materials and poor masonry, poor corner joints between walls, absence of lintel bands and inadequate foundations. The reinforced

concrete columns, wherever used, are of improper cross section and do not have adequate reinforcement. In many instances, tin sheets used for roofing are not fixed to the purlins, but rather just held in place with stones, thereby making them susceptible to displacement in high winds, or leakage during heavy rains (Figures 11-14).

Since the criteria for house allocation was based on land ownership, landless farmers and craftsmen who ended up with very small or no houses have undertaken construction on their own, using combinations of materials, such as thatch, tin and stone. However the quality of these self-built houses is very poor, making them highly vulnerable to hazards such as earthquakes and rainfall.

Figure 11. Community members from affluent socioeconomic backgrounds are significantly less vulnerable, as they have made additions using the same materials and technology as used in the reconstructed houses.

Figure 12. Many additions made for outdoor kitchens are in poor brick masonry, covered by tin sheets that can easily blow away during heavy winds.

Figure 13. Reinforced concrete columns used for new constructions are of incorrect cross section and do not have adequate reinforcement.

Figure 14. The new constructions in brick and reinforced cement concrete are of very poor quality.

As mentioned before, retrofitting techniques for existing houses were promoted by the government and NGOs in category C villages which did not sustain much damage. Some pilot projects were initiated in these villages and it was hoped that these examples would be replicated by others in the village. However, 18 years after the earthquake, many village inhabitants do not even remember in which houses the pilot retrofitting projects were undertaken. Even the residents of those retrofitted houses are only vaguely aware of the advantages of

retrofitting and can only remember 'angles' as distinctive features of these houses that were put in place to strengthen the connection between the walls and the roof. In some of these houses, these angles have already been removed in order to increase the height of the roof. In others, extensions to these houses do not incorporate any earthquake-proof features (Figure 15).

As mentioned before, the traditional construction process in Marathwada was carried out by craftsmen who had been building in stone and wood for generations. However, after the earthquake, traditional construction systems were condemned as unsafe and reconstruction policies further encouraged the use of new materials and construction techniques. As a result, traditional craftsmen, who were already in low demand prior to the earthquake, lost their livelihoods and moved to other jobs. Construction work is now undertaken by other socioeconomic groups, who have acquired limited knowledge in brick and reinforced cement constructions through short apprenticeships. However, this quickly-acquired knowledge has resulted in very poor quality constructions. In fact, one of the long-term impacts of this reconstruction policy has been that traditional building craftsmen have almost disappeared from the region, and local constructions in stone and wood have been replaced by highly vulnerable new constructions. Thus reconstruction further accelerated the process of the marginalization of traditional craftsmen.

In some instances, where traditional houses are still intact, people do not feel safe living in them, and would prefer to move to tin sheds. Even so, many years after the earthquake, the perception against the

Figure 15. The iron angles used for retrofitting traditional houses have been removed to increase the ceiling height. Moreover, the traditional roof, made of wooden beams and rafters, is being replaced by tin sheets.

use of traditional materials is so strong that wood salvaged by owners from their old houses is used as firewood and stones are only used for boundary walls. These perceptions have also led to the replacement of traditional stone temples, which were highly resistant to earthquakes, with ones constructed in brick and reinforced concrete. There is also a new architectural vocabulary influenced by nearby regions. Most of these new constructions do not follow any earthquake safety standards (Figure 16).

Prior to the earthquake, traditional villages were located in areas with a good water table, and water was drawn through wells and tanks. However, this is not the case for relocated villages, which are dependent on a piped water supply, and during summer face many problems in getting enough water.

Figure 16. Traditional stone temples that were considerably safer against earthquakes have gradually been replaced with reinforced concrete structures of poor quality, built with new architectural techniques from the surrounding region.

Conclusion: short-term decisions should not lose sight of long-term implications

The assessment of the long-term impacts of the post-disaster reconstruction in Marathwada has shown how reconstruction policies, with all their good intentions have not only reinforced some pre-disaster vulnerabilities and risks, but also created new ones. Clearly this case highlights how short-term decisions, based on immediate perceptions of risks, can overshadow considerations of risks that may accrue in the long term.

This case study also demonstrates how risk perception and communication affects decisions that can have far-reaching consequences. The predominant opinion against the use of stone has led engineers to advocate modern materials and technology. As a result, people have abandoned the use of traditional construction methods, which has led to the disappearance of local building traditions and skills, which have been replaced by very poor quality new constructions.

Therefore decision-making during an emergency situation should not be seen as an end in itself. Rather, short-term decisions should have a long-term vision, which emphasise the importance of preparedness beforehand. Moreover, these experiences highlight the need for that vision to be based on an awareness of cultural heritage as a valuable resource, which sustains communities, traditional knowledge and livelihoods, and is vitally relevant to larger sustainable development goals.

Notes

1. The villages to be relocated were those where more than 70 percent of the houses were damaged, where a certain number of deaths were reported and where the ground had black cotton soil (a soil type with a high content of expansive clay minerals), up to a depth of 2 metres. Where the damage was more than 70 percent but the ground strata was good, i.e. the black cotton soil was less than 2 metres in depth, it was decided to reconstruct these villages *in situ*. The designation of category C villages was decided on the basis of a detailed technical survey by a team of government engineers.
2. Category A houses had a floor space of 250 sq. ft (about 23.25m^2). These were to be provided to farmers who were landless or owned up to one hectare of land. Category B housing of 400 sq. ft. (about 37 m^2) floor space was provided to those owning land between one and seven hectares, while landowners with more than seven hectares received category C house of 750 sq. ft (about 69.5m^2) floor space. The building plot allocated for each of these houses was about ten percent greater than its footprint to allow for future expansion.
3. Ten Building Centres were established in Latur and Osmanabad supported by the Housing and Urban Development Corporation (HUDCO) and also assisted by the government. These centres were supposed to promote construction activity and generate employment through training programmes for construction artisans, unskilled labour and unemployed youth. They supplied building materials to construction sites

and educated people with respect to earthquake-resistant technology. This was a very good idea and would have ensured sustainability. Unfortunately, all these building centres were shut down within three to four years as they were completely dependent on external support.

4. Houses with heavy roofs covered with soil, and thick stone walls with weak bonding, especially at the joints, suffered enormous damage. This caused huge loss of life. On the basis of a quick damage assessment immediately after the earthquake, the traditional techniques of local housing were deemed to be the major cause of loss of life. All local construction practices were rejected by the 'official expert agencies'. Local people who saw their loved ones die under a heap of stone rubble also developed an acute fear. Consequently, traditional building materials and techniques were considered to be 'unsafe' for use in future housing.

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4

Decision-Making Tools and Approaches: What to Keep, What to Look For?

Conservation-Restoration in Europe: Setting in Motion the Concepts and Principles developed in the Twentieth Century

MARIE BERDUCOU

ABSTRACT

This paper discusses the challenges presented by new and diverse forms of cultural heritage, such as industrial heritage and contemporary art, to the classic conservation restoration principles developed within Europe since the nineteenth century. These principles, based on concepts of integrity and authenticity, lie at the root of modern conservation ethics and are centred on a consideration of the historical dimension of heritage as expressed through its material components. However, current conservation practice increasingly encompasses new forms of heritage, to which the application of principles originally developed for historic monuments and works of art becomes problematic. Consequently, some revision of these principles is needed to allow more flexible approaches as illustrated by two different case studies.

Since the purpose of cultural heritage preservation is to provide social benefit, the values held by heritage must be analyzed through a wider lens that includes social and cultural dimensions. In this regard, space must also be found for imagination, creativity and open-mindedness to play a role in finding innovative new uses for monuments that respect these values as much as possible.

Introduction

In past years, during each Sharing Conservation Decisions course, I offered an overview of the principles of conservation and restoration as they had developed in Europe, attempting to place them in an historical perspective. The presentation always concluded with a proposition for a methodological framework for conservation projects. We will not dwell on these items within this paper. However, here are just a few reminders:

- The discourses formulated in the nineteenth century were principally based on a consideration of historic buildings (Ruskin, Viollet-le-Duc, Boito, Riegl). During the twentieth century these principles primarily focused on the preservation of 'original material' and a respect for all historically significant additions (Athens conference, Venice Charter).
- They were further developed for works of art in the twentieth century (Brandi, Philippot), placing a respect for original materials at the heart of conservation-restoration and raising a difficult question: how do we take into consideration the material history of works undertaken to the object (additions, alterations, transformations, etc.) within a conservation intervention?

This brief summary highlights perhaps the extent to which European thought is dominated by the historical dimension of cultural heritage. This means that the material study of cultural heritage is focused both on everything that establishes with certainty the origin and original form of the object, as well as the indicators of its evolution over time. The paradoxical nature of this thought process becomes quickly apparent: can one logically integrate all traces that reflect the ageing and history of an object within a conservation project whose scope is to define and establish which interpretation of the object is to be presented? If so, should we accept that the present conservation project is itself a moment in the life of the object, as are any other previous interventions?

Case studies

With the emergence of the concept of 'outstanding universal value', which was coined in the 1972 UNESCO *Convention concerning the Protection of the World Cultural and Natural Heritage*, the classic European concepts of integrity and authenticity are challenged by the prism of cultural diversity:

> All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong (UNESCO, 2016).

This compels us to question a vision that focuses exclusively on the conservation of the original and historic materials of the object, as stated above. Without a revision of this approach, 'old world' Europe will be unable to engage with new forms of cultural heritage which demand different points of reference and different methods from those that have been developed for historic monuments and works of art of the past. For many contemporary artworks, the concept takes precedence over material components and conservators have yet to develop new approaches to take this reality into account. But among our new heritages, industrial heritage also presents numerous, previously unknown problems. We will try briefly to demonstrate this through two examples:

- The *Les Machines de l'île* in Nantes, or how to revitalize obsolete port facilities while maintaining a respect for the 'spirit of place'.
- The flour mill at Aumale, or how and why to preserve a humble component of nineteenth century industrial heritage which is protected as a historical monument.

In some cases the preservation and development of industrial heritage raise serious issues concerning urban policy, requiring programmes whose implementation needs several decades and considerable investment. This will be shown later on with the example of the vast industrial brownfield site on the Île de Nantes. However, in other more modest cases, the choices of presentation and the cultural use of industrial equipment that has become obsolete are similarly complex and not straightforward.

This can be observed in the case of the small Lambotte mill in Aumale,[1] which ceased activity in 1972 and was classified as a historical monument in 2004. This remarkable complex consists of an intact assembly of technical equipment and generally dates from the end of the nineteenth century or the beginning of the twentieth century. It was maintained in a very good state of conservation by its current owner, an heir of the Lambotte family which had used the mill for

almost a century. On account of all of these elements, it was given its classification (Ternois, 2005).

The site feels as if it was abandoned just a short time ago (yesterday, or perhaps the day before) and one is struck by the absence of everything that should give it life and meaning: the presence and bustle of the workers, the noise and movement of machines, raw materials and processed material, flour particles suspended in the air, and the living network where the mill would participate in trade, social relationships and the life of the city, etc.

It is then, paradoxically, the concept of 'ruin', within Brandi's sense of the term, that comes to mind. This heritage object, so recent, so well-preserved, protected by law, is valued for the information it contains– the unusual if not unique testimony that it represents for the history of technology. However, the first feeling it conveys to us is more about all that has disappeared rather than about what still remains. How to treat this site? Locking it into a policy to preserve it in its actual state (i.e. the preservation of the site as a ruin) seems problematic. For historians of technology and sociologists and specialists in regional history, this could constitute a particularly well-documented object for study, but this would be insufficient to highlight its value.

Without a public, how will it survive with a new private owner who may have little or no motivation to preserve this site? Should we then provide it with a new function? Open it up to visitors (with all the changes that this would involve)? Reactivate all or some of the machines for museum demonstrations? Why not develop a new production of bread rolls to take away after the visit, with the cooperation of some nearby bakeries? Or as a tool to demonstrate the performance of clean energy, as the mill would impressively use a local water source, the Bresle River, to operate all its machinery on three floors? The development project would thus deliberately superimpose a new meaning onto the old one, which is radically alien to conventional approaches to conservation, but probably essential to that of the mill.

The brownfield redevelopment of the fluvial Île de Nantes,[2] which comprises 337 hectares, is of course on a completely different scale. The industrial development of the island began in the nineteenth century with sugar refineries, spinning mills, canvas factories, breweries, tanneries, foundries, and shipbuilding activities, which reached a peak in the mid-twentieth century and then declined from 1970 onwards. Activities ceased completely in 1987. This left behind a traumatized city and a vast totally abandoned urban landscape. It took almost ten years (1989 to 1997) to develop a comprehensive restructuring plan including housing, offices, shops, public facilities and services, light transport, green spaces, etc. However, only one facet is of interest to the discussion here: how to accept this heritage and conserve, through some strong, symbolic acts, some kind of 'spirit of place'?

One of the main buildings of the shipyard (*Ateliers et Chantiers de Nantes*) was restored and dedicated to the memory of the sites and of the workers who worked there. It hosts the *Maison des Hommes et des Techniques* (Men and Techniques Centre), a site dedicated to permanent and temporary exhibits on shipbuilding, the *Centre d'Histoire du Travail* (Labour History Centre), which keeps records of labour and farmers unions of the *Loire-Atlantique*, and the *Centre Interculturel de Documentation* (Intercultural Centre for Documentation), which specializes in the cultures of migrant communities, or communities of migrant origin. These different associations ensure that history continues to inhabit the place.

Two huge Titan cranes made and assembled entirely in Nantes in the middle of the twentieth century, one of which is classified as a historical monument, were acquired by the City, secured (by means of counterweights and structural consolidation) and repainted–bright yellow for the oldest one (1954), and silver-grey for the other (1966). They now function as major landmarks in the urban landscape and are emblematic of its industrial past. In particular, several large shipbuilding halls or port warehouses have been preserved, but reinvested with new uses.

The most original experience is provided by Delarozière Francis, the creator of the *Royal de Luxe* Company's street theatre machines and artistic director of the association, *La Machine*, and Pierre Orefice from the Manaus Association. The former Alstom industrial hall has become the *Atelier* (Workshop), which hosts public demonstrations of the construction of interesting animated machines, the creative inspiration for which stems in part from the world of Jules Verne, a native of Nantes. It also hosts the mechanical universe of Leonardo da Vinci and other exhibits from the industrial past of the city. Nearby is the *Galerie des Machines* (Gallery of Machines), where visitors can see displays of the entire process of the creation of machines and can also operate some of them, such as the 'giant crab' and the 'sea serpent'. A central hall is occupied by the star character of the *Île des Machines* (Island of Machines): the Great Elephant. Measuring 12 m high and 8 m wide, it can accommodate 52 passengers per trip. Each outing is a fascinating festive event. On board visitors have a new panorama of the Île de Nantes.

In October 2007, the vast space of *The Machines de l'île*,[3] dedicated to constructions, animation and exhibits, was honoured with the Special Jury Prize by the *Salon International du Tourisme* (International Tourism Fair) which awards innovative tourist facilities. Just like the shipyards of old, it is constantly in the media, ensuring its appeal. The machines built in the workshop are exhibited in the *Galerie des Machines*. The most recent machines will be assembled on a gigantic carousel: the *Manège des Mondes Marins* (Marine World Carousel), which will be 25 m high, and filled with 35 moving parts, representing sea creatures. It will be inaugurated on 14 July 2012 and will hold 300 passengers. The *Atelier* will further enrich the gallery by

implementing another major project, the *Arbre aux Hérons* (the Heron Tree): a steel shaft, 50 m high and 47 m in diameter, topped with two herons. Visitors will be able to move from branch to branch over the stunning hanging gardens. The opening to the public is planned for 2017.

Conclusion

Providing new uses for monuments to ensure their preservation is not new and industrial heritage is no exception to this need, which has already been affirmed in the Charter of Venice. Heritage conservation has its history, methodology, and its ethical principles. But it is only well conceived when integrated with the purposes it serves: the education and enjoyment of the public, a form of social utility. Imagination and open-mindedness are not opponents to conservation. The values held by heritage, as well as the social and cultural issues of its preservation, must be analyzed on a case-by-case basis. This is in order to give rise to economically viable projects that respect these values as much as possible.

Notes

1. Aumale is a small French town in the department of Seine-Maritime, Upper Normandy. It has around 2 500 inhabitants; the Bresle River runs through it.
2. Nantes is a large city in the west of France on the banks of the Loire, 50 km from the Atlantic Ocean. As Prefecture of the region of the Pays de la Loire and the seat of the Regional Council, it is a central element of the urban community of Metropolitan Nantes, which has almost 600 000 inhabitants. The Île de Nantes is a fluvial island between two branches of the Loire. It is linked to the north and south banks by ten road bridges, a foot bridge and two railway lines.
3. Official website of the *Machines de l'île*: http://www.lesmachines-nantes.fr/english/

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Korea's Challenges in Shaping Government-Private Partnerships in order to Establish a Code of Ethics for Cultural Heritage Conservation

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ABSTRACT

This paper takes Korea's three-year research project to establish a code of ethics for conservation (2010–2012) as an example, in order to share a methodology for setting out a working partnership between a government and the public. A code of ethics, as a set of guidelines for conservators which can help them perform rational decision-making, is a new tool in Korea. The project aims at codifying a decision-making process in a written text in order to improve the standard of conservation practice in Korea. This paper examines the way in which historical and social contexts have been considered in the process of establishing a government-public partnership. It gives a set of models for working together, which are the same as those implemented in the project to establish the code of ethics.

Introduction: Local context in establishing government-private partnerships

The difference in cultural and historical context in a society requires flexibility in making a decision on the conservation of heritage. Values attributed to heritage and various aspects of authenticity are subject to cultural diversity and historical change. The decision to conserve an object should be made not only considering its intrinsic values, but also within its social and political context. A historical object has its own history and meaning as well as social and physical contexts, making it unique and different from others. Therefore no single principle can be applied to all. There is no correct answer on a decision to be made. What is more important in conservation is whether the decision is made through a rational and logical process of thinking, or not. Therefore, a conservator repeats the same process of reasoning for rational decision-making in every conservation project, yet may reach a different conclusion in each case. Such aspects of conservation as a social process of conserving what is valued, explains why different decisions have been made at different times in different cultures.

In many cases, social factors, such as who is a decision-making authority and how they assess values of heritage, what kind of stakeholders are involved and what their attitudes are towards preserving and understanding heritage, become important aspects in deciding the fate of heritage, as shown in the case of the carved Buddha in Bamiyan, Afghanistan and also in Seokuram, Korea. The former statue has been destroyed, while the latter has been designated and preserved in good condition. The above factors are not independent, but interact with each other. Above all, a private or public institute which is an authority makes decisions and plays an important role in leading other factors in certain directions. Ideally their partnership can make a balanced and value-based decision to respect the opinions of the various different stakeholders.

A suitable model for sharing roles between government and private sectors can be different, depending on each culture. This is because of

their historical experience and cultural context. Therefore, understanding the social context in conservation is the first step to establishing a working partnership between government and the private sector.

Korea's three-year research project to establish a code of ethics for conservation (2010–2012) was initiated to codify a rational decision-making process in a written text, in order to provide a set of guidelines for conservators who face dilemmas and daily questions when choosing materials and techniques. The National Research Institute of Cultural Heritage of Korea, a government-based institute which is conducting the project, has recognized the need to establish a government-private sector partnership for setting out an applicable set of guidelines. This is because these guidelines will be used by conservators in both public and private institutes. The project shows how the research team has considered cultural and historical context in the process of establishing such a partnership. The methodology for the ongoing project of establishing a code of ethics will be a reference for other institutes with similar projects in future.

Government-led decision-making: pros and cons

Since gaining independence from Japanese rule 60 years ago, the Korean Government has played a leading role in conservation. This includes setting out a heritage policy and endorsing acts and regulations, implementing them in practice and managing conservation projects for nationally- and locally-valued heritage, providing public funds and technical and scientific knowledge. The reason why the government has been the leading actor for heritage research and management can be explained by the role imposed on the government by society. After the Japanese Colonial Period (1910–1945) and the Korean War (1950–1953), public interest was focused on economic development, leaving the responsibility for restoring material evidence of the nation's long-lost dignity and identity on the government's shoulders. Repairing damaged heritage, reconstructing destroyed buildings and devising legal frameworks to designate and conserve was the government's priority, because material heritage is a visible sign of the richness of culture and proof of a long history.

For Korean heritage, which had experienced a dark age of colonialism and war for almost 50 years, it was more urgent to develop scientific knowledge and conservation treatment skills, rather than to set out philosophical and theoretical principles. In developing scientific knowledge and conservation techniques, which demand human resources and financial support, government-led conservation has been an efficient model in Korea.

Government-led heritage management has made it possible to develop systematic frameworks in various areas of need; setting out legal frameworks and implementation procedures, making a list of tangible and intangible heritage and establishing academic foundations for

training young people and for studying conservation techniques. The Cultural Property Protection Act came into force in 1963. This act has been revised many times, reflecting social development and the changing social environment in heritage management. In 2011, it was divided into three different acts dealing, respectively, with general principles, regulations for archaeological remains, and repairing heritage. The Cultural Heritage Administration, which had been under the Ministry of Culture, Media, Sports and Tourism, became an independent institute enabling heritage related decision-making to be centralised and leading to more efficient management. The establishment of the National Research Institute of Cultural Heritage in 1969 (formerly under the department of Cultural Heritage Management) has contributed to the stable and balanced development of survey, excavation and conservation work.

The government's decisions and management over the last 60 years have been regarded as trustworthy and have not been questioned by the public. This is because of a lack of public knowledge and interest. As a result, the field of conservation philosophy and principles, which needs the input of public ideas and discussions, is less developed compared to other areas. Over these years, conservation principles in Korea have followed international canons, such as charters, without modifying them when applying them to local practice.

Despite the negative result of a less developed conservation philosophy, there is no doubt that such a government-led model in decision-making and heritage management has worked efficiently in Korea during the second half of the twentieth century. However, such top-down management has been questioned and there has been a demand for reform over the last few years since public involvement in and knowledge of heritage conservation has increased. Several public campaigns have been launched against the demolition of historical buildings, and private institutes, such as the Korean National Trust have been established to monitor government policies. Such developments encourage government to share its role with the private sector, so that public opinion and non-governmental expert involvement can contribute to conservation decisions.

Public interest and involvement as a player to balance conflicting opinions

Examples of growing public knowledge and influence on decision-making are shown in two different cases of conserving colonial buildings which were built by the Japanese: the headquarters building of the colonial government and the city hall of Seoul. The headquarters building in the central area of Gyeongbok Palace was a royal palace of the Joseon Dynasty (1392–1910). It was used as the seat of colonial power to rule Korea for 45 years in the first half of the twentieth century and had served as a physical reminder to

Koreans of unforgettable memories of shame and humiliation. Once Koreans had achieved sufficient economic growth and political stabilization to enable them to take an interest in recovering their national dignity, the building became a hated symbol, which had to be removed from the royal palace complex. When in 1995, the newly elected president, Kim Young-Sam, announced a plan to remove the building in order to restore destroyed buildings within the royal palace complex, there was little protest. However, when the plan was carried out later in 1995, protesters argued that the building was a part of history and was going to be buried by the unchallenged authority of government.

It took only ten years before decision-making authority started to move from the government to the public, as shown by the case of removing part of the city hall in Seoul. This is similar to that of the headquarters building; the city hall had been an uncomfortable legacy for Koreans. However, when the city council began to remove the rear part of the building in 2008, the public outcry was recognized and respected in a totally different way from the 1995 case. The Korean Government, which was responsible for looking after the listed building, opposed the authority of the city council and criticized its outdated value assessment of colonial buildings. The government supported public opinion to preserve the building against the plan of the local government. Public involvement in the decision-making process in Korea is now considered as an encouraging and essential aspect in keeping the balance between conflicting opinions and leads a more rational and democratic decision-making process.

A new approach: government and private partnerships in establishing a code of ethics

As one effort to tackle the problem on the lack of applicable conservation principles in actual practice, the government-based National Research Institute of Cultural Heritage (NRICH) of Korea has launched a research project: a Preliminary Study for Establishing a Code of Ethics of Conservation. It aims to establish an applicable set of ethical principles for conservators, both in government and private sectors, in order to help them make rational decisions. Although most codes of ethics have been drafted and adopted by a non-governmental institute or an association of conservators abroad,[1] NRICH has decided to initiate the research and to take a leading role in introducing ethical guidelines for conservators. It has taken into consideration the cultural and historical context of the policy, which the government has played a leading role in advancing for the last 60 years. The three-year project (2010–2012) planned to take three steps:

1. to publicize the importance and the need of a code of ethics in Korea and to introduce international codes of ethics to domestic conservators and heritage related professionals;

2. to work with internal and external experts in both governmental and non-governmental institutes to gather local factors to be considered in establishing an applicable Korean code of ethics;
3. to draft a code of ethics and educate related professionals to implement the guidelines into their practice.

At the planning stage of the project, NRICH recognized that it was necessary to establish government-private partnerships for sharing responsibilities. This was because the users of such ethical guidelines would be conservators and related professionals working in both private and public institutes, and their work will be judged by the public, who should appreciate it and be the final beneficiaries of the conservation.

The first year, 2010, focused on two areas:

- understanding and analysing a code of ethics;
- enlightening conservators and related professionals about the needs of establishing ethical guidelines.

The team from NRICH collected and analyzed available resources, both primary and secondary, to understand the structures of different ethical guidelines and the process of applying them in practice. Then the institute organized an international conference to share experience and knowledge with experts who had participated directly or indirectly in drafting the codes of ethics. The conference attracted huge public interest. Not only from experts working in the conservation field but also from related professionals such as, archaeologists, architects and students, as well as the general public.

The second year, 2011, focused on working closely with conservators to develop ideas on the applicable ethical guidelines which are compatible with local practice. An advisory committee was set up to become a guiding light on the overall process of collecting and analyzing conservators' ideas and opinions.

Traditionally, Koreans tend to avoid discussing ethical issues. So talking about ethical guidelines could be a sensitive matter. Therefore the first seminar set out to correct misunderstandings of ethical guidelines. They are not a tool to judge conservators' decisions, nor to criticize the quality of their work, but a self-regulated indicator to help them ask the necessary questions before making a decision and help them to think logically throughout the process. Once misunderstandings were corrected for a particular group, it was possible for the same audience to reveal what was in their minds in the second seminar. They spoke about the underlying problems and dilemmas in conducting their work and what should be included in the code of ethics to make it a set of applicable guidelines. The third seminar will be held in a slightly different way. Conservators will be divided into different age groups because young conservators tend not to speak out or disclose their true opinions in front of senior

conservators, in particular if it contains any criticism or problems about senior generations.

The final year of 2012 will focus on drafting the code of ethics. At this stage, members from several non-governmental organizations, such as the National Association of Repair Technicians and the Korean Society of Conservation Science for Cultural Heritage will be invited to review a draft and to provide ideas for improving it before its finalization.

During the three-year project the roles of the government and private sector are delineated clearly. A government institute, NRICH, is responsible for preparing systematic frameworks for conducting the project, such as organizing seminars and public discussions as well as publishing preliminary reports. The private sector and conservators will provide the content, such as information on the changing environment and cultural factors. This will be reflected in the wording of the ethical guidelines.

There are two key factors in the partnership for this project:

1. how wisely and efficiently NRICH can set up an environment for conservators to provide practical ideas and honest opinions;
2. how honestly and willingly conservators will give their ideas and opinions.

Such interrelated tasks will decide whether the code of ethics, drafted by a government institute, becomes a useful text for conservators who can actually apply it to their practice, or is a worthless text which ends up in a dusty storage room.

Conclusion: future prospects and challenges

As mentioned above, the two critical aspects to establish ethical guidelines in Korea are:

1. to reduce the fears of conservators caused by the misunderstanding that the code of ethics may 'tie their hands' when they do their daily work;
2. to encourage them to talk about real problems and dilemmas that they face so that the code can reflect such issues and be written in appropriate and agreed language.

One barrier to this is the deep-rooted conservative attitude of Koreans in general, especially those in the conservation field, who tend not to raise questions about what their seniors say. The project research team analyzed this tendency and felt it might come from Confucian traditions, which respect elderly and experienced people and use their opinions in defining ethical behaviour. Although Confucianism is no longer a dominant philosophy in modern Korean society, its philosophy is still alive in Korean behaviour in certain situations or areas and

the conservation field is one of them. In addition, the private sector and individual conservators are reluctant to talk about the problems of their work to a government body in case their opinion becomes an official comment. Another barrier is the authoritarian or passive attitude of the government and private sector towards initiating and implementing new ideas and policies. Such attitudes have developed during the last 60 years of conservation history in Korea.

In order for NRICH to tackle the problems, it is necessary to establish an efficient communication channel to share common goals and outcomes between government and the private sector based on the recognition of equal responsibility and involvement in the project. The style of seminars and discussion meetings should be carefully designed in terms of audience groups at different sessions, selecting a working methodology of discussion (open discussion or subject-focused discussion), etc. In addition it will be more constructive to have a series of talks and meetings rather than one single meeting. The series of meetings for one group needs to include a three-step process:

1. an informative session to provide overall information on the code of ethics and its positive aspects;
2. a discussion session to exchange ideas and current problems in conservation practice;
3. an education session to encourage the application of the code of ethics as a self-regulated tool for rational decision-making.

Establishing ethical guidelines for rational decision-making is an emerging and shared responsibility, but also a challenging task in Korea. Asian countries could share their similar needs in order to establish principles which can be applied to their culturally distinctive social practices. Although they have been exposed to international principles and guidelines, it is necessary for them to establish culturally- and locally-accepted principles. Establishing local principles requires a functioning government-private partnership and their way of working together should be carefully designed, and based on an understanding of the social and historical contexts of their society.

Note

1. Ethical guidelines adopted by the American Institute for Conservation of Historic and Artistic Works (AIC) and European Confederation of Conservator-Restorers' Organizations (ECCO) are such examples.

Cultural Interest and Globalization: the Legal Tensions of a Close Relationship

VINCENT NÉGRI

ABSTRACT

Globalization tends to amalgamate national cultures and identities by examining them uniquely in terms of the economic value of cultural heritage and of cultural outputs. Over time, the global market and cultural heritage have developed a tense relationship. Cultural heritage is destined to outlive humans, while the market is fuelled by the consumption and replacement of goods to meet the immediate demands of a globalized society. National legislation and international standards are used to supply a framework for regulating this relationship. In the past, states have used the concept of cultural exception, today it is that of cultural diversity, to establish and legitimate the protection of cultural heritage, and defend it from commodification, as developed through agreements within the World Trade Organization. Now, a resistance front is being established to claim that the definition, protection and regulation of cultural heritage falls within the exclusive competence of the State. Public interest constitutes an important driving force for the conservation of cultural heritage. However, cultural heritage is nonetheless subject to pressures imposed by market forces which are dominated by private interests. This balance of power is not fully taken into consideration by international legislation. In particular, the economic dimension of cultural heritage, as promoted by globalization, remains a reality and is an important factor in its conservation. In the long run, international legislation will inevitably have to evolve towards finding a balance between the public interest (which underpins national policies for cultural heritage conservation) and the economic values of cultural assets. This will be achieved by viewing them in terms that exclude global commodification. Based on a description of this situation, this paper discusses the stakes that conservation of cultural heritage has within the processes of globalization. It also examines the mechanisms that could be deployed by national legislation and international law to renew and establish new principles for the protection and conservation of cultural heritage, in response to the pressures imposed by commodification.

Introduction

This paper focuses on some of the effects of globalization on cultural heritage and, more specifically, on legislation enacted to protect cultural heritage.

Discussing this topic involves many questions, which include:[1]

- What is globalization?
- Is it diminishing the power and the responsibilities of the state (or of public authorities) to guarantee and to ensure the protection of cultural heritage, or is it merely changing the ways in which this power and these responsibilities are exercised?
- Does globalization raise new legal concepts regarding the protection of heritage, or is it just transforming existing issues?
- Are the effects of globalization on heritage legislation purely negative, or does globalization also facilitate efforts to implement heritage legislation around the world?

The interconnection and interdependence of global economic, political and social processes make it difficult to answer these questions and evaluate the impact of globalization on heritage legislation. Globalization could provide opportunities for better implementation of heritage legislation. It could also oblige the stakeholders to take up new challenges.

What is globalization?

There is still disagreement on exactly what the term covers. "In its most literal sense the term 'globalization' refers to a 'process' (or processes) that transforms local or regional features, issues or phenomena into global ones" (Askola, 2010, p. 102).

In fact, what most commentators tend to mean by globalization is the 'intensification' of this process (Held, 2002) since the Second World War or, even more recently, since the end of the Cold War. In economic terms, the term globalization tends to be used to mean increasing economic integration and interdependence between countries – through trade, foreign direct investment, capital flows and so on – leading to the emergence of a global market for goods and services and capital (Askola, 2010; Held *et al.*, 1999).

In a wider sense, globalization can be seen as a phenomenon that goes beyond economic processes, creating transformations in political, ethical, social and cultural fields. "Globalization can be thought of as the widening, intensifying, speeding up and growing impact of world-wide interconnectedness" (Held, 2002, p. 61).

In cultural terms, globalization increases cross-cultural contacts, but also the potential for 'culture clashes'. It can also be discussed in terms of new forms of 'global consciousness'. This awareness of a shared planet can be linked to development challenges or, more recently, environmental issues (such as global climate change) which are seen to be in need of global solutions (Askola, 2010, p. 103). However, the risk is to provide a global uniformity, which can be deceptive. The development of a global market for goods and services – through trade, foreign investment, capital flows – and increasing standards of living have not affected all regions of the world. Globalization is fragmented; it is an unequal and asymmetrical process,[2] leading to reactions against consumption patterns and standardized information. People turn to their cultural value that gives them identity; they assert their local values and return to past traditions.

New technologies provide facilities to implement the globalization process but modern technologies also create new challenges regarding the conservation of cultural heritage. Thus, people can regard modern technology as a risk: the risk of scattering their cultural identity that they want to assert for themselves.

Is globalization diminishing the power of the state (or of public authorities) to guarantee the protection of cultural heritage, or is it merely changing the ways in which this power is exercised?

To answer this question it is necessary to define what the state's power to protect cultural heritage is.

The development of a system protecting cultural property stems from the value which an organized human community attributes to safeguarding objects and property that characterize its culture and history. These objects and properties act as vehicles for transmitting messages making it possible to identify that community, and through which the community identifies itself. The law is therefore required to lay down the criteria for recognizing cultural property, to give it a certain degree of permanency and guarantee the protection and transmission of this acknowledged heritage.

Community interest therefore takes priority over individual interests in guaranteeing this aim of protection and transmission. It takes the form of imposing obligations and servitudes on the private ownership of property and the possession and use of a particular cultural object. It strikes a balance between the power of the owner or

the user of the object or property and the superior interests of the community in order to ensure its conservation.

The following case illustrates the gap (or the conflict) between the state's power to ensure the protection of cultural heritage and the will of a private owner to use a cultural asset as he wants, without limits.

The Beyeler case

An art dealer, Mr Beyeler, who is also an art collector and who has founded an institution dedicated to the exhibition and research of art works (The Beyeler Foundation in Basel) buys a painting at an auction in Rome in 1977.

Mr Beyeler comes from Switzerland and he wants to go home with this painting. But in Italy, the public authority which is responsible for controlling the exportation of art pieces refuses to issue an export authorization. This authority considers that this painting must remain in Italy because of its importance for Italian national cultural heritage. Mr Beyeler protests and claims that, considering the market is global, and that it is organized in Europe by the treaties of the European Union, it can (indeed, must) allow free circulation of cultural assets around the world.

The arguments and their issues

Article 28 of the Treaty on the Functioning of the European Union (EU, 2012) develops this global market as an internal market within the framework of a customs union. This Article appears in Title 2 of Part 3 of this Treaty. This Title is: Free movement of goods.

> Article 28
>
> 1. The Union shall comprise a customs union which shall cover all trade in goods and which shall involve the prohibition between Member States of customs duties on imports and exports and of all charges having equivalent effect, and the adoption of a common customs tariff in their relations with third countries.

To carry out this political objective, Articles 34 and 35 of the Treaty prohibit restrictions on imports and exports.

> Article 34
>
> Quantitative restrictions on imports and all measures having equivalent effect shall be prohibited between Member States.
>
> Article 35
>
> Quantitative restrictions on exports and all measures having equivalent effect shall be prohibited between Member States.

However, Mr Beyeler knows that, at the European level, there is a legal concept – the concept of national treasure, which states can use to retain cultural properties. This concept is covered by a specific provision of the European Treaty. This provision allows states to not apply the prohibition on the restriction of imports and exports enacted by

Articles 34 and 35. Therefore, under Article 36, states can prohibit the export of cultural properties of national interest based on artistic, historic or archaeological value.

> Article 36
>
> The provisions of Articles 34 and 35 shall not preclude prohibitions or restrictions on imports, exports or goods in transit justified on grounds of public morality, public policy or public security; the protection of health and life of humans, animals or plants; the protection of national treasures possessing artistic, historic or archaeological value; or the protection of industrial and commercial property. Such prohibitions or restrictions shall not, however, constitute a means of arbitrary discrimination or a disguised restriction on trade between Member States.

This provision tends to regulate the relationship between private ownership of cultural goods and the public interest of a state to protect its national heritage. Obviously this provision can lead to a conflict of rights: the right of the private owner to use his goods versus the right of the state to define and ensure the protection of national cultural heritage. So, Mr Beyeler introduces a claim and asks the European Court of Human Rights for an answer on this particular conflict of rights.

The European Court decides "that the control by the state of the market in works of art is a legitimate aim for the purposes of protecting a country's cultural and artistic heritage. The Court points out in this respect that the national authorities enjoy a certain margin of appreciation in determining what is in the general interest of the community" (ECHR, 2000, p. 27).

Thus, the European Court does not agree with Mr Beyeler's arguments based on a free global market.

However, Mr Beyeler develops another argument: the painting he acquired by auction sale is a painting by Vincent Van Gogh. This painter is not Italian, never travelled to Italy and there is no artistic link between Van Gogh and Italy. Thus, Mr Beyeler considers that this painting does not belong to Italian national culture and that the Italian Minister of Culture cannot prevent the export of this painting. From this point of view, he is hopeful of a positive outcome. He will be disappointed, because the Court "recognises that, in relation to works of art lawfully on its territory and belonging to the cultural heritage of all nations, it is legitimate for a state to take measures designed to facilitate in the most effective way wide public access to them, in the general interest of universal culture" (ECHR, 2000, p. 27).

In this matter, one of the consequences of globalization (to produce a global art market) is the free circulation of goods, likewise the privatization of an important proportion of art works. To face this challenge and to preserve the right of a public authority to protect and conserve cultural heritage, the Court develops a new concept: the general interest of universal culture. This allows public access to the cultural heritage of all nations.

Does globalization raise new legal concepts regarding the protection of heritage or is it just transforming existing issues?

To offset some of the negative effects of globalization which tend to amalgamate national cultures and identities, some international standards have been developed. As stated above, in the past, states have used the concept of cultural exception, today they use cultural diversity, to establish and legitimate the protection of cultural heritage.

Two other key ideas are also used: the principle of participation and the concept of community. These two topics are connected with the process of sharing decisions.

The principle of participation appeared in 1992 during the UN Conference on Environment and Development, called the Earth Summit. This principle is enacted by the Rio Declaration on Environment and Development, adopted by 178 states (UNCED, 1992).

> Principle 10 of the Rio Declaration made in 1992 at the Earth Summit
>
> Environmental issues are best handled with participation of all concerned citizens, at the relevant level. At the national level, each individual shall have appropriate access to information concerning the environment that is held by public authorities, including information on hazardous materials and activities in their communities, and the opportunity to participate in decision-making processes. States shall facilitate and encourage public awareness and participation by making information widely available. Effective access to judicial and administrative proceedings, including redress and remedy, shall be provided.

Since the Stockholm Declaration on the Human Environment adopted in 1972 at the first UN Conference on Environment (UN General Assembly, 1972), the term 'environment' defines both natural and cultural elements, at the international level. According to Principle 10 of the Rio Declaration on Environment and Development, the participation of all concerned citizens, at the relevant level, must provide them the opportunity to participate in decision-making processes.

This principle has been integrated into the Convention on Access to Information, Public Participation in Decision-Making and Access to Justice in Environmental Matters, adopted in Aarhus, Denmark, on 25 June 1998 (UNECE, 1998). At a continental level, the principle of participation has been developed by the Inter-American Strategy for the Promotion of Public Participation in Decision Making for Sustainable Development, adopted in 2001 by the Organization of American States (OAS, 2001). It is also part of the Final Report of the Third Earth Summit in Johannesburg in 2002 (UN, 2002).

The concept of community is also an important issue of international law to face some effects of globalization. Within the framework of international law, this concept is not new. The term 'community' appears in the Universal Declaration of Human Rights (UDHR),

adopted in 1948 (UN General Assembly, 1948). The term is connected with cultural rights.

> Article 27 of UDHR
>
> (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

More recently, the Framework Convention on the Value of Cultural Heritage for Society, adopted by the Council of Europe on 27 October 2005, defines what a heritage community is:

> Article 2
>
> For the purposes of this Convention,
> a) …
> b) a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

The connection of this definition with the principle of participation is an interesting issue and could provide a framework for the involvement of communities in decision-making.

Are the effects of globalization on heritage legislation negative, or does globalization also facilitate efforts to implement heritage legislation around the world?

Some legal provisions could be implemented by national legislation and international law to renew and establish new principles for the protection and conservation of cultural heritage. Cultural heritage is a field reserved to states, and therefore each state has developed its own rules in terms of protection and, therefore, of conservation and restoration of cultural heritage. Of course, common principles exist, but their implementation can vary, and sometimes to a significant extent, from one state to the next. For instance, in the field of conservation-restoration of cultural heritage, there exists a disparity of legal contexts concerning the preservation of cultural heritage and also a disparity of professional situations. It is the case in Europe, but also for other continents.

This observation raises the question of 'common principles or referents on an international level' in the field of conservation-restoration. Because of globalization, the rules of the European Union do not produce positive outcomes for conservation-restoration. The European common market affects professionals, namely the liberty of access to the profession and the liberty of exercising this profession. These two topics are connected with the question of educational level and training.

To face this normative context, the European Confederation of Conservators-Restorers Organizations (E.C.C.O.) has proposed that a recommendation concerning the conservation-restoration of cultural

property be developed and adopted by the Council of Europe. The key idea is to make governments recognize a new stake to guarantee the protection and transmission of cultural heritage.

The text of the recommendation draft contains four main points:

- The recommendation will invite states to include in their national policy the objectives of conservation-restoration.
- This recommendation will then insist on the question of professional qualifications, strongly adhering to the idea that only professionals with the best and highest level of qualifications should undertake the conservation-restoration of cultural property.
- States are invited to develop superior qualifying education programmes for conservation-restoration.
- Conservation-restoration must also be included among the objectives of integrated conservation. By the same logic, conservation-restoration must play an integral part in the objectives during the planning of interventions about cultural heritage.

Thus, globalization and new legal tools and concepts could provide some opportunities to implement new rules or legal provisions to promote and to preserve the cultural heritage, and also to improve the existing ways of considering our common cultural heritage.

Notes

1. We can base our argument on the analysis developed by Heli Askola who has discussed the relationships between globalization and human rights.
2. Report of the World Commission on Culture and Development, 1999. *Our creative diversity,* p. 28.

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Sharing Conservation Decisions: Tools, Tactics, and Ideas

STEFAN MICHALSKI

ABSTRACT

Studies of decision sharing in heritage conservation show that sharing, even when attempted, usually fails to influence the decision. A far larger study of decisions made in commercial and non-commercial organizations showed that the failure to share the decision was a major cause of poor outcomes. Two common decision-making tools, the decision matrix and the decision tree, are explained. Conservation examples are discussed, including the decision matrix developed during the case study of the ICCROM Sharing Conservation Decisions (SCD) 2008 course. Tactics and ideas for effective sharing of decisions are drawn from recent texts on participatory decision-making, cognitive psychology, and experimental moral philosophy. The ability to be reflective, identified by Stanovich as a separate trait from intelligence, emerges again and again as the key piece of advice from the decision-making literature. The author concludes that, for our field, decision tools are best understood as a means to structure and document shared reflection, not to automate what are always difficult decisions.

Introduction

The literature on decision-making spreads across several disciplines, from business management to mathematics to psychology to philosophy. As documented by Antomarchi and Abend (2017) elsewhere in this volume, interest in the topic has also grown rapidly in our own field, presumably out of necessity rather than idle curiosity.

For almost four decades I have been a technical expert to museums and galleries during their decision-making about environmental control and lighting. For the Dahlem Conference of 1992, I explored far outside my technical expertise to see what the fields of perception, structuralism, and museology might teach us about "Sharing responsibility for conservation decisions" (Michalski, 1994). Over the next two decades, I developed tools for a particular form of quantitative decision-making – risk assessment – which led me to scan much of the risk and decision literature. For the SCD course in 2008, I volunteered to provide an introduction to these readings, and to guide an exercise in the application of a standard decision-making tool – the decision matrix. In 2010, I collaborated with a painting conservator to apply a second standard tool, the decision tree, to document not only the reasoning behind the final treatment, but also to document the many treatment options that had been considered but rejected (Michalski and Rossi-Doria, 2011). By the time I sat down to revise my 2008 notes for this article in 2016, excellent texts covering the same ground had been written by experts on decision-making (Kahneman, 2011; Manktelow, 2012), experts on moral decisions (Greene, 2013; Haidt, 2013) and experts on facilitation of participatory decision-making (Kaner, 2014; Renn, 2015). And just six months earlier, our own field produced an overview of the literature of decision-making, with recommendations for conservators (Henderson and Waller, 2016).

Rather than attempt yet another overview (which tend to leave the reader pessimistic about whether they can make good decisions without years of preparation), I have focused on practical advice from three sources: 1) published evidence about the rate of success in sharing decisions; 2) basic decision-making tools that are widely promoted for managers in general; and 3) recent researches into the way we humans think about these issues.

Evidence of failure in the sharing of decisions

Failure in sharing decisions on the treatment of movable heritage

For years, gadflies on our profession's web forums have been begging our field to report honestly on the aftermath of conservation decisions. We are not alone in this failing – the health field, thousands of times bigger than us, only began to do this kind of 'post-mortem' on trendy treatments in the late 1980s and early 1990s. It became known as 'evidence-based policy' and then as 'evidence based medicine' (see https://en.wikipedia.org/wiki/Evidence-based_medicine).

Henderson and Nakamoto (2016) examined 32 published case studies of conservation projects that consulted with stakeholders of some sort. They separated the sharing processes within the case studies into three types: sharing during appraisal of the meaning and context of the objects; sharing when deciding about treatment; and sharing when deciding about display or storage. They assigned each case study to one of two categories – those where the stakeholder advice was 'ignored', and those where it was 'acted upon.'

Most of the projects shared the appraisal stage, and advice received was never ignored – not surprising since there is no decision to dispute, only a neutral pooling of knowledge. Over half the projects shared decisions about the third stage – display and storage – and in none of these was stakeholder advice ignored. While attempting to share treatment decisions, however – the stage near and dear to the conservator's heart – stakeholder influence collapsed. To begin with, less than half the projects that solicited stakeholders even considered sharing the treatment decision, and of those that did, half ignored the advice anyway. If we only consider non-expert stakeholders, ignoring rose to three-quarters of the attempts (Table 1).

This analysis by Henderson and Nakamoto (2016) does not allow one to draw direct conclusions about the rate of failure to share decisions *per se*. It does, however, establish that, even when prepared to share parts of their project (and write about it), conservators will usually not consider sharing decisions about their special area of competence, and if they do, they will then ignore that advice most of the time.

Failure in sharing decisions in the management of immovable heritage

In an editorial in an issue of *The International Journal of Heritage Studies* devoted to community engagement in site management, Watson and Waterton refer to "box ticking expediencies associated with ideas about social-inclusiveness" and "a kind of self-satisfaction in the heritage community that the job had, indeed, been done" (2010, p. 1). Inside the issue, Chirikure *et al*. examined three world heritage sites in Africa and found "many professionals pay lip-service to the whole concept of participation because the interests of the local

communities and those of professionals do not always coincide" (2010, p. 30). While not a systematic study of a large number of cases that would constitute evidence based conservation in its strict sense, it is an honest examination of what actually happened despite good intentions and important projects. The authors "feel strongly that there is a need for active research programmes by heritage managers to generate information for management as well as for empowering local communities" (2010, p. 41). This is a far more radical proposal than simply asking experts to listen; it asks experts to create and hand over knowledge, i.e. power, to the community, who will then make decisions and sustain the project. This goes further than Renn's observation, after examining successful risk assessment consultations in the field of public safety, that "participants from the lay public were not only willing to accept, but furthermore demanded that the best technical estimate of the risks under discussion should be employed for the decision-making process" (2008, p. 330).

Evidence of failure in sharing decisions by managers in general

Nutt (2002) examined over 400 major management decisions spanning 20 years, made in businesses, non-profits, and public organizations. He examined the methods used and the eventual outcomes. He concluded that "half the decisions made in organizations fail". He also examined well-known "debacles" to see what went wrong. Nutt discovered three fundamental "blunders", each of which contain failures to share.

The first blunder Nutt called "the rush to judgement". Managers identified a concern and latched on to the first remedy that they came across, especially when those higher up pressured them. The rush to judgement caused failures four times more often than when managers took the time to investigate thoroughly. Investigating thoroughly generally means sharing the decision and its context with others.

The second blunder was "misuse of resources". Managers spent their time and money during decision-making on the wrong things, for example spending heavily on evaluations in attempts to defend the first type of blunder, rather than gathering useful information in the first place.

The third blunder was the use of "failure-prone tactics" – used in two-thirds of all decisions. For example, although managers knew that sharing with staff was important, they used it only 20 percent of the time! The data showed that staff participation resulted in an 80 percent success rate. Another failure-prone tactic was the use of coercion by managers, applied in 60 percent of the decisions, but successful only 30 percent of the time. Coercion of staff is the opposite of sharing with staff!

Managers who made one of Nutt's three blunders found themselves caught in one or more of seven traps: (1) failing to uncover concerns and competing claims (not sharing); (2) overlooking people's interests and commitments (not sharing); (3) leaving expectations vague

(not sharing); (4) limiting the search for options; (5) misusing evaluations (not sharing); (6) ignoring ethical questions (not sharing); and finally, (7) failing to reflect on earlier results to learn what worked and what did not.

If one examines all these blunders and many of the traps, drawn from a massive collection of evidence, one sees that one way or another, they are all failures to share the decision, whether with experts (which takes time, money, and effort) or with stakeholders (which requires one to abandon coercion, consider people's interests, and address ethics).

Nutt also distinguished between decisions made with an "idea-driven" process, which defined the problem or its possible options (the idea) very early in the process, versus a "discovery-driven" process that took the time to explore the actual definition of the problem as well as the options. He found poor outcomes were four times more likely with the idea-driven process, and that all the "debacles" had used the idea-driven process. A key difference between the two processes is the early and honest sharing not only of the decision, but its formulation in the first place, i.e. the goal. Perhaps, for example, stakeholders invited to select among predetermined treatment or exhibition options are not interested in those decisions at all, rather they want to decide which objects or parts of a site to consider in the first place.

Tool 1: the decision matrix

A brief history of the decision matrix

Benjamin Franklin proposed a method for decision-making, based on a list of pros and cons, which one then crossed off in pairs, taking account of their relative weight, until only one side remained (Yoon and Hwang, 1995). By the eighteenth century, the utilitarian philosopher, Bentham argued that only a moral arithmetic, the summing of the greater good, could decide whether actions were moral or not (Driver, 2014). Such utilitarian logic still underlies the preservation and access goals of conservation decisions today (Michalski, 2008). Greene (2013) argues convincingly that it remains the only rational principle for moral decision-making in general.

The multicriteria decision matrix emerged in its current form (Table 2, Figure 1) for prosaic business decisions in the 1950s, and by 1968 it was an established method applied in almost a hundred different journals (Hwang and Yoon, 1981). A decade later, Kepner and Tregoe (1976) promoted the tool in their book *The rational manager; a systematic approach to problem solving and decision-making*. Today, the literature extends to highly mathematical theories where hundreds of options, criteria, and probabilities are in play (Hwang and Yoon, 1981; Yoon and Hwang, 1995), but the average manager, if they use a decision matrix at all, uses the same simple types of fifty years ago (Mindtools,2017).

	Number of projects examined	Number of projects that shared the Appraisal Stage and percentage where advice ignored		Number of projects that shared the Treatment Stage and percentage where advice ignored		Number of projects that shared the Display and Storage Stage and percentage where advice ignored	
TOTALS	32	26	0%	13	46%	18	0%
Museum professionals	10	8	0%	5	100%	4	0%
Religious community	6	6	0%	3	67%	2	0%
Community of origin	10	7	0%	4	75%	8	0%
Artists	6	5	0%	1	100%	4	0%

Table 1. The proportion of case studies where stakeholder advice was ignored, as found by Henderson and Nakamoto (2016) in an analysis of 32 published conservation projects.

The arithmetic of the decision matrix: adding up good points

Table 2 illustrates a decision matrix applied to a very common conservation decision – choosing between imperfect treatment options for flaking and powdery paint, each imperfect in its own way. The scores and weights of the original case study (Michalski and Rossi-Doria, 2011) have been adjusted so as to illustrate better issues that are discussed below.

The rows of Table 2 contain four criteria – reversibility, stability, appearance, and speed of application. (These are almost universal in a conservator's judgement of treatments.) The specific definitions used were as follows: 'appearance' means the appearance immediately after treatment; 'stability' means primarily the estimated change in appearance after 100 years and 'speed' refers to the total labour cost. Under 'stability', the threshold of minimally acceptable degree of yellowing is defined as; noticeable but not disfiguring after 100 years (best available estimates), and this is assigned a score of three.

As is usually the case, stability versus appearance presents a trade-off: Treatment A has excellent stability (stable polymers, 5 out of 5), good speed (4 out of 5), but poor appearance (1 out of 5, it darkens the object noticeably). Treatment C, a traditional method, is the complete reverse – looks great today (5 out of 5) and applies easily (5 out of 5), but is predicted to be very yellow in much less than 100 years (1 out of 5). Treatment B scores well on appearance and stability but is extremely laborious (application of consolidant flake by flake). If the decision-makers had decided that there was to be no mandatory minimum on stability, then Treatment C would emerge as the best option (11 points), but given the minimum acceptable stability of three points, then Treatment A emerges as the best option before weighting (10 points).

Weighting: some issues are more important

It is unusual for criteria to be equally important. One can correct this imbalance by assigning different 'weights' to each criterion. In Table 2, the appearance has been weighted as most important: weight 3.

Stability (which determines future appearance) has been weighted almost as important: weight 2 (plus it has a minimum). Speed is considered least important. Perhaps these are the weightings of a major museum rather than a private client! The decision now shifts to Treatment B.

The overall lesson from these switches in decision from Treatment C to A to B is not that one can 'play' the matrix to get what one wants, but rather that the matrix can capture the reasons that a decision might shift between plausible options. In this case, setting a minimum stability means that an otherwise excellent treatment is rejected, and deciding that speed (cost) is much less important will shift the decision yet again. In other words, the tool documents the individual judgements that have been considered, documents the judgement about the relative significance of those judgements, and then points to the decision consistent with those judgements.

The decision matrix of the case study of SCD 2008

Figure 1 presents a screen capture of the decision matrix compiled by participants of the SCD 2008 course for their case study. A spreadsheet as shown can easily be created for a decision matrix by anyone familiar with basic formulae in Excel™. The case study was a religious site with multiple buildings. The municipality wanted a long-term plan that satisfied many different users – religious pilgrims, tourists, locals – as well as its economic realities as the custodian. (Unlike the previous example in Table 2, the scores in Figure 1 have not been modified for didactic purposes.)

After much discussion, the course participants decided on the criteria shown, and votes were taken to establish the weightings (group averages). A scale of 1 to 9, rather than 1 to 5, was used for both weightings and scoring, as recommended by various authors to allow smaller differences to emerge. The weightings voted by the group are entered in column W1.

The four options in Figure 1 were contained in detailed reports developed by four working groups over many days. The scores were voted on by the course participants who were not in the design

	Options:	1		2		3		4		W: weights			select weight group
	Criteria	score	x W	score	x W	score	x W	score	x W	W 1	W 2	W 3	
#1	Low impact on material and visual integrity in 5 years	7.4	46	6.8	42	7.6	46.9	7.3	45.2	6.2	6.2	6.2	1
#2	Low impact on material and visual integrity in 30 years	6.8	44	6.2	40	6.0	39.0	5.9	38.1	6.5	6.5	6.5	
#3	Low impact on current religious use of site	4.9	32	4.8	32	7.7	50.9	6.1	40.5	6.6	9.0	5.8	
#4	Benefits to community in 5 years	7.1	41	6.8	39	6.4	37.3	6.6	38.1	5.8	5.8	5.8	
#5	Expected increase in cultural tourism	6.6	43	6.9	45	6.6	42.7	7.7	50.1	6.5	6.5	6.5	
#6	Sustainability of the managing institution	6.8	41	6.0	37	5.4	33.1	5.4	33.1	6.1	6.1	6.1	
	Totals without weights	39.6		37.4		39.7		39.0					
	Totals with weights		248		235		250		245				
	Percent of maximum score		99%		94%		100%		98%				

Figure 1. A decision matrix made in Excel™ as used for the case study of SCD 2008. It highlights the best scores in each criterion in green, and allows three different sets of weightings to be entered and compared easily.

		Treatment A		Treatment B		Treatment C	
CRITERIA	WEIGHT	score	x weight	score	x weight	score	x weight
Reversible (must be)	-	PASS		PASS		PASS	
Appearance	3	1	3	4	12	5	15
Stability (must be 3+)	2	5	10	4	8	1 FAIL	2
Speed	1	4	4	1	1	5	5
Total score		10	17	9	21	11	22
Comments		Best stability, good speed, but poor appearance		Good appearance, good stability, but poor speed.		Best speed, best appearance, but stability FAIL.	

Table 2. Example of a simple decision matrix with scores on a five-point scale.

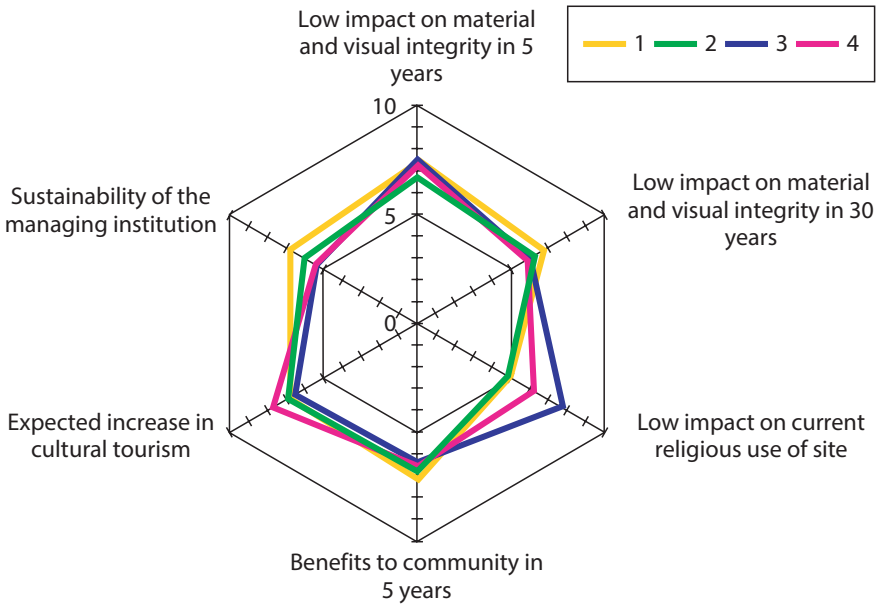

Figure 2. A radar chart of the four options shown in Figure 1.

group, after presentations of the proposals. The overwhelming conclusion from the numbers in Figure 1 is that there was little difference in the weightings of each criterion, and little difference in the totals of the four options. This does not mean that the decision matrix was useless; it simply meant that all four options were well designed, although distinctly different. The conclusion of the class after this first iteration of option and criteria development was that in the real world, one would want to take the lessons learned and build even better options and better criteria with better representation of stakeholders before making a final decision.

Radar chart

Figure 2 presents a 'radar chart' of the options in Figure 1. (Also known as a spider chart, web chart, or star chart.) Radar charts are standard in Excel™ and many other graphing tools. One plots the unweighted scores to see how well options perform across various criteria. In Figure 2, we can see that on most criteria the options

score similarly, that none fall below a score of five, but that the biggest differences occur on the lower right axis – impact on current religious use of the site.

Sensitivity analysis

In Figure 1, columns W2 and W3 are used as 'what if' weightings that can be quickly changed to see how the decision changes. Selecting the weights of column W2 will show what happens if the criterion 'Low impact on religious use of the site' is given a maximum weighting (nine points). It was found that the decision did not change, it remained on option 3. For the weights of column W3, the weighting for religious use (criteria #3) was lowered until the decision changed. It was found that down to a weight of 5.8, the decision was unchanged, but at a weight of 5.7 or less the decision shifted to option 1. It can be very helpful to building consensus if one can demonstrate that a decision is not sensitive to the range of opinions on a particular weighting or score. In this example, weighting of the religious use criteria can range from 5.8 to 9 without the decision changing.

Software tools

A matrix that does the arithmetic behind the scenes can easily be built with rudimentary knowledge of formulas in any spreadsheet software. One can find free decision matrix templates online that use Excel™. Features of the spreadsheet created by the author for the SCD 2008 course, Figure 1, include quick toggling between three different sets of weights, and conditional formatting to highlight the option with the best scores on each criterion (green cells, Figure 1).

This article does not survey specific decision-making gadgets and software one can find online – they come and go too quickly. Free tools tend to keep your data online, tools that stand alone on your computer tend to be expensive. That said, there are some online tools that facilitate the process of weighting criteria by using 'pairwise comparisons' and sliders that make selection of scores more visual.

When the goal emerges after the criteria

As Henderson and Waller (2016) stress, one should clarify one's goal before setting up any decision-making process. In risk management, for example, it might be "to minimize expected loss of asset value as measured 100 years in the future". For many decisions however, definition of a goal before defining criteria is not so simple. The classic example given in texts on decision-making is that of someone selecting a car (or now a smart-phone). The criteria are often contradictory – initial cost, fuel efficiency, prestige, sportiness, cargo capacity. The most common expression of the goal for such decisions is simply 'the best all-around option' whether car or conservation treatment. The key to understanding whether the selected criteria will constitute the correct goal is to understand *for whom*

we are seeking this 'best' option and whether they agree with the criteria and their weightings. Sharing decisions is not simply about incorporating the knowledge of others, but also about accepting the utilitarian ethic that we are trying to maximize the greater good, and that we can only determine that by understanding the consequences for all those affected.

One technical aspect of goal setting that does have universal applicability to conservation decisions (and most business decisions) is the time horizon. Do you want the best decision as judged in terms of one year, 10 years, 100 years, or longer. This has been incorporated into the stability criteria of Table 2, and almost every criteria of the example in Figure 1. This is an expansion of the utilitarian perspective to sharing the decision with future generations.

Musts

Kepner and Tregoe (1976) advised that one can set some criteria to a 'must'. When the criterion can be answered with a pass/fail, quantification is no longer an issue. In conservation treatment decisions such as Table 2, reversibility is usually set as a 'must' (even though we all know it is never so simple). We sometimes neglect to consider a 'must' because it is presumed, but a decision matrix should consider 'musts' explicitly, enabling their re-examination if they block a shared decision.

A second 'must' in Table 2 is stability, this time expressed as a minimum acceptable degree of change in 100 years. Minima need a measure of some kind in order to be usable and negotiable.

Making a decision based only on 'musts' is known as "conjunctive satisficing" (Hwang and Yoon, 1995; Manktelow, 2012). One accepts any option that meets a set of 'musts'. In Table 2, Treatments A and B satisfy all 'musts' (reversibility and minimum stability). At that point, one can just flip a coin, or engage with the arithmetic of the decision matrix to identify the best between Treatments A and B.

Building an ensemble of different strengths

If one sets very high minima for all criteria and accepts that no single option will meet all of them, one can decide to accept options that meet some of them. This is called disjunctive satisficing (Yoon and Hwang, 1995; Manktelow, 2012). This approach emerges when each decision is part of a larger process. For example, when building a team of experts, one might accept an expert that meets some of the stringent criteria. The next expert must then satisfy some of the remaining criteria, and so on. In Hedley's (1990) discussion of the three options (schools) for the cleaning of paintings, he proposes that the only criterion for which all options should meet a high minimum is competent implementation of their particular school of cleaning. All other criteria, such as respect for original materials, recovery of artistic intention, aesthetic integrity, respect for object history, minimal intervention,

etc. will be met very differently by the different schools. If we made a radar plot using all the competing criteria and placed all the schools proposals on it, we would find plots that all shared a high score on competence but otherwise scored well only on those criteria favoured by the goal of each school. Hedley concludes that this global ensemble provides a richer result for humanity than a single standard.

Consider the standard approach to the display of light-sensitive objects: rotation of the collection. We can agree that in a perfect world, we would set very high minima for both access and preservation, i.e., criteria 1 is "objects fade negligibly over centuries" and criteria 2 is "objects are seen well every day by visitors". Rotation fails both, it presumes that one must lower the minima of both criteria and find a conjunctive solution, i.e. a compromise. Disjunctive reasoning would look for paths that have part of the collection meeting the difficult minimum of criteria 1, so that part must stay archived in storage, and the other part of the collection must score well on criteria 2, so that part is on display permanently. This is an ensemble or teamwork solution – there will always be authentic brightly coloured exemplars available for whatever new reproduction technology comes along.

Tool 2: the decision tree

Although the name 'tree' for diagrams such as Figure 3 was inevitable, I believe it is the metaphor of paths taken and paths not taken that helps to explain the power of decision trees. There are two varieties of decision tree: predicting a set of outcomes, and guiding a sequence of contingent decisions.

Decision trees that calculate a set of outcomes usually incorporate probabilities of success along each path from each node. These trees begin on the left side of the page with an initial entry point, and end on the right side with a long column of possible end results that are the product of the interacting probabilities. Caple (2000) provides two examples for a conservation manager exploring collection care options in terms of costs and benefits.

Figure 3 is a decision tree for a range of possibilities in treating a painting. On the right-hand side, the predicted outcome of each possibility is given a score using pluses and minuses. The purpose of this tree was not to make the decision, but to document the many possibilities that were carefully considered but rejected (Michalski and Rossi-Doria, 2011). This tree also incorporates a small decision matrix at the end of the dominant pathway. (Trees and matrices are not incompatible.)

Decision trees that guide a sequence of smaller decisions look exactly like Figure 3, with simple yes/no decisions directing one's path, but rather than using the many endpoints to determine the best path of all, these decision trees point you down the right path for your

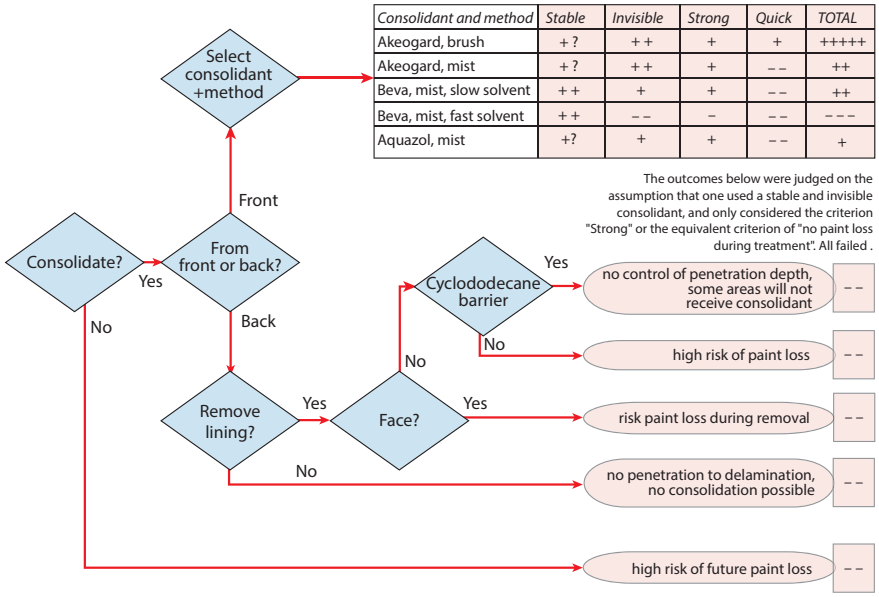

Figure 3. A decision tree for comparing various treatment options for a painting (Michalski and Rossi-Doria, 2011).

particular situation. Strang (2003) provides an example in our field for the processing of electronic records on arrival at an archive (itself a summary of a much larger tree used by large archives).

Tactics for sharing

Sharing what with whom

The authors cited earlier on the failure of sharing decisions all note that defining the groups with which one will share is essential but problematic.

The high-stakes field of global risk governance provides some useful clarification into the types of groups in play. Renn (2005) proposes three main groups: experts, stakeholders, and the public. Experts will consist of specialties. Stakeholders are defined as "socially organised groups that are or will be affected by the outcome of the event or the activity" (p. 49). The third main group is the *non-organized* public, which can be split into "the non-organised *affected* public and the non-organised *observing* public" (p. 49). Finally, there are "the media, cultural elites and opinion leaders" (p. 49).

Renn's groupings make the failure rate of conservators sharing treatment decisions (Table 1) even worse than we thought, inasmuch as all the successes listed for sharing with 'museum professionals' do not count in Renn's terms, we were just sharing with our own kind – experts.

Renn (2015) subsequently published an overview of sharing techniques for risk governance decisions, well worth reading for applications to our field (and free online). He structures the consultation process around a hierarchy of three 'challenges': complexity, uncertainty, and ambiguity (the latter covers our issue of value judgements).

Table 3. The three challenges of decision-making for society, the groups that must share them, and the methods used. Abridged from Renn (2015).

	Complexity of the problem	Uncertainty in available knowledge	Ambiguity in social and cultural judgements
	>>>>>> Escalation in group engagement >>>>>>>		
Who shares the challenge	Experts	Experts; stakeholders	Experts; stakeholders; the public
How they address the challenge	"Ask experts for relevant knowledge."	"Involve all affected stakeholders to collectively decide the best way forward."	"Include all actors so as to expose, accept, discuss and resolve differences."
Sequence for the cooperative discourse model, overseen by a team of leaders from each group	Step 2. Experts from multiple disciplines judge each option against each criterion.	Step 1. Ask experts and stakeholders for all concerns and goals; then their criteria for judging options.	Step 3. Randomly-selected citizens evaluate each option (participatory discourse).

He suggests that each successive challenge requires an "escalation" in group engagement (Table 3).

Luckily for us, Renn ends his article with a hybrid model called cooperative discourse, which I think can be scaled to conservation decisions (the last row of Table 3). One dives into the central column – consultation between experts and stakeholders – to establish goals and criteria. Then one goes back to the experts alone who judge the options against all these criteria. Finally, one asks representatives of the public to evaluate the same options in an informal discursive manner. The whole process is guided by a team of leaders drawn from all three groups.

The Delphi method: a secret ballot before sharing

There are many sharing tools and "expert elicitation" tools (Renn, 2015; Kaner, 2014), but I have found the central tactic of the Delphi Method to be particularly powerful, even when used informally. The tactic is the secret ballot. You must collect the judgements of a group, such as scores, weightings, estimates of probability, etc. individually, by some form of secret ballot, before letting them discuss their opinions as a group. These secret votes can then be shared. Individuals with judgements far from the average judgement can choose to explain their vote. Only then should the group seek consensus. This avoids the very common pitfall of group think driven by domineering individuals.

Voting charts

Charting the distribution of individual votes for any numerical judgment helps the group 'see' the degree of divergence or convergence in the estimates. Figure 4 shows the voting distributions for Option 4 in the SCD 2008 case study of Figure 1. Seven people scored each

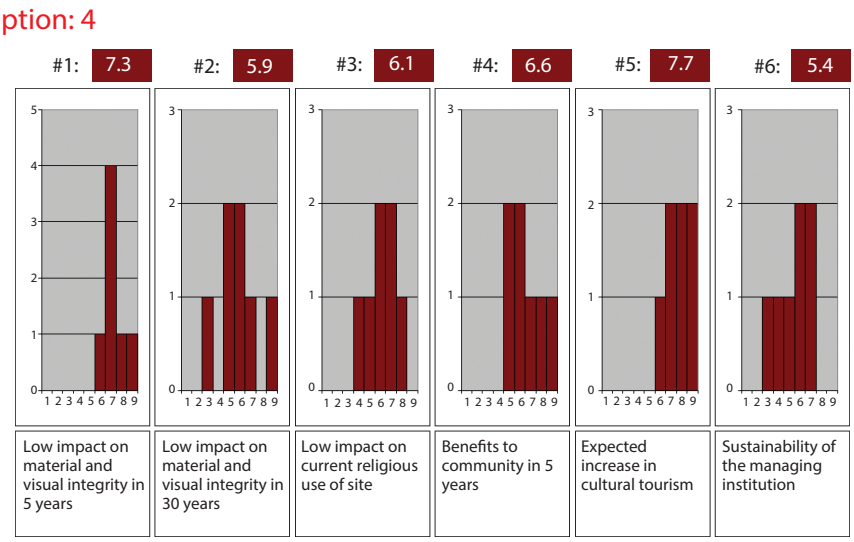

Figure 4. The voting charts for option #4 of the SCD 2008 case study.

option using the six criteria, on a scale of 1 to 9. In Figure 4, one sees that the voting on criterion #1 had the sharpest peak, four people voted a '7', so strong agreement, whereas voting on criteria #2 was twice as widely spread. All the other criteria showed spreads in opinion of 4 to 5 points. The good news is that none of the charts showed votes spreading over all 9 points, and none showed a bimodal distribution (two peaks) which usually signifies a disagreement on what the criterion actually meant. (During this case study, time did not allow iteration of the votes after discussion.)

Participatory decision-making

"Building shared understanding is a struggle, not a platitude" (Kaner, 2014, p. 20). Kaner's book, now in its third edition with a wealth of plaudits, explains the tactics that a facilitator needs to help groups reach sustainable decisions. The primary diagram in his book is a full-page diamond (shaped like one of the blue diamonds in Figure 3). The point on the left represents the beginning of the discussion, the point on the right represents the conclusion. Between the two is a period of divergent thinking followed by a period of convergent thinking. Kaner states that the fundamental mistake is to address difficult decisions the same way as one addresses routine decisions (which Renn (2014) called linear decisions). To find sustainable decisions for difficult problems Kaner insists that we sit in the middle of the diamond for as long as it takes to discover common ground. He calls it the "groan zone". Without shared common ground there will be none of the "insightful collaboration" needed for a sustainable decision. Tactics for difficult decisions, compared to tactics of routine decisions, require a shift from 'either/or' to 'both/and,' from 'analysis of parts' to 'synthesis of a whole.' Sharing must produce long-term unanimity, not just short-term majority rule.

Ideas

Type 1 and 2 thinking

The current model of how we think proposes two kinds of thinking. One is fast, intuitive, confident, and in charge most of the time. The second is slow, deliberative, lazy, and dormant most of the time. Kahneman (2011) has written the most popular book on the subject, and refers to "systems 1 and 2". His text is clearly written, but I find it too skewed towards examples from economics for our purposes. I think Manktelow (2012) provides the more thoughtful perspective for our field. He is especially helpful on the differences between Kahneman, who tends to emphasize the weaknesses of type 1 thinking (its biases) and Gigerenzer, who tends to emphasize the strengths of type 1 thinking (its efficiency).

Heuristics

Most of this section is drawn from Manketlow's (2012) book, where one can find all the many primary sources.

Heuristic does not mean subjective or biased or irrational *per se*. It means a mental strategy for making decisions that is efficient – 'fast and frugal' – and correct most of the time in the context that created it. Three contexts have created three groups of heuristic: evolution of our species, long experience of individuals, and the application of big data techniques.

The first group of heuristics has been learned by our species, and is now hard-wired into our brain's system 1. There are dozens of them, and we use them all the time without effort or awareness. Although they must all have been adaptive from the perspective of the species, many have become 'cognitive biases', flaws from the perspective of the individual trying to be logical. These are organized beautifully in a large graphic under the article "List of cognitive biases" in Wikipedia (2017).

These biases are much studied by economists. Kahneman (2011) developed a model of how we make relative value judgements called "prospect theory". One of its foundations is that we feel losses much more than we feel equivalent gains. In our field, this means that damage to an object (a loss) will weigh more heavily on us and our stakeholders than an equivalent restoration (a gain). This can explain the popularity of 'minimum intervention' since even a small chance of treatment failure seems to outweigh an excellent chance of treatment success. Another foundation is that we judge gains, or losses, relative to what we already possess, or owe. This isn't just the trivial case that $10,000 has more 'value' to us than it does to Bill Gates, but also subtle situations where we spend time and energy to find a store where we can save $10 on groceries but we will not spend the same effort to save $10 on the purchase of furniture, despite the fact that $10 has the same value to us. In our field, if a conservator who is

responsible for all the nation's sites is sharing a decision about one site with a community that only possesses that one site, then even if both sides agree on the absolute gain or loss due to some option, the community will feel that gain much more than the conservator, and any loss even more so. When we are sharing conservation decisions, we should be sensitive to phrases such as, "It is the only one we have" or, "I don't want to take any chance of damaging it". Such biases are not errors, they are explanations of legitimate differences in perspective.

The second group of heuristics is the one learned by individuals through long experience (a minimum of 10 years). In the past, this kind of thinking was referred to as tacit knowledge. Experts merge such tacit knowledge with the explicit knowledge of their discipline, even in professions that pride themselves on their objectivity rather than their skills, such as scientists (Collins, 2010). Classic examples in the literature are taken from professions that do pride themselves on tacit knowledge – the fire chief's ability to 'read' a fire and how to attack it; the fine art expert who can 'read' a sculpture as authentic or 'wrong'. Research has clarified that valid heuristics of this type can only emerge for phenomena that actually have a consistent *pattern* that can be *observed*, even if subliminal. The stock market, for example, is *not* such a system. 'Hot' brokers do emerge from time to time, but they are not proof of special pattern recognition, they are equivalent to long strings of the same digit that emerge from time to time in a random number sequence.

What lessons for our shared decisions? I think we need to accept that valid tacit expert knowledge does exist, that it is not subjective in the pejorative sense, but that asking an expert to fully explain how they reached their judgement is of limited use (but worth trying). Scepticism about expertise should be based on two questions: do we think that the phenomenon in question has an observable pattern, and does this person have at least a decade of relevant immersion in this phenomenon. Expert elicitation tools such as the Delphi Method further refine reliability by asking for the opinion of many credible experts, and ensuring that individual opinions are documented before group-think sets in.

The third group of heuristics has been created by researchers who look for patterns in large sets of data. The classic example is a fast three-step decision tree developed to sort cardiac emergency patients into high and low risk groups. This simple decision tree, derived from the analysis of many hospital records, is not only faster and cheaper than traditional and more detailed diagnoses, but also more reliable. Karsten (2016) is developing heuristics for risk assessment of collections. By analyzing many laborious comprehensive risk assessments, she has also found short sequences of simple questions that provide reliable prediction of certain high risks, such as flood damage and fire damage. Sharing during decision-making enlarges the pool of data, and the larger the pool of data, the more likely it is for a valid

heuristic to be uncovered which can aid the decision. ("Yes, I've seen that same pattern, I can agree that it's the best indicator we have.")

Reflection, type 3 thinking

"Being intelligent is not the same thing as being smart" (Manktelow, 2012, p. 259).

Two researchers, Evans and Stanovich, propose a revision to the popular two system model, to explain, among other things, the mysterious phenomenon of very clever people believing and doing very stupid things (Manktelow, 2012). Clearly, it would be useful for us also to understand how to avoid such behaviour.

In brief, type 1 thinking is uniform across individuals. It uses heuristics to quickly generate best guesses which are then handed to type 2 thinking which may or may not decide to analyze these guesses further. Type 1 thinking can also send its decisions directly to our beliefs, to what we say, and to what we do. The trick that distinguishes individuals who get beyond these rapid responses is called the 'reflective mind'. Stanovich labels this 'type 3' thinking. Type 3 thinking enjoys being sceptical of type 1's output and asks type 2 to wake up and apply its intelligence to the problem. Type 3 thinking is a trait of an individual's personality; in Manktelow's words, it is the ability to be "open-minded".

The elephants in the room

There is a growing literature called "experimental moral philosophy" (Alfano and Loeb, 2016). Two of its major practitioners have recently published accessible books (Haidt, 2013; Greene, 2013) that I think offer several insights into our topic of sharing conservation decisions. It is not trying to build rules or prescriptions about right and wrong, good and bad, it is trying to understand our moral instincts, our gut feelings, usually by thought experiments. For example, five people are trapped on a railway track, one person is trapped on another track. A train is headed towards the five, but you can pull a switch to redirect it towards the one. What do you do?

For type 1 and 2 thinking about morality, Haidt (2013) has adopted the metaphor of 'the elephant and the rider' within each of us. Our 'elephant' (our type 1 thinking) is fast in providing its 'gut feelings' but it is very difficult to change its opinions, its values. Our 'rider' (the self-aware, type 2 part of our minds) deludes itself that it controls the elephant. Studies show that much of the time the rider is making up a plausible story after the fact, to justify the elephant's choices (confabulation). Scientists mistakenly believe that piling up scientific evidence will convert those who don't believe in climate change. A recent study, i.e. actual evidence, showed that scientific literacy did not predict whether someone in the general population believed in climate change or not. Instead, scientific literacy made opponents on both sides of the debate more certain of their opinion,

more passionate (Kahan *et al*., 2011). In other words, a better informed rider simply becomes a better rationalizer for the elephant and its *a priori* values. When sharing contentious decisions with stakeholders, technical experts, such as conservators, cannot assume that their greater technical knowledge is their most persuasive tool. Worse than that, we must understand that our expertise may be blinding us to the true source of our opposition to the other point of view – our own elephant's values. Is it really facts and reasoning that leads some of us to value original material over original intent in a painting, or deeply buried beliefs?

One method that can help move an elephant's opinions (slowly) is 'framing' the issue in a more agreeable context. For example, let's not speak about that cabal of arrogant museum directors obsessed with blockbuster shows who forced the relaxation of relative humidity standards, and let's begin our discussion instead with the possibility that you can become the hero who gets your museum its environmental certification…now, with that 'in mind', let's reconsider the scientific evidence on the dimensional response of paint!

The sanctity/degradation foundation

Haidt has proposed five modules within the elephant's thinking about right and wrong, which he calls our moral foundations (moralfoundations.org, 2017). I think that one in particular resonates with our field: the sanctity/degradation foundation. I think that all the polemics about 'cleaning controversies' are after-the-fact rationalizing by our rider of the outrage triggered in the sanctity/degradation module of our elephant. This sense of sacrilege is evident in the title chosen for the lengthiest tract ever published in this vein – *The Ravished Image, or, How to ruin masterpieces by restoration* (Walden, 1985).

The "hands-on" blame module

Greene's (2013) specialty is thought experiments, such as the question posed earlier about five people trapped on a train track which you can save by pulling a switch that redirects the train on to a track where one person is trapped. Most people (87 percent) state that they would pull the switch to sacrifice one and save five. Greene calls this the utilitarian decision. But, what if you yourself must push the person on to the tracks to stop the train and save the five. Most people state that they would not push a person to save five others, even though the utilitarian argument is unchanged. When asked this question as well as other dilemmas, medical doctors decide similarly to the general population (don't harm the one). Public health professionals, however, are more likely to make the utilitarian choice (save the five) although they do acknowledge discomfort. I think there are two situations where this public health difference might emerge in our field.

First, conservation professionals have learned to become utilitarian in their judgements since they think of what's best for the long-term

greater good (the interests of future generations). It is not unusual for a proposal to have a short-term disadvantage that achieves a long-term advantage. Stakeholders tend to focus on the short-term – their own generation – so they object. Second, preventive conservation (and risk management) are justified as the efficient protection of entire collections instead of the traditional one-special-object-at-a-time perspective of the public (and the bench conservator). Greene wonders whether one learns these professional utilitarian perspectives on the job, or one has them already, and is drawn to the professions that exercise them. Either way, sharing conservation decisions will involve resolving these opposing perspectives.

Finally, by exploring many variations of the 'people on a train track dilemma', Greene has uncovered some of the building blocks of our moral judgements, and it is not good news for our profession. Our 'do-no-harm alarm' is triggered only if the causal relation is simple and direct. Side effects from sending the train down another track does not trigger it. The decision is handed over to type 2, utilitarian thinking – which has no difficulty deciding that one death is better than five. However, the thought of using our hands to push the one person definitely triggers the 'do-no-harm alarm'. Killing the five by doing nothing is too indirect to trigger the alarm. Hence the odd indifference to 'collateral damage'. A conservation treatment is literally the placing of the conservator's hands on a special thing, so the conservator is obviously the cause of whatever sacrilege or degradation occurs. I suspect that the life and death alarm bells that Greene has uncovered can be applied to judgements about things that are 'priceless' or 'irreplaceable' or sacred. If all goes well, we are heroes, if not, we are villains. One benefit of the sharing of treatment tasks is the shared ownership of the results.

Conclusion

When sharing a decision becomes difficult

Research on human reasoning and moral judgements summarized in this article has uncovered a complex but universal set of mental mechanisms that have evolved over millennia, sometimes labelled 'type 1' thinking or more colloquially as our 'elephant'. The research also finds profound variations in the settings of these mechanisms between individuals and between cultures. We can expect, therefore, that if sharing a decision with stakeholders has become contentious, it is probably because of a variation in type 1 thinking between individuals or between cultures. It is important for leaders in the sharing process to understand that judgements based on values or feelings, especially when vociferous, are not something that a person can explain, they can only express. A decision matrix can help the sharing of difficult decisions in two ways: it partitions complex contentious issues into their fundamental value judgements (the criteria) and it captures the strength of each participant's connection to those criteria.

Empathy

Kaner (2014) stresses empathy (putting ourselves in another's shoes) as an essential tactic for participatory decision-making. Technocrats might dismiss this as a touchy-feely platitude, but I think Haidt's work makes it clear that, for value-based decisions, we have no choice but to try and understand our own elephants and those of others.

Accountability

When difficult heritage treatment decisions are being shared, it is usually the case that some, if not all, the actors have significant legal and fiduciary responsibilities. In government, decision tools are invoked for transparency and accountability. One might as well make the best of them rather than consider them a hindrance.

Technical overreach

Technical overreach refers to the tendency of experts to presume control of the whole decision process, to presume to represent the groups affected, such as stakeholders and the public. At best this is naïve, at worst it is offensive.

As Renn (2004) makes clear for the field of public risk decisions, and Chirikure and colleagues (2010) make clear for world heritage sites, it is essential that technical experts bring as much relevant knowledge as they can to the analysis stage, but for the final stages of the decision, they must hand it over to the affected groups. I suspect that our profession is even more prone to overreach because technical issues often merge with value issues within our own domain.

Reflection, the key?

I think that it is obvious that reflective thinking is the key to good decisions. We can recognize it in every culture's aphorisms about wisdom and thoughtfulness, but we can also recognize it in the evidence and advice I have compiled here – it is Kaner's "groan zone" and it is precisely what is missing in Nutt's number one blunder – "rush to judgement". It is, presumably, what was missing in the sharing and decision failures documented in our own field of heritage. After all, we do not think that these failures were due to a lack of intelligence, or evil intentions, do we? If reflection is the key, then a primary purpose of our tools and our tactics must be the facilitation of reflection.

Sharing with several people will always favour reflection: first, there will be a higher chance that someone is innately reflective, and second, there will be a higher chance of initial disagreement, which might then trigger constructive reflection.

Tools, such as the decision matrix, decision tree, secret ballots, and voting charts facilitate reflection by capturing the easily neglected insights of introverts, and allowing complex structures to emerge that belong to the whole group. Software versions of these tools projected

on to a shared screen allow a 'fast and frugal' response when someone asks, "What if we change that score?" What-if games are, in fact, the arithmetic version of reflection. They can also maintain a record of every iteration of the reflection process, i.e. don't throw away the drafts.

The good news about reflective thinking is that, unlike raw intelligence, it can be developed beyond our individual limitations, through tools, the questions of others, self-awareness, intellectual humility, and, above all, through the honest sharing of our difficult decisions.

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The QALY in Collection Care – a Cost-Effectiveness Approach to Collection Management*

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ABSTRACT

This paper introduces the concept of 'quality adjusted life years' (QALY) as used in cost-effectiveness analysis in health care, to support sustainable decision-making in collection care. It describes the basic theory behind QALY, its adaptation to collection care and application to a case study. It demonstrates that when looking at collection management from a utilitarian perspective, or thinking in terms of 'collection quality', which combines significance and accessibility, then QALY can be used to determine cost-effectiveness in collection care.

Risk-based decision-making

The growing interest in collection risk management is shifting preservation thinking from looking at the past, and making improvements where losses have occurred, towards looking to the future and trying to avoid losses which have not yet occurred. The risk management process involves assessing risks, identifying options for risk reduction, and deciding on and implementing the best options. Best options are mostly selected on the basis of reducing the magnitude of risk or uncertainty, with preference for the most effective option - effectiveness being defined as improved preservation. It is often assumed that the money required to implement the measure will be made available if the preservation argument is strong enough. Yet, in times of economic crisis and financial scarcity, this is no longer a sustainable approach. This situation is not unlike decision-making in health care, especially in the UK and the Netherlands, where there is a limit to the available community resources for the national health care scheme. Choices have to be made regarding which medical treatments will be covered by the scheme without overly depleting resources. Criteria that play a role in these choices are: necessity of treatment, effectiveness of treatment, cost, and social justness. Similarly, choices in collection care need to be well argued and, for risk reduction options to be sustainable, should not be a drain on future resources. Therefore, cost-effectiveness analysis should be included in the process of decision-making.

Borrowing from health care economics

One way to express and compare the effectiveness of medical treatments in health care is using the unit of measure known as the 'quality adjusted life year' or QALY. This recalculates the quantity of life generated through particular health care interventions in terms of the quality of life during that period. One year lived in perfect health is

* This is a short version of the paper published in *Preprints of the ICOM-CC 16th Triennial Conference, Lisbon*, September 2011.

equal to one QALY one year in bed yet without pain or discomfort might be 0.4 QALY, while death is equated to zero.

In order to transfer the QALY approach to collection care issues, the 'quality' of an object or collection needs to be defined and assessed. When looking at collection management from a utilitarian point of view, 'quality' refers to the ability to use collections. This is derived, on the one hand, from their meaning, values and significance for present and future generations, and, on the other, from their accessibility: physical (visibility and handling); conceptual and contextual (access to knowledge and information about the objects); and/or virtual (often as an alternative to physical accessibility). Hence quality can be defined as 'accessible value'.

To quantify 'collection quality', criteria for significance and accessibility need to be defined and a scale to assess them needs to be designed. Data and knowledge from conservation science and risk assessment enables the estimation of 'life expectancy' of objects and collections. Quality and life expectancy can then be combined to plot a 'quality graph', showing the progression of quality over time. The area under the curve represents the number of QALYs. A care intervention will change the graph, increasing life expectancy and slowing down the decline of quality over time, and hence the area under the graph changes through the addition of QALYs. Thus a treatment can be compared with the zero option (no treatment), or with an alternative treatment. The effectiveness of a treatment, expressed in terms of the number of added QALYs, can then be weighed against its costs. This enables cost-effectiveness analysis to be incorporated into the overall decision-making process at collection management level.

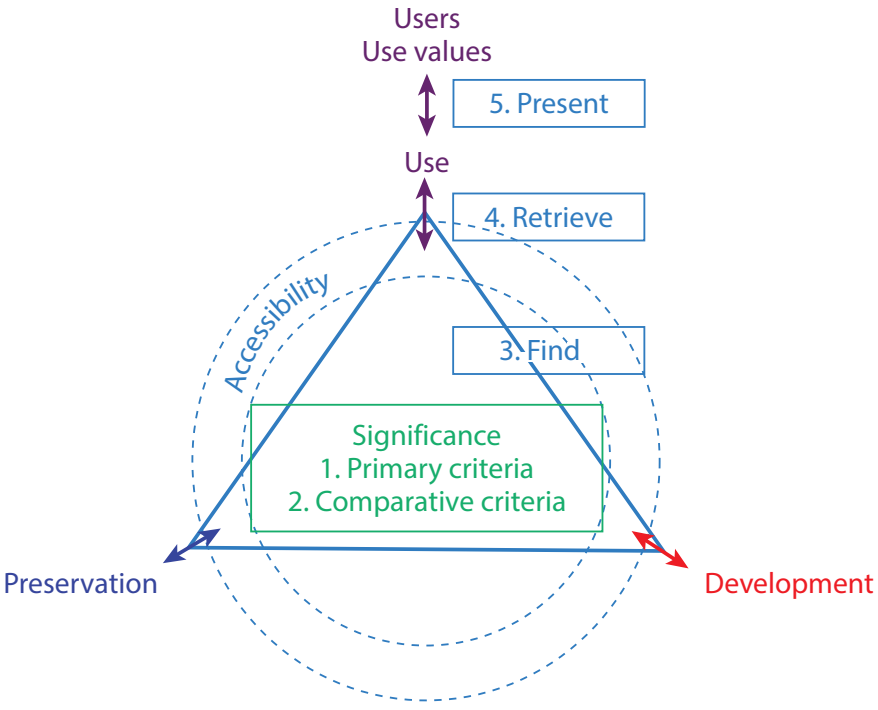

Figure 1. The collection management triangle (adapted from Waller, 2003) and the five dimensions that determine collection quality: primary criteria for significance, comparative criteria for significance; finding - to locate an item in the collection, retrieve - to deliver it to the user and present - to proactively share it with the user for accessibility.

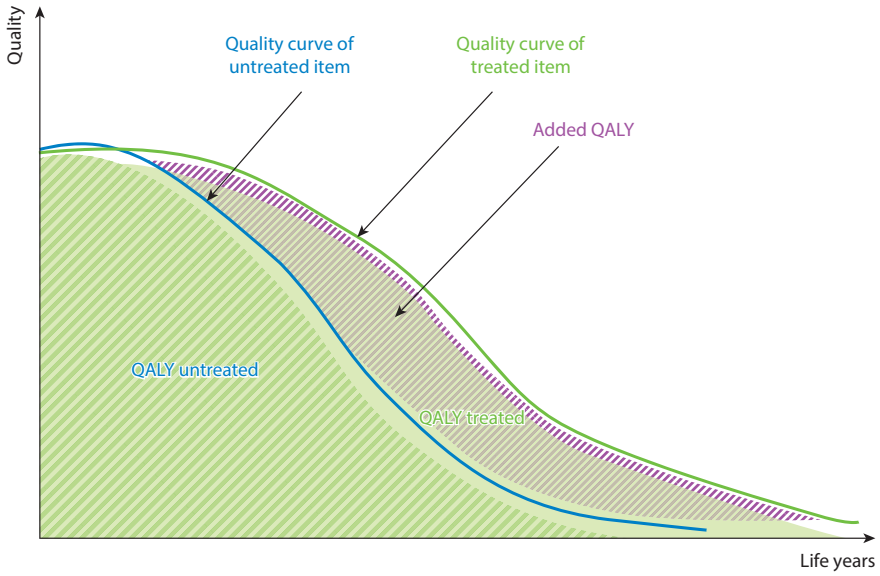

Figure 2. 'Quality graph' showing QALYs as a product of collection quality and life expectancy for two situations: without treatment (blue), and after treatment (green). The surface area under the curve equals the number of QALYs. QALYs added as a result of a treatment that slows down the rate of decay are indicated as the difference in area under the two curves (purple).

Application in case studies

To illustrate the application of cost-effectiveness analysis to the decision-making process in collection care, the QALY approach was adapted and tested on two case studies dealing with the dilemma of storage of photographs (The National Archives, London) and slides (The National Museum of Ethnology, Leiden). The latter, described here in more detail, looked at competing storage requirements of a slide collection against a collection of black and white photographs (B/W). It involved 46 000 slides in the museum's *mediatheek*, stored in nine slide cabinets in the non-climatised attic of the museum, of which about 25 percent were described and their significance assessed. They were in reasonable condition, yet some 40 percent were discoloured. The B/W prints were stored in boxes in climatized storage facilities. They have been designated as a historic collection at national level due to their informational and artistic values. The prints are catalogued at item level and can be found without assistance. They were digitized and put in metadata form for the 'Memory of the Netherlands' project (www.geheugenvannederland.nl) and the surrogates can be found and retrieved easily with content and context.

The plan was to rehouse all slides in slide boxes in a climatized storage room at 20°C/50%RH (option 0). The dilemma was whether it would be cost-effective to continue with that plan, which would expect a clearly visible discolouration in the next 40 years under those conditions, or to make space in the cool and cold storage areas occupied by the B/W prints (option 1). Moving the less susceptible B/W prints to 20°C/50%RH would influence their quality over the next decades very little, whereas lower temperature storage of the slides would slow down their rate of degradation. Another option was to leave the B/W prints in their current locations and place the slides in their boxes in refrigerators that could be placed anywhere in the

Figure 3. The case study collections at The National Museum of Ethnology, Leiden: the slides in their cabinets (top); slides in various states of condition (middle); the B/W prints in cool storage (bottom).

building (option 2). A last option went beyond mere preservation and was combined with development of the slide collection. Digitizing them and making the surrogates accessible on an interactive website would allow users to increase the significance of the slides by adding metadata, while the original slides could be stored in refrigerators and the B/W prints could remain where they were (option 3).

The museum staff assessed the collection quality of the slides and the B/W prints for the zero option and estimated the expected quality for the various options after 40 years storage and use. The numbers are listed in Table 1.

Comparison of the effectiveness and costs for the options revealed that storing the slides and B/W prints as planned in the zero option would require almost EUR 31 000 per year for 36.8 QALYs for the two collections together over the 40 year period. This breaks down to a cost of EUR 840 per QALY (option 0). Taking the B/W prints out of cold storage in favour of the slides (option 1) would add QALYs at a lower cost and was therefore 'dominant', making a good saving. Option 2 was dominated by option 1, but still enabled a saving compared to option 0. Option 3 would require a substantial investment and would be more expensive, but would provide so many additional QALYs that it would seem a worthwhile investment. This shows that, at a collection management level, measures originating from a preservation aim may become much more interesting when combined with development and utilization aims. Furthermore, an accessible and valued collection has better prospects for preservation in the long term. As a temporary compromise between preservation and development, storing the slides cool, either swapping them with the B/W prints in cool storage or storing them in refrigerators, provides the most cost-effective option to buy time to raise the means for improving accessibility of the slides (digitizing and metadating).

Option	Total QALYS	Added QALYS	One-off Investment €	Annual cost €/ year	Total annual cost €/year	Annual cost per QALY €/year	Incremental annual cost per QALY €/year
0) B/W in cold room	36.8	0	700	30 850	30 900	840	-
1) slides in cold room	37.2	0.4	2 000	26 000	26 050	700	dominant
2) slides in fridges	37.2	0.4	8 700	30 500	30 700	825	dominant
3) digitize slides	63.8	27	150 000	30 400	34 150	535	120

Table 1. Cost effectiveness of the various options for the case study at The National Museum of Ethnology, Leiden. Total QALYs are calculated over a 40-year period. Total annual cost is based on a one-off investment plus annual costs averaged over 40 years. Incremental annual cost per QALY is given in relation to option 0.

Conclusion

Decision-making in collection care involves many considerations. Condition and material integrity, meaning, values and significance, accessibility, use and functionality, popularity, available funding, time and expertise, opportunity and spin-offs all play a role. Cost-effectiveness analysis adds rational considerations to the decision-making process, which in times of limited financial resources is much needed. The QALY approach is one way of looking at effectiveness of options to reduce risks. Application in case studies shows that it is a very useful addition to decision-making within collection management.

Obviously, as appreciation of collections changes over time, so does the significance attributed to them and their popularity and hence the requirement to have the collections accessible. Significance, risks, accessibility and collection quality need to be reassessed on a regular basis. Also, when setting a more distant time horizon, options that enhance life expectancy rather than current accessibility may be favourable.

Acknowledgements

The authors would like to thank Farideh Fekrsanati, Graeme Scott, Monique Koek and their colleagues at Museum Volkenkunde, Leiden (NL); colleagues from Archives and Records Knowledge, Information Management and Practice, Document Services, Archives Sector Development, and Collection Care at The National Archives, UK for their patience and willingness to participate in this experiment; Hanneke van der Beek (RCE) for sharing her expertise in accessibility matters; and Professor Frans Rutten (Erasmus University, Rotterdam) for QALY guidance.

An Indicator of the State of Conservation of Urban World Heritage Sites*

SÍLVIO MENDES ZANCHETI AND LÚCIA TONE HIDAKA

ABSTRACT

This paper sets out a proposal for an indicator of conservation to assess the state of conservation of urban heritage sites. The Indicator of the State of Conservation (Isc) was designed as a monitoring instrument for evaluating the conservation performance of cities, towns, villages and other types of urban areas of heritage value. The indicator was designed to perform two tasks: (1) to evaluate how the conservation of an urban site evolves over time (internal performance analysis) and (2) to compare cities as to their conservation performance (comparative performance analysis). This paper presents the main concepts used as key performance indicators (KPIs) – that is, significance, integrity and authenticity – and how they contribute to meeting the objective of attaining the sustainable conservation of heritage sites. This paper also presents the mathematical structure of the indicator.

It is clear from the literature that significance, integrity and authenticity are the three central variables for assessing the state of conversation of heritage sites but, so far, there is no general acceptance as to how to determine estimated values for them. These concepts are qualitative. They cannot be measured in the traditional way expected of objective investigation. Their values can only be estimated subjectively by individuals or groups of individuals. This paper sets out a model for this and presents the methodology used to determine the two sets of weights used in the Indicator of the State of Conservation of urban heritage sites. This methodology involves the use of the technique of the Delphi Panel of Experts in allocating scores for: (a) each KPI, in the Isc equation and (b) the opinion of the stakeholders in order to determine each KPI.

Introduction

Since about ten years ago, UNESCO has asked each new site included in the World Heritage List (WHL) to produce a management plan and to designate a national institution responsible for its implementation. These plans are important as they provide UNESCO with monitoring instruments to assist evaluations included in the Periodic Reports (PR) on the state of conservation of the sites, which are conducted every six years. The reports assess the permanence of the heritage values as well as the state of conservation of the sites.

In spite of the importance of the PR, it is clear that what is lacking are even more effective monitoring instruments, especially to evaluate the state of conservation of the sites. It is important to use instruments to indicate changes in the state of conservation of each urban site in the WHL, within a period of time that is sufficiently short to trigger control measures to prevent, correct or mitigate problems and tackle conservation. Indicators have been identified as the best instruments for performing this task.

This paper presents the development of an indicator to measure the state of conservation of urban heritage sites. The indicator is expressed as a function of significance, integrity and authenticity, assessed by surveying the opinion of the main stakeholders involved with the conservation management of sites. The indicator is thus based on the subjective judgement of individuals, framed by an intersubjective survey structure. The structure of the Indicator of the State of Conservation (Isc) is fixed and is the same for all sites, independent of their geographical location. However, the structure of the indicator can be adapted to express the social composition of stakeholders and to use the capabilities and resources of the management institutions of the sites.

* This paper benefits from two previous publications by the same authors: Zancheti, S. M. and Hidaka, L.T.F., 2011. Measuring urban heritage conservation: theory and structure (Part 1). *Journal of Cultural Heritage Management and Sustainable Development*, 1(2): 96–108; and Zancheti, S. M. and Hidaka, L.T.F., 2012. Measuring urban heritage conservation (Part 2). *Journal of Cultural Heritage Management and Sustainable Development*. 2(1): 15–26. Reproduced with permission from the publisher.

What is sustainable conservation of urban heritage sites?

The 'sustainable conservation' of urban heritage sites depends on the maintenance of their present and past 'significances'. To achieve sustainable conservation, managers of urban sites, and other stakeholders, act on the 'attributes' of the 'heritage' that convey 'values'. The attributes can be of a material (tangible) or a non-material (intangible) nature. The actors may keep, change, restore, reshape or substitute the attributes or even the objects. The actions of managers and other stakeholders should be guided in such a way that the 'values', 'integrity' and 'authenticity' of the attributes of objects are maintained.

Objects, processes, material and non-material attributes

The conservation of urban sites, unlike the conservation of archeological sites or works of art, deals with 'objects' (and their 'attributes'), and 'processes'. This is because urban sites are living sites in which the presence of humans is essential for their existence (Zancheti and Jokilehto, 1997). So the heritage of urban sites comprises objects and processes that have value for people. The attributes of an object are defined as "any and all features of objects and processes recognized as having heritage value, whether material or non-material". The processes are the elements that generate the dynamics of urban sites, that is, make them alive and subject to continuous change due to human action.

To society, important heritage values are those attributed by 'collective processes', through intersubjective selection and evaluation procedures performed over long periods of time.

For the purpose of this paper, the city is seen as configured objects, structures, natural and built, and human/symbolic relations and processes. They are represented as significant entities that embrace material and non-material attributes related to a mode of specific construction, living and being and are recognizable as being an essential part of an intelligible whole.

Values and significance

Urban sites are conserved because they have values and these are always defined in relation to other values. It is very challenging to determine whether values are intrinsic to objects (the objective approach) or whether they are defined by the subjects, i.e. people (the relativistic approach). It was Frondizi (1971) who best defined values without falling into the traps of these two approaches. He understood that the subject interacts with the object in certain contexts and the values are determined by this relationship. The object is not passive, yet neither is the subject absolute in projecting values on the object. There is a reciprocal determination that depends on the context in which the interaction happens.

However, heritage values are significant for society when they are the product of many subject-object interactions, that is, they are the

outcome of a large number of intersubjective evaluations. They are related to historical time and to collective memories. Therefore, the values of the heritage can be many, depending on who evaluates it, when it is evaluated and where.

The concept of significance embraces all known values of heritage within a period of time (Zancheti *et al*., 2009) and, in this sense, it is impossible for one interpretation to capture the complete significance of the heritage in a specific society and period of historical time. The statement of significance is an instrument that selects a set of values of the significance with the intention of producing an instrument for managing conservation of the heritage. It is a set of values that was selected and validated by socially institutionalized procedures.

Integrity

The Operational Guidelines for the Implementation of the World Heritage Convention state that "integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes" (UNESCO, 2005, p. 23). This interpretation is firmly rooted in the materiality of heritage. Some other authors have presented a different view, founded on the idea of circumstances, since objects, in order to convey meanings, must be interpreted in historical and cultural contexts, such as the idea of conceptual integrity of Clavir (1994 and 1994a) and the social-functional; and the structural and the visual integrities of Jokilehto (2006).

In this paper, integrity will be defined as the level at which the attributes of the heritage embody heritage values in a complete, whole and secure way considering their past and present contexts.

Authenticity

Authenticity is related to the idea of truth or falsehood and, therefore, depends on value judgements. Value is conferred on sites through their past and present activities, memories, knowledge and sociocultural relationships which occur in space and time (Jamal and Hill, 2004). This is the same line of thought advanced by Lowenthal (1999) when he stresses that different generations see authenticity in different ways and this reflects their need for truth, standards and credos in the uses of their heritage.

The *Riga Charter on Authenticity and the Historical Reconstruction of Cultural Heritage* introduced a definition of authenticity, as an operational and measurable concept: "Authenticity is a measure of the degree to which the attributes of cultural heritage [...] credibly and accurately bear witness to their significance [...]" (Stovel, 2001, p. 244). However, the idea of measurement brings with it difficult problems when applied in practice. It is possible to say that an object is authentic, or partially authentic, but it is almost impossible to evaluate the amount of authenticity in an object, since this assessment is the outcome of a judgement about the truth of the authenticity.

One can say that the authenticity of an object "is inseparable from its probability" (Stone, 2002). To avoid the problem of the indetermination of measurement, this paper will use the following definition of authenticity: "the judgment of the probability of attributes of sites expressing heritage values whether in a true or a false way" (Zancheti and Hidaka, 2011, p. 101).

Sustainable heritage conservation

In conservation theories and practical actions, heritage has two facets since the conservation objectives are: (1) to maintain its physical and material characteristics; and (2) to keep its cultural meanings. Depending on the perspective, the outcomes of the conservation activity may change dramatically.

Over the last twenty-five years it has been possible to observe a shift of the theory towards defining conservation in terms of maintaining meanings and values (Viñas, 2005), that is to say, the significance of the objects. This new approach is clearly stated in Article number 1.4 of the Burra Charter: "Conservation means all the processes of looking after a place so as to retain its cultural significance" (ICOMOS, 1999). Sarah Staniforth (2000, p. 6) defines the objective of sustainable conservation as "to pass on maximum significance to future generations".

That means that sustainable conservation seeks to "maintain the condition for the interpretation of the relation object-values and processes-values between generations", because it should: (1) carry forward the present values of heritage to future generations; (2) maintain records of values given by past generations for the use of present and future generations; and (3) leave open to future generations the possibility of interpreting and associating new values of past and present heritage (Zancheti and Lacerda, 1998). To do that, it is fundamental to keep the integrity and the authenticity of material or non-material attributes of the objects.

Assessing sustainable conservation of urban heritage sites

Conservation is a set of identification, analysis, judgement and decision actions. For the new paradigm of conservation, 'critical judgement' is a double act of synthesis and judgement that, first seeks knowledge and to interpret the values of the heritage and, second, decides which and how material and physical attributes will be dealt with, depending on how the state of their integrity and authenticity is judged. The theory of contemporary conservation recognizes its dependence on subjective judgements.

This theory does not regard the conservator as an enlightened rational human being, as imagined by Brandi (1963), but as a social agent who works in a context of subjective interpretations and decisions. His role is to work with intersubjectivity, recognizing that the heritage is valued differently by individuals and groups,

thus seeking to identify the maximum social consensus that can be reached in conservation decisions (Clavir, 2002, p. 43).

Subjective and intersubjective judgements

There are three questions when judging whether the heritage is well conserved or not and if sustainable conservation has been pursued in a given period of time: Was the significance maintained? Was the integrity maintained? Was the authenticity maintained?

These judgements cannot rely on an objective assessment since they are qualitative concepts, or 'variables', that cannot be 'measured' against defined quantitative standards. The judgement can simply state if the variables have been kept or not, or if there has been some change in the heritage, that has affected the perceptions of the values, integrity or authenticity in a positive (good) or negative (bad) way. For Viñas,

> intersubjectivism in conservation can be viewed as a consequence of agreements among the subjects for whom objects have meanings. Furthermore, the responsibilities for the conservation of an object fall on the affected people – or their representatives; it is their duty to preserve or restore those objects, and it is for them that conservation is performed (Viñas, 2005, p. 153).

In practical terms, the judgement of the three main conditions for declaring whether the heritage has been well or badly conserved is the responsibility of people whose life is affected by the heritage or its meanings. This group is called the 'stakeholders' (Avrami *et al*., 2002; Cameron *et al*., 2001) because they may generate and be impacted by tangible and intangible effects, in different ways and magnitudes, depending on the degree of their involvement with the significance of the heritage.

The specialists are those who have authority over the heritage due to: (1) curatorial relations; (2) their contribution to its significance; and (3) their capacity to intervene on the material and non-material attributes because of their expertise (Michalski, 1994; Leigh *et al*., 1994). They can be divided into two communities: local specialists, i.e. those who have specific knowledge about the site and have made some intellectual or practical contribution to its understanding; and outside specialists who have overall knowledge of the conservation of World Heritage Sites and work with international conservation institutions.

In the case of urban sites, where the number and types of heritage are large, it has been determined that residents, especially longstanding residents, are very important for the sustainable conservation of the site. They tend to maintain their properties, campaign for better urban spaces, attract other urban uses such as local commerce and services. In other words they keep community ties and local cultural traditions. They are the essential component of the *genius loci* of the urban places.

There are sites whose significance is dependent on the presence, the activity, or origin, of culturally significant groups such as religious orders at sacred sites, ethnic quarters, craft or productive workers based sites or specific cultural groups (Serageldin *et al*., 2001).

These groups attach meanings to, and are the keepers of them, in the areas where they live, work or perform their rituals. Finally, other important stakeholders are the visitors that seek out places that can provide new meanings and authentic experiences for their lives (Jamal and Hill, 2004).

Stakeholders tend to play an increasing role in the management of heritage conservation, since decisions in this field must be reached by agreements between the people affected. As to the contemporary approach, conservation interpretations and decisions are based on negotiation, discussion and consensus (Avrami *et al.*, 2000; Staniforth, 2000; Cameron *et al.*, 2001).

The Indicator of the State of Conservation (Isc)

As set out by Zancheti and Hidaka (2011), the Indicator of the State of Conservation (Isc) can be used to express the level of sustainable conservation of urban heritage sites. According to contemporary conservation theory, it is determined by three key performance indicators (KPI): significance – I*sig*; integrity – I*int;* and authenticity – I*aut*.

For a defined period of monitoring, the evaluation of the 'scores' of the KPIs comes from the answers to the following basic questions:

Q1. Has the significance of the site been maintained?
Q2. Has the integrity of the site been maintained?
Q3. Has the authenticity of the site been maintained?

The logical responses to these questions are taken as:

Q1: (i) the significance has not changed; (ii) there have been changes but the significance is still recognizable; (iii) the significance has been lost.
Q2: (i) the integrity of the attributes has not changed; (ii) the integrity of the attributes has changed but their meanings have not; (iii) the integrity of the attributes has changed and there have been important changes in their meanings; (iv) the integrity has been lost.
Q3: (i) the attributes are authentic; (ii) the attributes are partially authentic; (iii) the attributes are not authentic.

When the three sets of answers are combined, there are thirty-six logical possibilities for the vector (I_{sig}, I_{int}, I_{aut}). In real evaluations, made with people, this number will be higher than the logical possibilities, because people tend to perceive and express the changes in a more detailed way than the logical possibilities. In spite of the large numbers of answers, there are few extreme cases where conservation can be considered excellent or a complete failure. Table 1 shows these cases. If one of the KPIs reaches nil, the values of the other KPIs will be of no importance for evaluating the state of conservation (lines 2, 3 and 4).

State of conservation	Values	Integrity	Authenticity
1. Perfect conservation	1	1	1
2. No-conservation	0	X	X
3. No-conservation	X	0	X
4. No-conservation	X	X	0

Legend: X is equal to any figure larger than 0 (nil) and smaller than 1 (one).

Table 1. Extreme cases of the state of conservation of the site.

The theory of conservation does not provide arguments to define the structure of the function $f(I_{sig}, I_{int}, I_{aut})$. However, Table 1 suggests that the best structure is the multiplication of the KPIs. So, the basic structure of the Isc is:

$$Isc = I_{sig} \cdot I_{int} \cdot I_{aut} \quad (1)$$

The values of the KPIs are assembled from the 'opinions and judgements' made by the main stakeholders of the site. This information is gathered by the application of questionnaires or checklists that allows comparison of the current state of conservation of the site with that registered in the baseline survey report and the statement of significance. The information registered is the value given by stakeholders to the change in the significance, the integrity and the authenticity of the site during the period of monitoring.

The KPIs are calculated taking into account the evaluations made by six different social groups of people: specialists (local and external), residents (long-standing and new), cultural reference groups, and visitors. This means that each KPI results from the summation of group opinions:

$$I_{sig} = \alpha_1 I_{sig}^{Lesp} + \beta_1 I_{sig}^{Xesp} + \gamma_1 I_{sig}^{Lres} + \delta_1 I_{sig}^{Nres} + \varepsilon_1 I_{sig}^{Rgru} + \zeta_1 I_{sig}^{Vis} \quad (2)$$

$$I_{int} = \alpha_2 I_{int}^{Lesp} + \beta_2 I_{int}^{Xesp} + \gamma_2 I_{int}^{Lres} + \delta_2 I_{int}^{Nres} + \varepsilon_2 I_{int}^{Rgru} + \zeta_1 I_{int}^{Vis} \quad (3)$$

$$I_{aut} = \alpha_3 I_{aut}^{Lesp} + \beta_3 I_{aut}^{Xesp} + \gamma_3 I_{aut}^{Lres} + \delta_3 I_{aut}^{Nres} + \varepsilon_3 I_{aut}^{Rgru} + \zeta_3 I_{aut}^{Vis} \quad (4)$$

Where:

$$\alpha_i + \beta_i + \gamma_i + \delta_i + \varepsilon_i + \zeta_i = 1 \quad (5)$$

The parameters α, β, γ, δ, ε and ζ are weights given to the opinions of the stakeholder. For each KPI, the summation of the parameters is equal to 1 (one). It is questionable if all KPI indicators should be assessed by all social groups involved in the process.

The Delphi Panel (DP) technique was used to estimate the weights of the KPIs. To determine the size and composition of the panel, an analysis was made of the distribution of World Heritage Urban Sites (WHUS) in the regions of the world covered by UNESCO. Thirty-four experts accepted the invitation to participate in the DP. They were chosen from among conservation professionals and academics. Table 2 summarizes the structure of the panel of experts. The experts were based in nineteen different countries, and thus the diversity of

Table 2. Geographical distribution of the experts participating in the first round of the DP (after Zancheti and Haidaka, 2012, p. 6).

	Distribution of WHUS*		Distribution of the experts on the DP	
Regions/Continents	Number	%	Number	%
Africa	23	22%	1	3%
Arab States	14	6%	1	3%
Asia and the Pacific	22	10%	4	12%
Europe and North America	123	57%	21	62%
Latin America and Caribbean	35	16%	7	20%
Total	217	100%	34	100%

**Source:* UNESCO – ICOMOS, 2008.

Table 3. Weights of the stakeholders' opinion to determine the KPIs of significance, integrity and authenticity (after Zancheti and Haidaka, 2012, p. 12).

KPIs	Local experts	Outside experts	Long-standing residents	New residents	Reference group	Visitors	Sum
Significance	0.200	0.183	0.194	0.127	0.176	0.121	1
Integrity	0.206	0.196	0.192	0.122	0.164	0.119	1
Authenticity	0.206	0.199	0.190	0.115	0.178	0.111	1

the sample by their geographical location is stressed. See Zancheti and Hidaka (2012).

The results of the Delphi Panel enabled the weights of the opinions of the stakeholders to be calculated using the means of the responses. Table 3 shows the weights necessary to write the equations of the three KPIs already adjusted so as to sum up to 1 (one).

With these weights equations 2, 3 and 4 of the KPIs can be written as following:

$$I_{sig} = 0.200I_{sig}^{Lesp} + 0.183I_{sig}^{Xesp} + 0.194I_{sig}^{Lres} + 0.127I_{sig}^{Nres} + 0.176I_{sig}^{Rgru} + 0.121I_{sig}^{Vis} \quad (6)$$

$$I_{int} = 0.206I_{int}^{Lesp} + 0.196I_{int}^{Xesp} + 0.192I_{int}^{Lres} + 0.122I_{int}^{Nres} + 0.164I_{int}^{Rgru} + 0.119I_{int}^{Vis} \quad (7)$$

$$I_{aut} = 0.206I_{aut}^{Lesp} + 0.199I_{aut}^{Xesp} + 0.190I_{aut}^{Lres} + 0.115I_{aut}^{Nres} + 0.178I_{aut}^{Rgru} + 0.111I_{aut}^{Vis} \quad (8)$$

The set of equations (6), (7) and (8) represents the most complex case for evaluating the state of conservation of an urban heritage site, since it is implied that the opinion of all types of stakeholders is important. However, this is not necessarily the case for all sites, since, for example, the significance of many of them, when taken on their own, does not depend on the presence of any others, such as the cultural reference groups. Among the large number of WHS on the WHL, there is a small subset for which the values of the site are related to cultural groups, for example in the case of some religious sites.

It is important to notice that the relative weights of equations (6), (7) and (8) are split into two groups. The weights of the opinions of new residents and of visitors are relatively lower than the other weights, since their range varies, approximately, from 11.1 to 12.7 percent, while the others vary from 16.4 to 20.6 percent. It is clear that the panellists scaled up the opinions of the specialists, longstanding residents and reference groups as the core stakeholders when it comes to evaluating the state of conservation of the sites, and minimized the importance of those of new residents and visitors.

These outcomes are aligned with the recent literature that evaluates the urban management process and stresses the importance of academic/experts/conservation 'enthusiasts', longstanding residents and cultural reference groups, as the literature argues that they are the main social actors in sustaining the conservation process (Zancheti and Hidaka, 2010).

The weights of Table 3 can be grouped in many ways so as to express the different contexts of particular WHS in relation to the importance of stakeholders in conserving such sites. There are many possibilities of constructing equations for the KPIs. They will depend on decisions taken at the local level, by the national and local officials, with the advice of the WHC/UNESCO in the case of the WH sites, and will take into consideration the complexity of the spatial, material, cultural, social, political and economic structure of the site and the country in which it is located. Certainly, the larger the range of stakeholders considered in the surveys for establishing the KPIs is, the more precisely the Isc is likely to express the progress toward the sustainability of heritage conservation.

Conclusion

The indicator for measuring the changes to the state of conservation of urban heritage sites (Isc) was designed to perform two functions and to answer three linked questions: Has the significance of the sites been maintained over time? Has the integrity of the attributes that convey the significance of the sites been maintained? Are these attributes authentic?

The Isc indicator permits the state of conservation of WHS to be monitored. This process must involve the participation of stakeholders and guarantee that their opinions are taken into account. It is an instrument that uses subjectivity to evaluate conservation, namely, the subjectivity of individuals, but within an inter-subjectivity controlled structure. It will help in assessing progress in the conservation of WHS, or in making comparisons between how well or otherwise the management of different sites is performed. It is a flexible instrument that can be adapted to the specific characteristics of sites and the groups of stakeholders involved with management. Therefore, it may be used for any site, independently of the geographical, cultural and

social characteristics of the site. It is an instrument that can contribute to improving the monitoring process of the WHL of UNESCO, thus bringing more transparency to the process, giving a common structure to the evaluation of performance and diminishing bias, all of which need improvement in the instrument used today.

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5

Sharing Conservation Decisions: How to Teach it?

Sharing Conservation Decisions – UK

HELEN HUGHES

ABSTRACT

This paper outlines how one delegate of the Sharing Conservation Decisions Course (SCD 2006) attempted to use the ICCROM toolkit to raise the awareness of conservation theory in the UK by designing a short version of the course. To date the three-day SCD-UK course has been delivered twice, once at West Dean College (December 2010) and once at the Sir John Soane Museum (December 2011). Both courses received very positive feedback from participants, "The course encourages conservators [...] to take part in the discussion of challenging issues", which perhaps highlights deficiencies in current UK conservation training provisions. The success of the course was due to the massive support and goodwill of participating institutions and tutors. However, the future of the course and the delivery of its message are now under threat due to lack of funding.

One's destination is never a place, but rather a new way of looking at things.

— Henry Miller, 1957

Introduction

Conservation is a way of exploring our cultural heritage – but this new way of seeing is often ignored or even denied by more dominant disciplines within the sector. Conservation is beset with confrontations and challenges, and conservators are less likely to participate in the decision-making process than other sector partners. But are conservators themselves responsible for this situation? Do they contribute to the maintenance of their lowly status by concentrating on the mechanics of their work – without consideration of contexts?

> We conservators are invariably focused on **how** and not **why** we are doing this ... we stand uncertain and mute as decisions are made [...] (Caple, 2009, p. 25).

My attendance at ICCROM's Sharing Conservation Decisions Course (SCD 2006) offered me a period of reflection away from my work as a conservator-restorer for English Heritage and my part-time PhD. My PhD research question considered why the interdisciplinary mindset of conservator-restorers was not celebrated, and examined disciplinary boundaries. Removed from the UK, I became more aware of my Anglo-oriented view of conservation history.[1] Like most UK conservators, I had little understanding of the work of Brandi (Hughes, 2008). "Who's afraid of Cesare Brandi?" I would nervously joke with my SCD 2006 fellow participants. This joke was to become the title of my review of the SCD 2006 course, which was published in the magazine of the Institute of Conservation (ICON) in March 2007 (Hughes, 2007). "To attempt to sidestep Brandi, especially when attending a month long course, in Italy [...] would be as unthinkable as discussing the history of conservation in the UK and omitting Ruskin" (Hughes, 2007, p. 40). In my review I asked whether the training provided for conservation students in the UK was still rooted in the values of the 1970s and 80s, and, by failing to engage students with evolving conservation theory, was not equipping them to engage in the conservation decision-making process. In the UK the inculcated belief system of the conservation community is subliminally steeped in the legacy of John Ruskin. But the unquestioned acceptance of Ruskin's philosophy as a norm is, I suggest, responsible for the professional paranoia which is his legacy to the average British conservator. Ruskin's often quoted retort, "Do not let us talk then of Restoration. The thing is a Lie from beginning to end!" (Ruskin, 1849), has meant that 'restoration' is a tainted term.

Sadly, this indoctrination, combined with a uninformed rejection of Viollet-le-Duc's respect of 'stylistic unity'; a total ignorance of the writings of Boito and Riegl; and an awareness of Brandi limited to his criticism of the National Gallery's cleaning policy forms the basis of the average UK conservator's theoretical awareness. By refusing to engage with the history of conservation theory, British conservators are placed in the position of criticizing 'restoration', while at the same time actively carrying out the process. They continue to defend the three myths of 'minimal intervention', the idea of the 'equality of treatment for all objects', and the lie of 'irreversibility'. UK conservators are unwitting champions of object positivism, when everyone else is accepting relativism and the subjectivity of all conservation decisions. I am depressed to hear newly qualified conservation students declare that they "had no time to study theory", that they had been expressly forbidden "to make value judgements", or have their tutors complain, "there was too much talk about theory", and their students "just got on with conservation work". This is not to say that the UK is lacking in inspiring conservation theorists, but most of the relevant papers in the conservation literature were generally written in complex post-modern jargon. Fortunately, more accessible publications written in accessible plain English, such as, *Conservation: Principles, Dilemmas, and Uncomfortable Truths* are now addressing this problem and encouraging debate (Richmond and Bracker, 2009).

Using the ICCROM toolkit

The SCD 2006 course participants left Rome charged with a mission. We were tasked to use the ICCROM toolkit – the experiences and case studies to which we had been exposed, the notes, handouts and contacts we had been given – to help conservators in our own countries become active participants in the decision-making process. I suggested the possibility of creating a SCD-UK course, but how was I to shorten an intensive four-week course into an affordable option for UK conservators and not frighten them off by the word 'theory'? In December 2007 I was invited to ICCROM's planning meeting for SCD 2008, held at La Venaria in Turin from 12–13 December 2007. The session began with a review of the previous course. Marie Berducou (*Maître de Conservation-Restauration*, Université de Paris) produced a wonderfully concise 'road map' which summed up the essence and aims of the SCD programme, succinctly identifying the three core elements of the course: the physical material; context and values; and the decision-making process – and their relationship. This 'road map' sparked the idea for a three-day course specifically designed for UK conservators. Travelling would not be an option and so I would have to find one UK location which would offer a wealth of case studies.

Fortunately, West Dean College – the Edward James Foundation – agreed to host the proposed course as part of their "Professional Conservators in Practice" programme. West Dean is a large,

richly-furnished country house located in the south of England, which operates as a residential conservation college, an art gallery and a functioning country estate. The house and its grounds could supply a wide range of conservation case studies. An important element of the SCD course was the variety of speakers and teaching methods. I contacted Dinah Eastop (Senior Lecturer, Textile Conservation Centre) who had taught on the SCD 2006 course, focusing on 'the object as a source of information'. She remembered the humorous double act that Daniela Russo (Conservator-restorer, *Scuola Alta Formazione La Venaria Reale*, Torino) and I had provided as a pair of argumentative medieval slippers, "I was the right one. No, you were always wrong!", describing our past life and future conservation needs. Dinah kindly agreed to assist in planning the course and provided a clear overview and direction for the project. Jonathan Ashley-Smith (former Head of Conservation at the Victoria & Albert Museum, London) was also extremely helpful and supportive of the project. Susan Bradshaw (Accreditation Manager, ICON) agreed to talk about the professional accreditation process. The staff at West Dean, particularly Liz Campbell (Short Course Manager) and Sharon Michi-Kusunoki (Curator), agreed to provide access into the decision-making processes of the house and the estate. A tutor of the West Dean Conservation Course, Lorna Calcutt, attended the course. Their goodwill meshed the course into the running of West Dean. Living in the house and grounds for three days meant that the participants had to address practical problems of living and using historic buildings and artefacts.

SCD-UK West Dean College, November 2009

The first run of the course was planned for October 2008, but had to be cancelled due to poor take-up of places. Finally, in November 2009, the course, entitled "Conservation Methodology", was delivered. The eleven conservators who arrived at West Dean had taken a leap of faith and later admitted they were expecting a very dry academic experience. Dinah Eastop and I, as lead tutors, sensed an initial tension. Some participants felt obliged to criticize the use of sixteenth-century tapestries to decorate the main corridor, and suggested that these should be put into storage and replaced by replicas. The corridor had been designed to house the tapestries. The 'tapestry issue', and the myriad of issues this observation raised, became a motif of the course, which was referred to during later discussions. As it became apparent that there were no right or wrong answers as far as Dinah and I were concerned, the participants realized that they were in a 'safe zone' which encouraged open discussion and questioning of 'accepted rules'. By and large, we adhered to the road map (Day 1 – The Object; Day 2 – The Contexts; Day 3 – Decision-Making). The ICCROM toolkit was shamelessly ransacked to present a series of lectures, videos, tours of the house and study of objects within the collection.

We were joined by Rosalia Varoli-Piazza (ICCROM Senior Conservation Adviser), who provided a tangible link with the original SCD course and an international perspective. Introductions and the presentation of personal or institutional and 'mission statements' by the participants had purposely been left to the second day of the course. However, what were intended to be short, five-minute deliveries overran and became emotive presentations, lasting twenty minutes. The sessions were allowed to continue at this pace, as we sensed this was becoming one of the most important events of the programme. Conservators working for institutions were more confident that they were adhering to approved 'principles', although some did comment that they were viewed as cleaners by curators and were expected "to do as we were told". Some private conservators felt guilty simply because they did not work for a museum and viewed any reconstruction work they were obliged to carry out to please their clients as a "regrettable activity". One participant admitted she was worried about her conservation career choice, the isolation of benchwork, and sensed that, at her college, 'restoration' was an ambiguous term. At the end of the course, she stated that she felt much happier because she appreciated how discussion with owners and communities was going to be an important aspect of her new profession, which would utilize her social skills. A Japanese conservator trained in the West explained the complexities of returning to work in Japan, where centuries of little intervention makes western minimalism seem crude and intrusive. It was evident that the participants appreciated this opportunity to have a voice and discuss their relationship with conservation. They commented that the issues raised on the first day of the course had already made them re-evaluate their own perceptions.

Dean Sully (Conservation Lecturer, Department of Archaeology, UCL) provided an overview of his own career, from bench conservator to a conservator who is now actively engaged with the values of communities. Dean's professed aim in joining SCD-UK was to provide the participants with the vocabulary and confidence to engage in discussing broader cultural heritage issues. His case study of the management of *Hinemihi*, a traditional Maori meeting hut transported to the grounds of Clandon Park in the early twentieth century, which he always referred to as "she", drew together many of the themes we had been discussing within a global context (Sully, 2007).

SCD-UK 2009 – West Dean Evaluation

For the first run of a new course, SCD-UK09 ran comparatively smoothly. Participants were invited to share their 'take-home messages'. They commented favourably on the pace, structure and variety of the course. Everyone valued the 'safe space' that had been created for the open discussion of conservation issues and left feeling that they now had skills to negotiate different value systems and embrace people-based conservation. The success of the course may also be

assessed by the review of the course written by three of the participants published in ICON News (January 2010).

> "Discussions were honest, lively and varied [...] problems were shared and debated, and new pathways opened up and solutions suggested." (Ann French)

> "[...] it was clear we were experiencing a slightly different take on issues surrounding the conservation of cultural heritage." (Louise Vaile)

> "The course encourages conservators [...] to take part in the discussion on challenging issues, from the knotty subject of terminology to the power of the conservator's voice." (Isobel Watts)

Dinah and I produced a SWOT analysis of the course, based on the course evaluation sheets collected by West Dean College. The participants were perhaps more honest in this anonymous feedback. The lack of clarity of the course content beforehand – other than an awareness of the ICCROM SDC course, and my ICON news article of March 2007 – was raised as a point to note. It was also suggested that the course should be called "Conservation Methodology: Exploring the Relationship between Theory and Practice". An up-to-date bibliography was requested, and it was suggested that starting the day with a short summary of the forthcoming events, and a short recap at the end of the day would be helpful. While participants enjoyed the comfort and luxury of West Dean, the non-stop intensity of the course, watching conservation videos after dinner, followed by late night discussions in the bar, some did note that, as a residential course, it was expensive.

SCD-UK 2010 – The Sir John Soane Museum

West Dean were unable to host the course in 2010, but have scheduled a course to be run in December 2011. We were anxious to maintain momentum and meet the demand the course had created. I looked to see whether we could offer a cheaper non-residential London based course in 2010. The Sir John Soane Museum, at Lincoln's Inn Fields in London, offered a possible location for SCD-UK10. The museum is the creation of Sir John Soane (1753–1837), one of England's greatest architects. We were able to hire their seminar room and the staff of the museum kindly gave the participants privileged access to the museum and the collection. The flyer for the course read:

> The course will be run in collaboration with ICON. It is inspired by the Sharing Conservation Decisions course run by ICCROM, tailored to meet concerns of UK conservators. The course will explore 'the object', in the context of wide ranging cultural values. With reference to a wide range of case studies, the course will examine how conservation decisions are made and examine the role of the professional conservator in the process. The course, which aims to provoke debate, is a re-run of the 2009 course held at West Dean College in November 2009. A slightly different take on the issues surrounding the conservation of cultural heritage.

To reduce costs, the core teaching staff was limited to the three London-based tutors – myself, Dinah Eastop, and Dean Sully. The Deputy Director of the Soane Museum, Helen Dorey, was very generous with her time, leading a seminar and house tour, which provided insights into the decision-making process at the Soane. The museum conservator, Jane Bush, was a participant on the course, and she too helped us use the building and collection as the major case study. On the second day, we were joined by Alison Richmond (Chief Executive of ICON & Former Senior Tutor RCA/V&A Conservation Postgraduate Programme). Museum staff and salaried tutors did not claim expenses. The fee for the three-day course was GBP 325. Although a free place was offered to a conservation student (to be awarded by ballot), sadly no student applied as everyone assumed they would not win. The course began on 6 December with six participants, although we could have accommodated nine. The disappointing take-up of places was no doubt due to the wider economic crisis and the fact that many conservators were under threat of severe cutbacks and possible redundancies at that time.

The course followed the structure of the West Dean SCD-UK09 course, but, in light of previous feedback, the participants were provided with sheets detailing each day's activities. Again, care was taken to provide a range of tutors, teaching styles and activities outside the seminar room. Activities included: a tour of the museum and examination of its current GBP 7 million "Opening up the Soane" project; a buffet supper and viewing of "Toy Story II" on the first evening; a candle-lit evening visit to the museum on the second evening; and a trip to a historic local public house on the third. More time was provided for the participants to discuss their own mandates and missions. A slight change in emphasis from the first course was the encouragement given to participants to use any elements of the course to run their own course for staff and colleagues. To this end, they were promised digital copies of all the notes, handouts and PowerPoint presentations used during the course. The participants were invited to complete their own SWOT analysis of the course.

Strengths: Everyone commented favourably on the structure and delivery of the course. They felt that breadth and quality of the discussion was enhanced by the differing conservation specialisations of the delegates. The open discussions and the flexibility of the course to 'go off track' in response to specific issues raised by certain case studies was greatly appreciated. The privileged access to the Soane Museum and the generous contribution of the museum staff and Alison Richmond were recognized.

Opportunities: The participants felt the course offered a unique platform in the UK for open discussion and debate on relevant current views. It was suggested that the course should be available for

more conservators to attend and should also target curators so that they could gain an awareness of conservation theory. One participant wrote, "I have learnt a great deal and have a lot to go away and think about – I feel lucky to have had this opportunity".

Weaknesses: Having praised the flexibility of the course, there were comments about poor timekeeping. One participant felt that there had been too much emphasis on architecture and ethnography and insufficient discussion of paintings and museum collections.

Threats: All of the participants were concerned that the course might not continue due to lack of funding. It was hoped that more conservators could benefit from the course.

Conclusion

The real importance of the two SCD-UK courses may be that they highlight deficiencies in UK conservation training courses and the need for continuous professional development of conservators. It suggests that the history of conservation theory and current developments in conservation thinking are not being addressed. This means that UK conservators do not have the vocabulary or negotiation skills to engage in the decision-making process. Despite the fact that the two courses were successful and well received, the future of further SCD-UK courses is under threat because private conservators and students cannot afford the time or fees to attend three-day courses. One of the participants, Jenny Williamson, has already planned an ICON Sharing Conservation Decisions course. It will be held from 23–24 June 2011 in the National Library of Wales and Aberystwyth University (funded by Museum Archives and Libraries Wales CYML). It will be interesting to monitor the other sixteen participants who attended the two courses and learn what use they have made of the ICCROM toolkit.

This state of affairs in conservation training is being discussed with ICON (Institute of Conservation) in the formulation of a future National Conservation Education and Skills Strategy. Conservation Theory underpins and simplifies the whole process of conservation–restoration and should be embraced.

Note

1. Rather ironically, as a result of my article, I was invited to contribute to the series of international seminars held to celebrate the centenary of the birth of Cesare Brandi in 2007. Although I protested my ignorance, evidenced by my article, it was argued that I had at least heard of Brandi unlike the majority of UK conservators.

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Acknowledgements

The success of the course was due to the support of ICCROM, ICON, West Dean College, the Sir John Soane Museum, the Anna Plowden Trust, the Clothworkers' Foundation, all the individuals who contributed to the planning and the participants who took a leap of faith and attended the course. Special thanks are due to Rosalia Varoli-Piazza, Dinah Eastop and Dean Sully.

Introducing Sharing Conservation Decisions Concepts into Training Programmes in Serbia

ALEKSANDRA NIKOLIC

ABSTRACT

Thanks to taking part in the Sharing Conservation Decisions 2008 course as a course assistant, the author had the opportunity to introduce SCD 2008 ideas, concepts and tools into some of the conservation training programmes carried out by the Central Institute for Conservation in Belgrade, Serbia. Some of these programmes are local workshops on preventive conservation for Serbian museums, while the others are courses held within the university programme on preventive conservation at the University of Belgrade, in collaboration with Université Paris I Panthéon-Sorbonne.

This paper covers the results of this change in the training programmes in terms of reception of the concepts and tools introduced and their further dissemination. Special attention is given to the level of responsiveness of the participants in the preventive conservation workshops and the modifications that had to be made in order to fully adapt various conservation decisions concepts to the Serbian conservation context.

Introduction

The decision to introduce a new institution into the country's heritage preservation system raised a number of questions and dilemmas bearing in mind the economic crisis and ongoing polemics on heritage legislation issues. Simply by focusing on conservation education programmes, the Central Institute for Conservation in Belgrade (CIC) showed that there are still many gaps to be filled. Following the footsteps of the former Department for Preventive Conservation 'Diana' of the National Museum in Belgrade, the Institute further developed several conservation training programmes. The most important ones were the Master's programme at the University of Belgrade and the workshops on preventive conservation for museums in Serbia.

The establishing of a Master's programme in preventive conservation was a joint project between the University of Belgrade and the University Paris I Panthéon-Sorbonne in 2008. It was conceived as a multidisciplinary programme in order to facilitate implementation of a preventive conservation approach in museums, archives and libraries in the region. The curriculum is divided into modules covering six areas of interest for preventive conservation: theory of conservation, communication, collection environment, conservation management, and an optional module consisting of courses on preventive conservation of various types of collections. There is also a project, which includes a two-month internship in a museum and a final essay. The programme is aimed at museum professionals, but is also of interest to graduates of art history, archaeology, ethnology, arts and design.

The training workshops in preventive conservation started as an initiative of the Ministry of Culture as part of its decentralization strategy for the preservation of museum collections in Serbia. The workshops are organized in the local museums of five cities which are seen as regional centres. Seven thematic cycles are planned for the period from 2009 to 2012: Introduction to preventive conservation; Conservation management; Museum building; Organization of storage; Preventive conservation for exhibitions; Transport and packaging; and Emergency. There are between 10 and 20 participating museums per region,

each usually represented by one to four professionals – conservators, conservation technicians, curators and managers.

In a way, the Institute was encouraged to start disseminating the knowledge and experience gained through years of investing in the training of its own staff, first as collaborators of the National Museum and later as specialists in various conservation fields. Thanks to the partnership with ICCROM, many of today's CIC professionals are the former participants and assistants of international courses, while some of them participate in ICCROM programmes as teachers or consultants. Not only are the concepts learned through participation in these courses and projects shared through CIC conservation education programmes, but also the didactic tools and general teaching approach. Sharing conservation decisions is one of the ICCROM international courses that helped in the formulation of the teaching approach in some of the most important conservation training programmes held in Serbia in the last couple of years.

Using the SCD didactic approach

COM system

As Daniela Russo says in the 2007 SCD publication, explaining the basic idea behind the COM technique, "The method is used to facilitate the management of communication processes in working groups. It is based on gathering the opinions of the participants and subsequently organizing these ideas into logical topic groups or clusters" (p. 38). Further on in the same article she adds, "The ultimate step in the process is to formulate an action plan that identifies problems and proposes possible solutions used in visualizing the entire work process of the group" (p. 38). At the very beginning of the COM session of the SCD 2008 course, it was stressed that the COM system is a group moderation method, meaning that it is not an analytical, but a communication tool. Throughout various sessions in the 2008 course, participants tended to use the COM system for all brainstorming-like exercises. This made me believe that COM does facilitate communication in a group and that it specifically might help overcome misunderstandings typical of interdisciplinary teams. The other strong point of this communication technique, which I felt would be useful even before I tested it myself, was the fact that it was 'showing the obvious' – and this is not a joke. It shows, or makes visible, something that seems 'obvious' once it is made apparent, but which had not occurred to anyone beforehand. That 'something', in most cases, is a subtle connection between terms or phenomena or, in some cases, the importance of a certain course of action or an approach revealed simply by giving a title to a cluster. This view of the method is the principal reason why, so far in the teaching approach in CIC training programmes, it has only been used for defining the terms and identifying the key points, and not for problem solving.

COM exercise – university course versus professional training workshop

A version of the COM exercise was carried out in the first year of the Master's programme in preventive conservation at the University of Belgrade in 2009, as part of the Storage Organization course. It was conceived as an introduction to the session on the Functioning of Storage, and it was called "Storage is important, but why?" The idea behind this short introductory exercise was to bring the students back to the very basics of the role of museum storage and lead them towards two principal parts of its role – conservation and access. The students were given four cards each and asked to write down terms describing the role of museum storage. The teacher, through a discussion with students, then organized the cards on a board. At the end, as planned, two clusters were obtained – conservation and use.

The same exercise was used for the Storage Organization cycle of workshops for Serbian museums in 2011. In the first workshop in the Museum in Nis, the participants were given only two cards because of a technical issue. It turned out to be extremely difficult to lead the discussion and, in the end, the conservation-access storage function had to be pointed out as it did not emerge from the exercise. There were practically no terms connected to use/access. In the next workshop, held in the Museum in Kraljevo, the participants were asked to write at least three terms. The result was better this time; there were more terms that could be clustered under the heading 'use'.

Even though the COM system is presented and used in the Sharing Conservation Decisions course as a communication tool for large groups, in two programmes carried out by CIC, the didactic component of the method prevailed and was used with the objective of stressing the two key elements of storage. Having said that, I would point out that we felt these exercises were also a good opportunity to introduce the method itself.

Role play

One of the teaching tools introduced for the first time, I dare say, in conservation training programmes launched by CIC, was role playing. Being based on a professional Master's course in preventive conservation at the University of Paris 1 Panthéon-Sorbonne, the preventive conservation programme at Belgrade University was used as an opportunity to introduce 'non-academic' teaching methods into the academic environment. Teaching side-by-side with several conservation experts involved with ICCROM and other training programmes in Europe, encouraged CIC professionals to be inspired by the didactic approach adopted in ICCROM's professional training programmes. Role playing was used within SCD 2008 as an exercise model for the Identifying and Analyzing Stakeholders and Actors and Emergency Decisions modules.

It was a direct, practical follow-up to the lecture covering the role of stakeholders in reaching conservation decisions. It showed the ability of the mainly experienced conservation professionals among the course participants to take the role of various stakeholders in the case of an archaeological site. It was about recognizing the role of stakeholders in conservation decision-making. What struck me then, mainly as an observer, was the fact that some of the participants readily acted as local politicians or other community members rather than conservation professionals. These were the kinds of behaviour that most of us would define as 'typical' for the representatives of various stakeholder groups in conservation discussions. The role playing in this case was obviously based on experience as well as on assumptions of a 'typical' act in a given situation. However, what turned out to be a real benefit from the exercise were the reactions from the conservation professionals driven by the need to respond to these 'typical' stakeholder acts. One to expect a 'typical' act to would induce a ready-made response. Clearly, this was one of the possible limitations to the exercise. On the other hand, the programme did not allow time for preparation and the participants in the game were expected to react immediately, as in most real-life stakeholder situations.

Role playing exercise – communicating conservation issues to the public

Having recognized the potential benefit of this type of exercise in preventive conservation studies, we introduced it in the Storage Organization course with the aim of teaching about public communication issues in preventive conservation management of museum collections. Why within the Storage Organization course? I admit to being guilty of a tendency to introduce as many general conservation issues as possible into this course, because the programme was handicapped from the beginning by a lack of teachers from the conservation field. Communication was one of the subjects I felt was not taught enough, especially not from the museum storage issues point of view.

The students were given role descriptions based on a simple press conference scenario involving museum professionals – manager, curator, conservator-restorer, preventive conservation specialist, PR officer, and journalists representing newspapers and several magazines. The joint task for museum professionals was to inform the media about the museum's decision to postpone the opening of an exhibition because of the need to use all available resources to solve a leakage problem in a storage area. The situation was seen as an opportunity to address other problems, as well, and to reorganize the storage. The journalists were to insist on hearing the reasons for putting all available resources into such a project instead of going with something more visible. The starting point for this was a magazine which was changing from a religious one to a show business one.

I would compare the results of this particular exercise to those of the Identifying and Analyzing Stakeholders and Actors exercise in SCD 2008.

Students' involvement in acting depended, of course, on their capability to speak freely and to communicate in an imaginary situation. Their acting was based partly on common experience of the media, and partly on knowledge and experience of a museum environment. But the key moments in the exercise, the ones that made it valuable for the course, were the moments in which the students had to find and present arguments for the storage reorganization project. Even though the participants in SCD 2008 and the students of preventive conservation programmes seemed not to be taking the exercise 'seriously' enough, it was obvious that they succeeded in provoking reasoned reactions among themselves. In both cases the exercise was about public advocacy for conservation, but the debriefing of the Emergency Decisions exercise at SCD 2008 showed how it could be valuable for teaching purposes in sharing decisions. This was because participants were able to recognize the key moments of shared decision-making from an emergency situation point of view.

'Reading' cultural heritage items

The Reading Cultural Heritage Items session within SCD 2008 took place at the Sacred Mountain of Varallo site, as a part of the Exploring Conservation Options unit of the course. It was conceived as a group exercise with the aim of demonstrating a process of survey recording. The approach highlighted the impact of subjectivity in this process, encouraging participants to involve all their senses in this 'site experience'. The task was to explore the character of the site, in this case a particular 'station' within the site, from three different perspectives – that is on the macro, meso and micro levels – through isolating the senses one by one. The participants were to record their findings graphically and verbally. What came out as a result from some of the groups was more than visual and verbal evidence. The groups used various means of expressing their appreciation of the site, including artistic expression. Even though they took a different approach to the survey and the presentation, they all perceived the same character defining features of the site.

Survey exercise in a storage area

Testing the 'reading items' concept in a museum storage area might have seemed a needless addition to an almost standardized survey exercise. There is no macro, meso and micro level of perception in a storage area, compared to the distinction between the levels that can be made on a site. Also there is an important element missing here. The exercise is supposed to be about identifying the significance of cultural heritage items and their current state. However, a storage survey is not principally aimed at the state and values of the collection, but rather at the conditions it is kept in. Nevertheless, the students of preventive conservation were given instructions for the storage survey in the Natural History Museum in Belgrade,

including the encouragement to "let all the senses participate in forming the first impression of the storage". The general idea was the same as, I believe, it was in the Varallo case study, to 'calibrate' perceptions and retrieve fresh and uninfluenced information of the place. It is similar to the object-oriented analysis approach that was adopted for archaeological site surveys by Corrado Pedeli and Valerie Magar in courses in Archaeological Conservation for Southeast Europe. It goes from micro to macro observation of the site features. All these methods are aimed at recording the information without interference and before the full context is given attention.

In accordance with the general idea, the students were encouraged to ask themselves questions at the very beginning of the survey, on the doorstep, and even from the outside: Is it light or dark in the storage? Does the space seem large or small at first glance? Is there a strong smell inside? What can you hear while entering the storage? What is the first thing that attracts your visual attention? What is the air like? Can you move freely? The students were also asked to think of a role while entering the storage (who are you while entering the storage – a visitor, a researcher, a curator, a conservator, a journalist, a marketing specialist, a cleaning lady, a thief?). The survey itself was done in pairs, based on observation and an interview with the curator. The approach was adapted to the time and space limitations and the fact that it was only a four-day Storage Organization course. The aim was not for the students to produce a full storage reorganization plan. Even though it seemed everything was taken into consideration while planning the exercise, there was a one big limitation that was not considered sufficiently: the involvement and impact of the curator. There was a tendency to give surplus information and limit access. This was incompatible with the idea of retrieving the information based mainly on observation.

The debriefing after the exercise was deliberately organized in a coffee shop close to the Natural History Museum. I had already taken the role of an experimenting teacher in this case, so there was no reason not to go a bit further and look for the reactions and results in a relaxed atmosphere outside the classroom. What was achieved was the involvement of all 12 students for the first time in the course, but in an overheated discussion. It might have been too ambitious to test this approach in such limited conditions. To really test it in the context of museum storage, there should be enough time to carry out and control the exercise. The results were not as clear as in the Varallo exercise.

Teaching SCD concepts and tools

Evaluating options (AHP)

Apart from the didactic tools and concepts used in the Sharing Conservation Decision courses, the content was also of interest to

the programmes that the Central Institute for Conservation in Belgrade launched two years ago. We were trying to find a way to introduce some conservation management concepts into our training programmes, because surveys in local museums showed that management issues were mainly the ones to be given the highest priority. The first opportunity was a Conservation Management workshop for Serbian museums. It was difficult to choose where to start with a whole new subject, especially for museum professionals in Serbia, and how to make the participants comfortable with the notion of decision-making as a complex process. An introduction was needed to explain the process itself and also to emphasize the advantages of an interdisciplinary approach and teamwork in reaching conservation decisions. In order to facilitate understanding of decision-making concepts that could potentially be useful in the field of conservation, we decided to include an exercise on evaluating conservation options, based on the analytic hierarchy process.

The analytic hierarchy process (AHP), or multiple criteria decision-making (MCDM), was chosen as one of the methods of analyzing and evaluating options within the Exploring Conservation Options unit of the SCD 2008 course. The technique aims to assist in reaching decisions that are adapted to one's needs and understanding of a problem, and in reaching decisions based on multiple criteria. It was pointed out during this session that the principle of weighting should be considered, not as a tool, but more as a support to the decision-making process, which, specifically in the field of conservation, should not be automated. An important distinction was made between weighting based on criteria of the same value and decision-making based on criteria of different values, which is characteristic of most of the conservation decision processes.

Based on the Serbian workshop participants' evaluations, the subject was not easily accepted. Some were grateful for the opportunity to learn about any conservation accepted. Some were grateful for the opportunity to learn about any conservation management approach, some were sceptical about the applicability of the concept presented, and others were not keen on 'using mathematics in conservation'. As for the teaching approach, there were comments of the type that there was 'too much information in a short time'. Some comments, as well as the teachers' experience, showed there was an issue of accepting the notion of criteria-based decision-making, and even of the notion of criteria itself. Is it a part of collective comprehension in accordance with the mentality and habits or some other social and psychological issue? This has still to be discovered and dealt with. What was interesting is the fact that in the workshops where the majority of the participants were curators, the evaluating options and other decision-making concepts were more appreciated and well accepted. Most conservators-restorers opted for less mathematics, management and communication, and more hands-on tips and tricks. Some of the comments showed a lack of basic understanding of the role of management in conservation. It makes us wonder if decision-making topics

are generally not very well received by professionals who are not necessarily on the decision-making level? Participants in SCD 2008 were mostly experienced decision-makers.

Concept of 'sharing decisions'

From the moment I had to write my first report on assisting at the Sharing Conservation Decisions course in 2008, I had a difficulty in translating its title and principal ideas into Serbian. There are two key problems here. One is based on the fact that the gerund form of the Serbian word for 'to share' is not often used, and specifically not in this context. The other has to do with the concept of reaching a decision as a process. It seems that the Serbian language is not flexible enough in this matter and that attempts to interpret some linguistic forms coming from this concept are never successful enough. I believe language is not only a means of communication, but is also an image of our mentality, beliefs and the way we think and live our lives. If a concept is missing in a language the same concept is missing in the social behaviour of the community.

Conclusion

There is obviously a problem of accepting management tools and concepts in everyday work. This is because, traditionally, the conservation profession is still taken as purely hands-on conservation-restoration work. We still need to address many conservation management issues: the need for team work and interdisciplinary approaches being among the most important ones. It is necessary to create opportunities to tackle them and keep getting back to them, even before we find ways of covering them completely in fully developed academic and professional training programmes.

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The Meaning of Further Sharing: from Learning to Teaching Sharing Conservation Decisions within an Active Educational Environment

E. ISABEL MEDINA-GONZALEZ

ABSTRACT

This paper analyzes the journey from learning to teaching Sharing Conservation Decisions (SCD) after attending the ICCROM SCD course in 2006. It explores how the SCD method and practice brought benefits to the designing and implementation of university courses in Mexico, in order to show that university education, which incorporates both strategic planning and decision-making processes, is key for training professional conservators. This paper stresses the importance of developing local educational experiences that enhance and enlighten the rationale of the sharing experience. It also demonstrates that a real, pragmatic and essential contribution of the ICCROM SCD method is its potential to be replicated, with regional adaptations, on a global scale. As an advocate of active learning of conservation issues, this contribution concludes with a proposal to formulate an SCD training programme for Latin America with the rationale of the ICCROM LATAM programme. [1]

Introduction

I attended the ICCROM SCD course in 2006. The experience was both enriching and enlightening due to the carefully structured course curriculum, the knowledge gained from the lecturers, and the great opportunity it afforded to hear fellow conservators, archaeologists, architects and scientists discussing the professional problems, solutions, and challenges they faced in different parts of the globe. Moreover, I had the opportunity to share my own views and experience with colleagues, who were generous in sharing their feedback with me. The participants of the ICCROM SCD 2006 course often stated that this course gave us the opportunity to leave behind the frantic demands of day-to-day professional life for a short time, in order to spend time listening, learning, thinking, sharing and further analyzing. Today, many of the ICCROM SCD 2006 attendees still keep in touch and follow each other's career development. As such, I am honoured to be part of a global community of heritage professionals that continues to share information and opinions on conservation issues via brief chats, e-mails and social networks.

I learned many things on the ICCROM SCD 2006 course. However, it is beyond doubt that the analysis and discussion on two particular issues had a great impact on my professional career: strategic planning and decision-making. These topics are worth further examination in theoretical, methodological and practical terms.

To begin with, it is worth noting that, today, strategic planning is recognized as one of the key methodological tools of conservation practice (Teutónico and Palumbo, 2002). This is because strategic planning is an intellectual instrument that helps heritage professionals understand and examine why heritage is important; how it is affected by natural, biological or human agents; and what conservators and other stakeholders can do to preserve it in the present and for the future (Medina-Gonzalez, 2011). A further advantage of strategic planning is its clear methodological structure – it addresses three analytical stages of the conservation process:

- identification, definition and clarification of the different values that make heritage significant for today's society;
- examination of the mechanisms and processes that affect these values; and
- elaboration and implementation of the policies, programmes and actions that we need to undertake to preserve, enhance and recover heritage values to make them relevant for present and future generations (Medina-González, 2009).

ICCROM SCD 2006 not only provided essential information about value-laden conservation approaches, but it also deepened my understanding regarding the importance and the difficulties of stating the significance of a site, object or collection. Furthermore, many of the course's visiting scholars shared their expertise on value-laden conservation initiatives, in which the participation of different professional and social agents was of special relevance. This anthropological perspective regarding heritage conservation expanded my own perspectives on how conservation practice in Mexico should evolve, particularly in an archaeological context related to indigenous communities. In addition, the course taught me the importance of incorporating risk evaluation, preventive conservation and dissemination into integrated conservation projects. It also provided insight into the close relationship between strategic thinking and decision-making in heritage conservation practice.

In spite of the fact that conservation is very much about making decisions, heritage professionals have hitherto paid rather limited attention to the issue of decision-making. One of the most relevant innovations of ICCROM SCD 2006 was its systematic, informed and critical analysis of all the decision-making processes that are invariably involved in the identification, valuation, study, preservation and intervention of cultural heritage. This approach actually responded to my own longstanding concerns regarding the role of the professional conservator, and his/her professional identity in today's multidisciplinary environment (Medina-González & Villegas Yduñate, 2006). Indeed, ICCROM SCD 2006 provided comprehensive psychological and sociological foundations for understanding the complex variables that are at stake when we make decisions. Some lectures, for instance, examined how explicit and implicit information substantiates and influences heritage/conservation phenomenology. In this respect, it is worth pointing out that recent literature (Caple, 2000; Varoli-Piazza, 2007a, 2007b, 2007c) suggests that the practice of conservators is very much defined by decision-making stages. Taking this argument into consideration, I have further proposed that planning, executing and supervising conservation initiatives greatly depend on the conservator's 'ability' to make well-informed, coherent and consistent decisions – a skill that is acquired through experience and training (Medina-González, 2011).

Theoretical thinking about the decision-making process is scarce in the conservation field. Therefore, one of the major strengths of

ICCROM-SCD 2006 was to focus on the rationale that prevails in the act of making decisions, providing further understanding of the mechanisms that lie at its 'operational' core, and generating reflection on the way in which conservators, other professionals and social agents can influence the process (Varoli-Piazza, 2007, p. 34). This thought-provoking perspective stimulated my interest in the epistemological nature of the decision-making process. Thus, I began to study a notion proposed by Cesare Brandi (1963): the "critical judgement". This is a procedure that, according to his *Teoria del Restauro*, defines restoration methodology but which unfortunately is not fully explained in his book.

My own research on "critical judgement" revealed that this concept, although frequently employed, is often taken for granted by conservators; therefore, its foundations and operational details are often obscure. Nevertheless, on the basis of contemporary theoretical literature, I propose that critical judgement involves at least three cognitive sequences:

- Reasonable conclusions "made on the basis of indicators and probabilities" (Abercromby, 1960).
- Weighing up of relevant information, experience, alternative solutions which are put to test in a "reality testing" (Caple, 2000).
- Fair use of theory, normative assessment and ethics (González Tirado, 2010a, 2010b; Muñoz-Viñas, 2010).

Therefore, my contention is that the decision-making process constitutes both the origin and derivation mechanism of critical judgement; this is a transverse axis through theory, method and praxis (Medina-González, 2011).

Method and praxis

As shown above, the teaching of ICCROM SDC 2006 on strategic planning and decision-making improved my insight into conservation, which, in turn, produced considerable benefits for my professional praxis when I returned home. On the one hand, I made use of the knowledge and methods gained when I resumed my activities as Senior Conservator at Coordinación Nacional de Conservación del Patrimonio Cultural (CNCPC),[2] Instituto Nacional de Antropología e Historia (INAH).[3] On the other hand, a broader view of the conservation rationale became central when I faced one of the most important challenges of my professional career. From 2006 to 2009, I was appointed Lecturer on Conservation Planning, for the Seminar-Workshop on Archaeological Conservation, and for the Seminar-Workshop on Conservation of Archaeological Sites and the Theory of Archaeological Conservation. These were all training units of the Bachelor's Degree in Restoration on Movable Heritage and the Master's Degree in Architectural Conservation at the successor of the famous Centro Churubusco, the Escuela Nacional de

Conservación, Restauración, y Museografía (ENCRyM),[4] one of leading universities of INAH, located in Mexico City.

Entering the academic arena made me aware of a further contribution of ICCROM SCD 2006, namely its pedagogic structure, content, and approach. In effect, following the strategic direction of ICCROM, the SCD course truly constitutes an initiative that ensures the quality and relevance of conservation training. There are many reasons for this. SCD is an intelligent and structured training programme, which aims to develop specific but transversal, professional capabilities. In order to fulfil these aims, it incorporates complementary theoretical, methodological and practical issues into an educational package. Many of its lecturers are not only experienced professionals; they also have a long career as teachers. For these reasons, they are good communicators who can really translate knowledge and experience into relevant educational lessons. The lectures make use of techniques that involve the participants in the learning process. SCD is a pool of pedagogic training.

Therefore, on entering the academy I pursued a further goal: to teach strategic planning and decision-making to students. Indeed, the wheel had made a full 360-degree turn. The challenge at stake was the possibility of further sharing.

More than teaching sharing conservation decisions: towards an active education in conservation

My journey to further sharing began with careful planning. After revising the ICCROM SCD 2006 curriculum and the structure of courses on heritage management from around the world, I decided on the aim of my course. It was to provide an innovative approach for conservation by involving students in the know-how of strategic planning and decision-making processes. Thus, the theoretical, methodological, practical and implicit knowledge acquired during my own training, career and participation in ICCROM SCD 2006 course served as structural components for the design of the academic curriculum, which comprised five topics:

- contemporary definitions of heritage;
- new conceptualizations of conservation, based on interdisciplinary collaboration and the inclusion of stakeholders;
- value-driven conservation philosophy;
- strategic planning methodologies for heritage conservation and management;
- issues on interdisciplinary collaboration, community participation, public interaction and ethics within the conservation field.

Teaching these subjects demanded a new pedagogic approach. Initially, I analyzed the teaching techniques that I had learned, both formally and informally, at ICCROM SCD 2006. Subsequently,

I selected four instructional methods that were considered especially suitable, thought-provoking, and adaptable for professional training in Latin America:

- Debates on theoretical issues. Students are provided with reading material that is afterwards discussed in round-table seminars to enable them to voice their opinions on the subject.
- Evaluation of methodological models. The students analyze and compare methodological approaches in order to identify their strengths and weaknesses.
- Lectures by visiting lecturers. Experienced heritage professionals are invited to the classroom to analyze particular problems or case studies to illustrate the manner in which theoretical and methodological issues are interwoven in practice.
- Object-based clinics. These are organized to analyze the life history of a given case study, exploring the values ascribed to it throughout history and its historical and contemporary significance. The latter is articulated in an oral presentation in which the student represents the case study itself by means of a personal biography.
- Workshops. We use the COM system[5] to generate communication, discussion and consensus regarding statements of significance, diagnosis (problem tree analysis), and proposals (solution tree analysis).

In the last few years, these methods have been complemented by autodidactic training in active learning, a pedagogic school that focuses on knowledge discovery, selection/application of relevant data, and training in praxis, through the development of students' capabilities in information management, group communication, and participative learning (Bornwell and Edison, 1991; Mayer, 2004). Although this approach was implicit in the pedagogic rationale of ICCROM SCD 2006 (Russo, 2007a, 2007b; Rissoto and Perugini, 2007), I have decided to emphasize my students' responsibility, cooperation, and leadership in their own learning process. In order to fulfil these aims, I have developed four new didactic principles with accompanying methods, as follows:

- Principle 1: Theoretical issues are effectively learned when conservators understand their influence/relevance in making a pertinent decision.

  Method: by using a series of case studies, the students propose, explore, and analyze how certain conservation criteria impact the resulting intervention of heritage. This serves to understand the rationale of the normative aspects of conservation practice and also to develop skills for assessment and supervision.

- Principle 2: Methodological approaches are fully understood when conservators apply them.

  Method: Strategic planning is all about the process. Thus, during the course, students learn about different strategic planning

models (i.e. Kerr, 1996; Australia ICOMOS, 1999; Teutónico and Palumbo, 2002; Medina-González, 2009) and compare them. Subsequently, using the COM system, they actively construct a planning process methodology, adapted to and suitable for Mexico. This model is later put to the test; students select a case study in order to develop a conservation plan.

- Principle 3. Sharing conservation decisions is internalized when conservators appreciate the resulting benefits.

  Method: As explained before, the teaching-learning process includes a practical unit, in which students develop a conservation plan for a particular case study in Mexico. During this process, students are asked to get involved with other professionals and agents in order to share information and develop communication and negotiation skills. The latter are further developed by sessions that simulate negotiations between different social and political agents. Through the articulation of this complex didactic matrix, the students learn how the decision-making process operates, the different mechanisms involved and the issues that heritage professionals face during the planning or implementation of actions in real situations. It also serves to teach the risks and the consequences of "decision anomalies", i.e. actions based on intuition rather than on careful reasoning (Bonini, 2007, p.34).

- Principle 4: Conservation improves when heritage professionals are able to make shared decisions in day-to-day praxis.

Method: The course's final product is a conservation plan that serves academic purposes, but which can also be used in real life situations. The BA programme has already used a conservation plan developed under this rationale by the students of the Seminar-Workshop on Archaeological Conservation for a field training campaign at the archaeological site of Alta Vista, Zacatecas, which took place in November 2009 (Medina-González, 2009). During the practice, the students were in charge, under supervision, of some administrative duties, technical logistics, and negotiations with fellow professionals. As a result of this involvement, they were motivated not only to write a draft of the final report (Medina-González *et al*., 2009) but also to present conferences and publish articles with their teachers (Medina-González & Flores, 2009, in press; Sanroman *et al*., 2011). Through this dissemination strategy, conservation practice acquired further relevance by sharing the values of the site, its conservation and the experience gained during the project, with colleagues and members of the general public.

Over the last few years, the courses' curricula have undergone some changes aimed at improving their quality and their relevance to conservation training. For instance, recent training for BA Restorers emphasizes management issues, areas of knowledge that were not traditionally incorporated into their formal education. In comparison, the MA in Building Conservation – a programme usually taken by

architects – concentrates on archaeological methodology in order to maximize sharing information during the diagnosis of pre-Columbian sites. Graduates and postgraduates today spend considerable time reflecting on the benefits of interdisciplinary collaboration and multisectoral involvement. Traditional lecturing, providing information, is complemented by a large number of exercises that involve student participation during the learning process. Furthermore, I consider teaching as a dynamic process that requires guidance to assist students in analyzing data, debating arguments, evaluating alternatives, proposing solutions and building consensus. This pedagogic approach is also an outcome of my experience at ICCROM SCD 2006; in effect, the only criticism that I have about this course is that there was often not much time for discussions among students, or between students and the lecturers. Nor was there enough feedback from the participants, who had considerable experience on given subjects. Thus, as a teacher, I have learned to stimulate student participation, making them part of the teaching experience so that they learn through teaching. Since all the courses above correspond to the later stages of the programmes, many students have considerable experience in the subjects. Therefore, I have learned to learn from them, which has enriched my experience as a professional. I have also come to comprehend an implicit message of ICCROM SCD 2006: conservation and conservation training lives through passion, commitment and responsibility. Perhaps this is the most enduring and valuable lesson that I learned from this course and particularly from Rosalia Varoli-Piazza. I hope that during my courses I will be able to transmit some of these values by setting an example.

A way forward: from ICCROM SCD to LATAM

So far, more than one hundred students have attended the above-mentioned courses at ENCRyM-INAH. The results have been more than satisfactory since some of them have explicitly expressed that the teaching-learning experience has deepened their understanding of the theoretical, methodological and practical issues at the core of preserving our cultural heritage (cf. Sanroman *et al.*, 2011; Medina-González and Flores, in press). Some of them are now involved in dissertations, which were motivated by the courses. Moreover, this development has uncovered the real meaning of sharing knowledge, experience and thinking. This is the central contribution of the ICCROM SCD initiative. A further input is that student conservators, archaeologists and architectural restorers have started to acquire a common language. This makes the possibility of sharing conservation decisions feasible among the different professional disciplines involved.

As I explained before, both teachers and students have also attempted to share their experience through participation in congresses and articles for *Intervención, Revista Internacional de Conservación, Restauración y Museología,* a magazine that has recently been published by ENCRyM-INAH, for which I was an editor. In this regard,

I have to say that *Intervención* represents another influence from ICCROM SCD 2006, as many of its lectures emphasized the importance of dissemination.

The journey from studying to teaching sharing conservation decisions has been equally challenging and enriching. Nowadays, I spend much time reflecting on the power of education and its real meaning. Thinking along these lines, I would like elaborate on some personal thoughts.

Recent documents on conservation education state that there is a significant difference between training and educating. Whereas training is about learning techniques or processes to fulfil specific tasks that deal with the job's immediate needs and demands, educating implies cultivating knowledge and critical judgement in order to comprehend and gain the abilities and attitudes to perform a profession (Dardes, 2003, 2009; Whalen, 2009). Hence, educating means to learn to act as a professional, to be well equipped to resolve problems and overcome challenges, to assume responsibilities, and to see oneself as part of the ethos of a community (Dardes, 2009). I believe that active learning in sharing conservation decisions is a way of modelling the present and future of our discipline since it helps to develop intellectual, technical and ethical capabilities that heritage conservators need to face everyday challenges.

Educating means learning to learn more. Indeed, teaching sharing conservation decisions is an opportunity for the student to develop their own capabilities. It also helps to develop critical intellectual abilities, i.e. to discern pertinent knowledge, to tolerate and negotiate different opinions, and incorporate democratic values into our praxis. According to UNESCO's educational consultant, E. Morin (2001), all of this constitutes necessary knowledge for the present and the future. Therefore, educating in sharing conservation decisions is the most effective and sustainable way to improve conservation and make it relevant for today and tomorrow.

Educating is a life challenge. Indeed, there is still little bibliography on educational issues regarding conservation. Thus, we need to disseminate and discuss our experiences, to exchange our views, to talk openly about our limitations, achievements and failures. We also need to make education a relevant topic for congresses, symposiums and publications. We need to make a further example of sharing in order to articulate conservation education for the present and the future. I believe that in virtue of its origin, its history and its relevance in the world, ICCROM is the best agent to make these initiatives possible and give them the importance they deserve.

I believe that a suitable platform for the development of active education in sharing conservation decisions is the LATAM programme.[1] This is an ICCROM initiative that seeks to strengthen the capacities of conservation professionals in Latin America and the Caribbean, in order to improve communication and exchange in the region and to increase awareness of the need to protect its valuable heritage. As published on the ICCROM website (ICCROM, 2012), one of the aims of LATAM is

to create effective and sustainable regional approaches through a strategic programme on education, which designs and implements ICCROM regular courses for Latin American and Caribbean professionals. It is my opinion that a course on active learning on sharing conservation decisions must soon be incorporated into the LATAM educational programme, with the necessary adaptation made to the curricula. In order to initiate discussion regarding this initiative, the following table presents a curriculum proposal for a Sharing Conservation Decisions course within ICCROM LATAM:

LATAM SCD Curricula Proposal	
Unit 1. The meaning of SCD LATAM Aim: To share the benefits of sharing information, knowledge, expertise and experience in the conservation field.	Sharing Sources of Data and Information
	Sharing Historical, Artistic and Scientific Techniques and Knowledge
	Sharing Experience and Expertise
	Sharing Methods and Know-How
	Sharing Legal and Normative Issues. National and International Contexts
	Sharing the Global and the Local
Unit 2. Theoretical Issues Aim: To share analysis on new theoretical propositions on the topic of heritage conservation and its significance in today's society in order to develop a holistic and integrated view of the practice based on a value-, interdisciplinary- and community-based conservation philosophy.	New Definitions of Cultural Heritage
	New Outlooks of the Philosophy of Conservation Practice.
	The Question of Value and Significance Assessment in Conservation Practice
	Integrated Perspectives I: Conservation and Management.
	Integrated Perspectives II: Interdisciplinary Collaboration in Social Conservation
	Integrated Perspectives III: Community-based Initiatives
Unit 3. Methodological Issues Aim: To share methods and experience in strategic planning to improve the decision-making process in heritage conservation and management.	Strategic Planning Process
	Planning Process Methodologies
	Case Studies
	Conservation Norms and Global, National and Local Criteria
Unit 4. Practical Unit Aim: To share theoretical and methodological knowledge, experience and expertise in order to develop conservation plans.	Strategic Planning: Basis and Methods
	Developing a Strategic Planning Method for Latin America
	Delimitation and Scope of the Case Study
	Value Assessment
	Diagnosis
	Policy Development
	Strategy and Project Planning
Unit 5. Perspectives for Conservation Practice in Latin America Aim: To share new perspectives in conservation practice which are coherent for Latin America.	Monitoring and Review
	Dissemination of Information and the Use of Media
	Public Involvement
	Sustainability
	Ecology
	Social Relevance and Human Development
	Education
	Ethics

Conclusion

ICCROM SCD can surely be adapted for many parts of the world. Furthermore, I believe that the process of adaptation will show that the real power of ICCROM SCD lies in its potential of being locally replicated, which, in turn, enhances and enlightens the rationale of the sharing experience on a global scale. This transformation, however, requires facing a new journey; we need not only to learn how to share conservation decisions, but to learn how to teach sharing conservation decisions. I hope that ICCROM embraces this new educational challenge.

Notes

1. LATAM is the acronym for the 2008–2019 strategic programme of ICCROM for Latin America and the Caribbean.
2. National Coordination for the Cultural Heritage Conservation.
3. National Institute of History and Anthropology.
4. National School for Conservation, Restoration, and Museum Studies.
5. The COM system or METAPLAN is a complex card technique originally introduced in Germany in the 1970s by the Schnelle brothers. It aims to create a communication system for collecting, clarifying, sharing, and exchanging ideas when a group of people are working together. It covers a series of exercises through which opinions are developed, a common understanding is built and objectives, recommendations and action plans are formulated to focus on a problem and its possible solutions. In SCD 2006, the method was presented by Hugo Houben, who acted as both teacher and facilitator, explaining its technical logistics, putting into action adaptations for the conservation field and guiding the group through basic methods for maximizing communication, discussion, critical analysis, and consensus building. The details and outcomes of these exercises for sharing conservation decisions can be consulted in Russo (2007).

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Emergence and Evolution of the ICCROM Sharing Conservation Decisions Course

CATHERINE ANTOMARCHI AND KAREN ABEND

ABSTRACT

The purpose of this review is to provide some context to the papers included in this publication as well as some reflections on the role of ICCROM and its contribution to education and training in the heritage conservation field.

The paper looks back to the rationale behind choosing a topic like 'sharing conservation decisions' for an ICCROM course and reviews the main aspects in its design and development over the duration of the programme (2001–2011). A brief analysis of the evolution of thinking within our field over the same period provides evidence of the relevance of the theme.

Introduction

The ICCROM series of courses on Sharing Conservation Decisions (SCD) was offered five times, beginning in 2001–2002, and ending with the 2011 Seminar captured in these proceedings. This paper describes the history of that course in terms of its major themes and learning methods: where they came from, how they evolved, and how we guided that evolution to cope with the topic, which was groundbreaking at the time. Today, the concept of sharing decisions is part of the common language in our field. It is interesting to note, through the results of a quick bibliographic survey, the correlation between the course timeline and the development of the idea in our field. The paper also contains suggestions for how this could feed future education and training strategies.

Identifying key challenges for ICCROM training in the new millennium

In April 2000, ICCROM organized an intensive three-day seminar with a selected group of its partners. Seminar participants came not only from various regions of the world, but also comprised a balanced group of experienced conservators, art historians and scientists. All of them were involved in the education and training of professionals in the field of movable cultural heritage.

The purpose of the seminar was to reflect on the current challenges in the conservation of cultural heritage and how these might be integrated into the processes of education and training.

Prior to the seminar, a wider consultation provided a number of key aspects on which to focus the reflections and debates. These were related to the cultural values of heritage and conservation, the societal role of heritage and of conservation, and the importance of plurality in conservation approaches, disciplines and contexts.

Years after, the findings from this seminar continue to resonate. However, its immediate outcome was the creation of the Sharing Conservation Decisions course.

Below are some of the questions which influenced the content and pedagogy of the course:

Cultural values of heritage and conservation – If the need for authenticity, identity and care of cultural heritage is universal, the ways in which these concepts are defined and applied vary according to time and context. How are professionals prepared so that they consider and relate to these variations when they make decisions in conservation?

Concept of heritage – The seminar considered the ever-widening notion of heritage. It is interesting to note that, at the time, the UNESCO convention for the safeguarding of intangible heritage had not yet come into existence (2003), and that we would have to wait another decade before witnessing the development of research to examine connections between conservation of cultural and natural heritage. The question was and remains: As the notion of heritage expands, with an increasing number of actors in the conservation field, how can we accommodate the variety of opinions and needs in our decision processes?

Societal role of heritage and conservation – During the seminar, different ideas were discussed around this theme, but of direct relevance were the notions of accountability and transparency. In particular, how do we fulfil our responsibility to document conservation decisions, and also the underlying considerations and reasons which influence them?

The notion of plurality – Much of the debates evolved around the idea that recognizing and respecting plurality of disciplines, cultures and contexts is crucial to good decision-making and to the development of common methodologies and frameworks. How can we explore and nurture this notion in conservation education and in practice?

The Sharing Conservation Science course of 2001

A strong critique of the field that emerged during the seminar in 2000 was that conservation science had pursued a separate path, focusing on materials, new analytic techniques, and new equipment, rather than informing conservation decisions. As the interest in scientific and technical issues had grown, questions of values, significance and use had been somewhat overshadowed. Building upon these reflections, the first interdisciplinary course was called Sharing Conservation Science. It focused on exploring ways of reconciling science and conservation. The teaching team was rigorously multidisciplinary. The course was designed to put scientific research and analysis in perspective with cultural values of heritage and conservation. In particular we built each of the four weeks of the course around the relationship and differences between (i) material identification and the concept of authenticity; (ii) research on deterioration rates and the meaning of

material history of objects; (iii) research on conservation materials and the notions and principles of integrity, compatibility, reversibility and sustainability; and (iv) studies on environmental factors and public involvement. These *regards croisés* (or comparative perspectives) were presented and illustrated through carefully selected case studies which helped foster the discussions.

However, ICCROM learned from the Sharing Conservation Science course that its scope had been too narrow. It became clear that the difficulty of sharing conservation science was symptomatic of a larger issue – the difficulty of sharing conservation decisions in general, and not simply sharing them within our field, but sharing them outside our field. Sharing Conservation Decisions was born.

The Sharing Conservation Decisions course of 2002

"The aim of the course was to explore and expand our understanding of the dynamics and characteristics of decision-making processes in the field of conservation of cultural heritage" (Antomarchi, 2007). While the above statement is true, the unfortunate reality facing us was that there was no obvious decision-making syllabus available. What we did know was that interdisciplinarity remained a foundational principle, that the course also aimed "to bring together experienced professionals from diverse cultural contexts and disciplines to learn and discuss how conservation decisions are made, what influences them and how the process could be improved" (Antomarchi, 2007). The course embraced interdisciplinarity at every level, from the course content to the teaching team to the participants themselves.

Alongside conservators and conservation scientists, the design and teaching teams included art historians, site managers, archaeologists and architects. Although the 2002 design team was limited to only French and Italian sources, subsequent courses incorporated colleagues from China, UK and Brazil.

SCD was open to mid-career professionals from all sectors: conservators of different specializations, conservation scientists, art historians, curators, archaeologists, architects, site or collection managers, and conservation educators. In short, it was open to anyone in our field who routinely faced conservation related decisions. Each group of 18 participants was carefully selected to ensure a wide spread of professional and cultural perspectives. Of course, this would confront participants with many unfamiliar points of view, but it would also lead to their discovery of linkages and even commonalities.

Although the programme's content evolved over time, results from the meeting in 2000 guided the key themes of interdisciplinarity and values based actions, while the lessons from SCS 2001 guided the

focus on decision-making in a broad conservation context. Specifically, the course themes became:

- values-based decision-making;
- communication skills in decision-making;
- interdisciplinary dialogue;
- the identification and the involvement of stakeholders in decision-making;
- the influence of context on decision-making;
- concepts and tools for decision-making.

An interactive teaching style was used, aimed at engaging the experienced participants and building on their contributions. For these reasons teacher-led lectures were always balanced with opportunities for group work, discussions and debates, site visits, practical exercises and other participant centred forums, such as the presentation of case studies or the leadership of specific sessions.

In terms of educational modes, the course aimed to be very practical, looking at real situations. While this exposed the participants to many exciting projects, the programme in 2002 ended up with too many site visits, to the point that it became a kind of 'behind the scenes' study tour, i.e. more focused on understanding past decision-making rather than actually doing it. This aspect would substantially evolve through subsequent courses.

Goals and expectations of the participants

Prior to each course, successful applicants were required to write up to 500 words in answer to the question "What are your goals and expectations for the course?" These responses have been summarized in Table 1.

The number one goal of the participants was not related to decision-making *per se* but rather to the characteristic of ICCROM courses in general – the opportunity for interdisciplinary, international and multicultural exchange with professional colleagues.

While it is no surprise that a course named Sharing Conservation Decisions would elicit an expectation of "an enhanced understanding of conservation decision-making", (see Table 1) other expectations mentioned repeatedly were a better understanding of the role of the conservation professional in interdisciplinary decision-making, and stakeholder involvement in decision-making. Furthermore, participants wanted the course to include practical work in conjunction with case studies.

Participants' goals were the acquisition of skills and tools that could then be applied to their own working realities, to become better advocates, managers, practitioners, planners, etc.

Goals and Expectations	2002	2004	2006	2008
Interdisciplinary, multicultural exchange	x	x	x	x
Enhanced understanding of conservation decision-making	x	x	x	x
Communication and teamwork	x	x	x	x
Decision-making skills and tools	x	x	x	x
Positive impact on their own working context	x	x	x	x
Case studies incorporated into practical exercises	x		x	x
Roles and responsibilities of conservation professionals		x	x	
Stakeholder involvement in decision-making			x	x

Table 1. Goals and expectations of participants in the four SCD courses from 2002 to 2008.

Another goal expressed throughout all four courses was a positive impact on their own working context, i.e. to use their new knowledge to benefit their institution, training programme or national agencies.

Mechanisms that guided the evolution of the course

Each subsequent course was improved by reviewing the previous course. There were several formal mechanisms put in place to ensure reliable feedback:

- A course diary. For the first two courses, a member of the ICCROM team was assigned to follow all sessions, to summarize what happened, and to make an assessment of the presentation, interaction, etc.
- Feedback from participants: (i) Participants were given a one page questionnaire at the end of every day (What's new? What went well? What should be improved?). (ii) Participants provided a written evaluation of the whole week each Friday. (iii) Participants held group discussions at the end of the course on its strengths and weaknesses. (iv) Participants were contacted six months after the end of the course with a questionnaire.
- Continuity plus new blood within the design and teaching team. Design teams for each subsequent course included two former participants, any lead teachers that were new to the course, plus the core (and interdisciplinary) teaching team. The core team accumulated specific knowledge of what worked didactically and what did not, as well as bringing new developments in the content of their own specialties.

Evolution of the course

In 2004, the following changes were made to the course:

- Greater emphasis was placed on communication skills.
- The participants' own case studies became a central focus. Their particular issues and context gained more time and a greater voice

within the course, thereby enhancing the diversity and interdisciplinarity of the course.

In 2006 the following changes were made to the course:

- Psychology of decision-making was added as a topic. Instructors were brought from outside fields, such as management theory. This was a big shift out of our comfort zone towards decision-making science.
- Further strengthening of communication systems. The Metaplan® facilitation approach for building ideas and finding priorities collectively was used throughout the course (See for example, http://www.cipast.org/download/CD%20CIPAST%20in%20Practice/cipast/en/design_2_5_1.htm.) It created a more balanced participation, more dialogue and more transparency of the process.
- Participants' case studies were elevated to a miniconference. Two days were allocated to a meeting in a more formal venue, where each participant presented their case study. (Participants were requested before the course started to select a topic and prepare brief presentations.) The underlying message was respect for the participants as professional peers on an equal footing with the teaching team. The miniconference was placed early in the course so as to maximize its impact on the course.

In 2008 the following changes were made to the course:

- A primary case study was integrated into the entire four-week programme. Documentary evidence was provided in the first week, the site visit made in the second week, and options developed and analyzed in the third and fourth weeks.
- The case study was selected to be complex enough so as to address a variety of issues and to require different competences. It presented a combination of natural and cultural heritage, different levels of legal and administrative frameworks, multiple actors and stakeholders, with real decisions at stake. In addition, it allowed direct interaction with real stakeholders and members of the community.
- Quantitative decision-making tools such as the 'multi-attribute decision matrix' were introduced and applied to the evaluation of options for the case study.
- Responsibility for designing and leading some of the sessions was given to the participants: the topics were community and conservation, fundraising and partnership, and conservation and science. Along with the miniconference, this eliminated the hierarchy of teacher/participant; participants shared the teaching.

Objectives and content of the fully evolved course

By 2008, the course objectives were centred on the 'act' of decision-making: "Participants will have improved their competences in

leading or participating in conservation decisions. In particular, they will be better able to:

- Identify and engage the various actors and stakeholders, recognizing their respective roles and influence in the decisions;
- Ensure that cultural heritage values are at the core of any conservation decisions;
- Explore the cultural, social, legal, institutional and physical contexts of cultural heritage, and consider their implications in the decision-making process;
- Identify tools, mechanisms and strategies within and beyond the cultural heritage field, and make use of them to ensure an inclusive, informed and effective decision-making process;
- Facilitate effective communication during the process and when sharing the resulting decisions"(excerpt from the Course Information Document, ICCROM, 2008).

Trends in the participants' case studies

The case studies brought by participants in 2004, 2006 and 2008 totalled 56 projects from 40 countries. Common themes emerged, amongst which one can find precisely the topics that were part of the course content from the beginning, or which gained emphasis as the course evolved.

Fourteen of the case studies (25 percent) concerned the balance between heritage values and competing values, such as urban development, dam construction, the use of archival materials, the display and loan of objects, institutional and budget constraints, and even cases of removal of previous restorations. All illustrated the fact that conservators have been facing situations that call for compromise and innovative solutions.

Thirteen of the case studies (23 percent) involved the opening up of the decision dialogue to stakeholders (individuals, groups or communities) outside the immediate heritage profession. Several examples concerned the marked influence of such stakeholders on the final decisions.

Nine of the case studies (16 percent) illustrated the influence of scientific input, usually in terms of material analysis that provided information on the best treatments for objects, such as gilt leather, a paper map and an historic building.

Eight of the case studies (14 percent) explored what happens once the decisions are made: how can we ensure that those decisions are sustainable? And whose responsibility is it? These case studies show that without functioning maintenance programmes or management plans, for example, conservation decisions cannot be effective over the long term, nor can the full potential of the heritage itself be realized.

Five of the case studies (9 percent) emphasized that effective working groups, teamwork and communication skills are essential for success, no matter the scale or type of heritage. In extreme cases, poor communication leads to 'wrong' decisions. Alternatively, lack of consensus could lead to deadlock and no decision.

Four of the case studies (7 percent) noted the influence of the legal context, sometimes a support for conservation, but sometimes a constraint despite its intention to protect heritage.

Four of the case studies (7 percent) addressed the need for conservation standards, some for emerging specialties, such as the conservation of contemporary art, others for countries that are isolated from global developments in our field.

Two of the case studies (4 percent) examined the application of conservation principles and ethics to complex decisions. It should be noted that this does not imply that principles and ethics were absent in other case studies, but rather that they were an implicit rather than explicit part of the participant's examination.

Missing topics

Based on the feedback received from both the participants and the core teaching team of the 2008 course, several topics were identified as missing, or which could be strengthened. Almost all the suggestions from the participants were incorporated into future courses by the teaching team, indicating a strong consensus about the profession's further needs. These included:

Further develop the complexities of engaging stakeholders – Who has the mandate of representing a group or a community? How can we (as professionals) listen and take in their views? How can we integrate the institutional interest we represent with the interest of the stakeholders? How can we deal with conflicting views within the community?

Further develop the theme of communication skills, especially with policy-makers – How to initiate bottom-up communication and also, how to get these higher-level actors involved in the process? Specialized skills that were mentioned included persuasion techniques, the psychology of team building and group dynamics, and improved listening.

Develop more examples from the 'real world'– For example, how can shared conservation decisions take place in cases of budgetary constraints? Who is responsible for initiating the process in the first place? Can we learn more about this from the experience of large-scale projects that have succeeded in efficiently achieving sustainable decisions? How useful are legal frameworks? Do they address the responsibilities or accountability for conservation? How can communities be involved if they have no legal pathway?

Consider the monitoring and reviewing of outcomes of decisions – How can we demonstrate and measure these? Is this sufficiently addressed in practice?

Develop guidelines – Can ICCROM publish guidelines for sharing conservation decisions using the content developed for the course?

Decision-making as an emergent topic in conservation

Our initial sense of the need for the course in 2002 had been qualitative, but, with hindsight, it is also possible to look quantitatively at the emergence of decision-making as a 'hot' topic in our field prior to, and during, the life of the course.

A search was made of three decades (1980s, 1990s, and 2000s) in the ICCROM library database and the Art and Archaeology Technical Abstracts (AATA). Searches were made of the topics 'decision' or 'decision-making' combined with each of the various topics that had been part of the course syllabus. The searches were made using the best available keywords for these topics in each catalogue's preset keyword list. The number of hits from the two databases was averaged.

The results, Figure 1, show that the topic of decision-making grew by a factor of ten during those three decades, and that the two fastest growing subtopics grew 100 times – decision-making combined with 'digital/electronic media' or combined with 'community'. Clearly the topic had been growing in the 1980s and 1990s prior to creation of the course, but continued to grow by a factor of almost 100 throughout the duration of the SCD project, 2002-2011.

A consistent multinational demand for the course

Since the first SCD course in 2002, there have been a high number of applications coming from a wide range of countries, as shown in Figure 2.

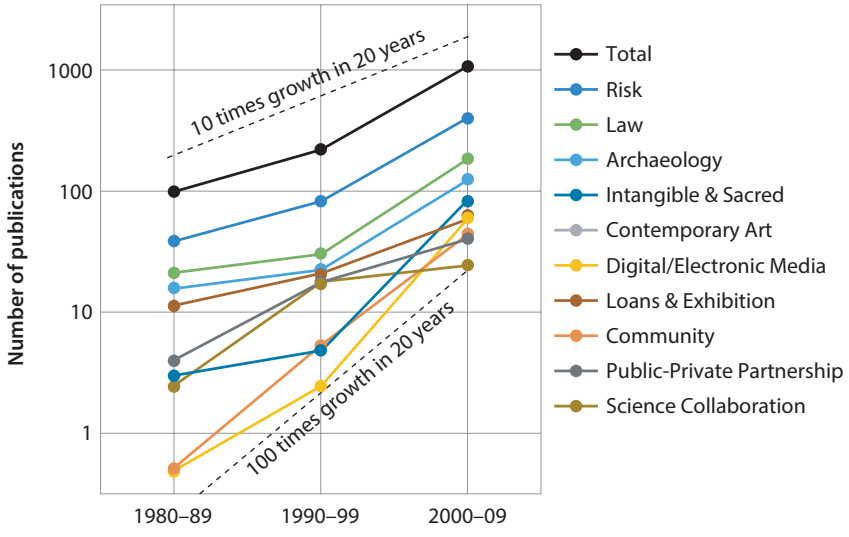

Figure 1. Growth in the number of conservation publications on decision-making in combination with various subtopics. The numbers are averages of the number found in the AATA database and in the ICCROM Library database. All the plots have a slope (rate of growth) that lies between a growth rate of x10 in 20 years (upper dotted line) and x100 in 20 years (lower dotted line).

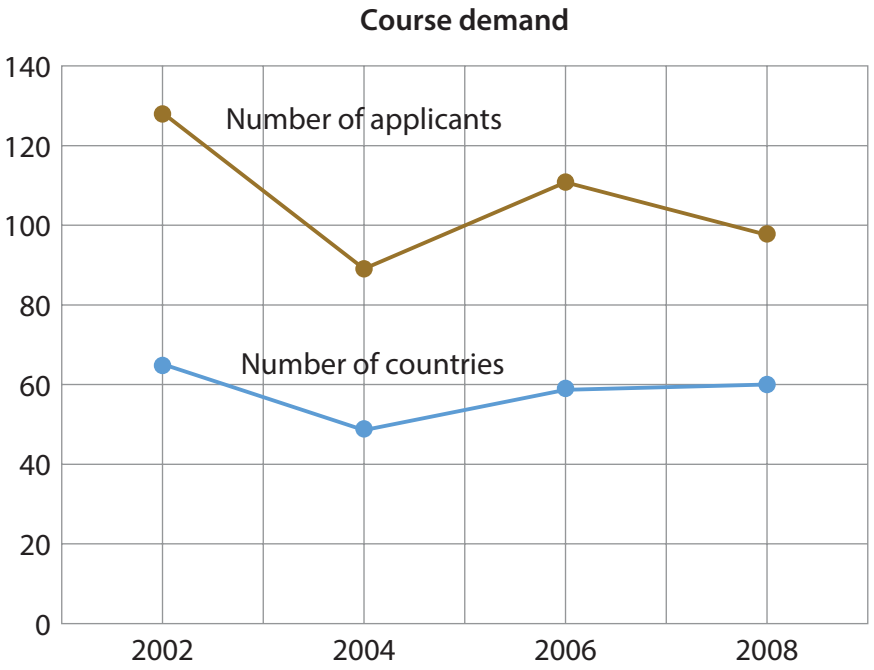

Figure 2. Course demand and its geographic distribution peaked at the beginning (128 applicants from 65 countries) but remained consistent at about 100 applicants from 60 countries throughout the decade.

Conclusion

The Sharing Conservation Decisions course emerged in the midst of a rapid expansion of the topic in our professional literature (Figure 1). The think tank convened by ICCROM in 2000 established that value-based thinking and interdisciplinarity were elements missing from our common skills set. Further, the initial course of 2001, Sharing Conservation Science, clarified that decision-making was the fundamental practical act for which we needed those skills. Demand for the course was immediate, and consistent throughout its 2002–2011 run (Figure 2). It appears that, at the turn of the millennium, decision-making was an important 'idea' that had been entering our literature for two decades, but it had not become part of our 'skills' because it had not entered our 'learning'.

ICCROM is uniquely situated to respond to this kind of gap between emerging ideas and learned skills because we can:

- transcend the boundaries, hierarchies, and 'silos' created by institutional frameworks, classes of heritage and professional specializations;
- respond to the practical needs of professionals while remaining attentive to societal needs;
- identify emerging issues;
- be a laboratory of ideas within the context of our profound belief in the importance of cultural and natural heritage to societies.

As anyone who has organized a course knows, this article has glossed over the huge amount of detailed work involved in the organization and delivery of a course – the creation of a schedule, the organization

of specific content, the shepherding of teachers, the contracts, the logistics, and the whole human resources machinery. The danger is always that this mountain of detail steals all one's energy and leaves nothing for the fundamentals. This article has focused on the fundamental aspects of a course, at birth and throughout its evolution. It looks at the larger perspective of themes that were significant and in demand, of participants who were peers but expected to learn, and of learning methods like case studies that we know work best, but which take much more effort than lectures. The history of this course shows that a deliberate process of fundamental needs assessment combined with continual reassessment that feeds ongoing redesign, will allow course objectives to converge with needs, even if those needs evolve.

Reference

Antomarchi, C. 2007. From design to evaluation: the anatomy of an ICCROM course. In R. Varoli-Piazza, ed. *Sharing Conservation Decisions: Lessons learnt from an ICCROM course,* pp. 6-9. Rome, ICCROM.

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ISBN 978-92-9077-271-2